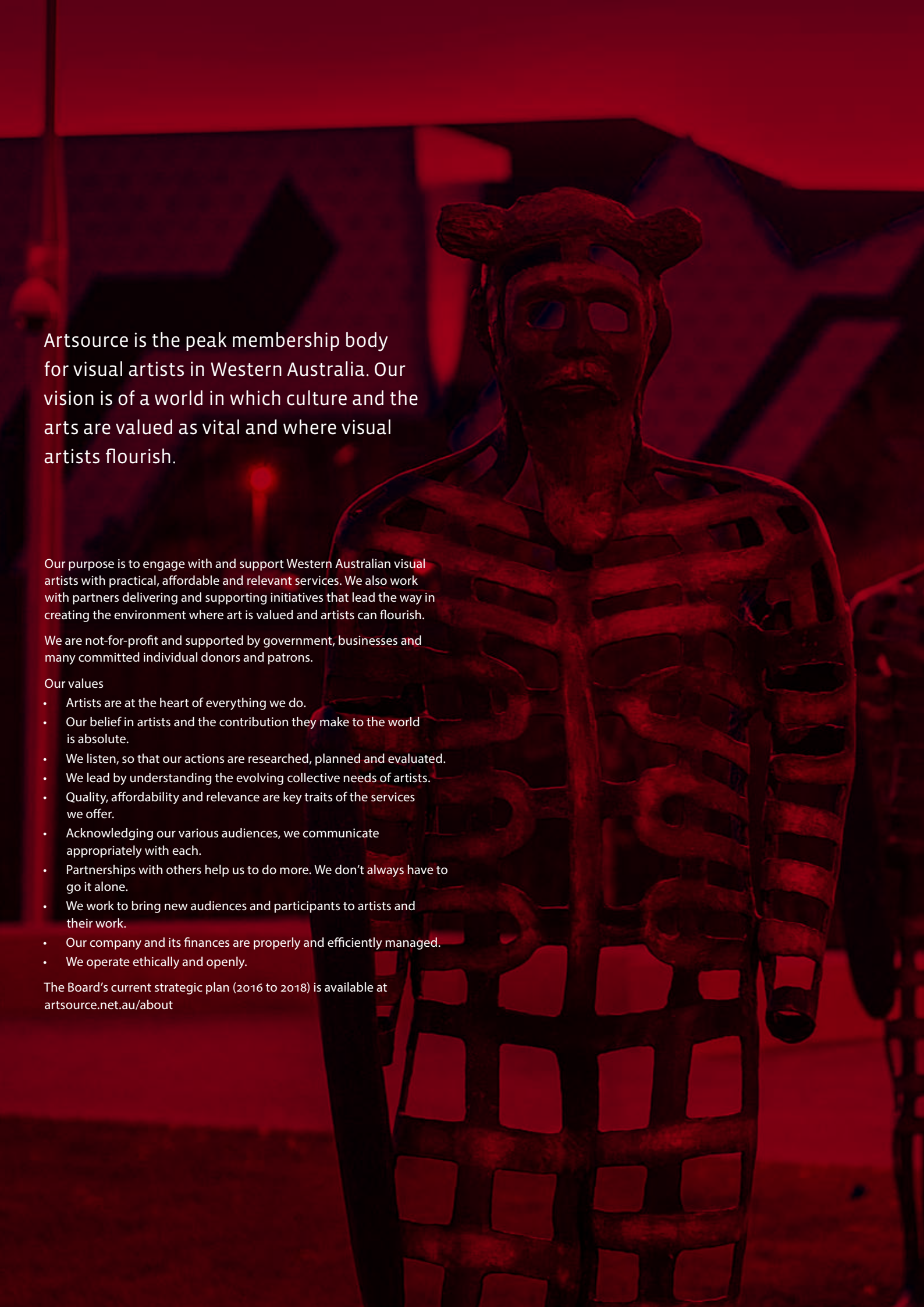


artsource

Annual Report  
**2016**







Artsource is the peak membership body for visual artists in Western Australia. Our vision is of a world in which culture and the arts are valued as vital and where visual artists flourish.

Our purpose is to engage with and support Western Australian visual artists with practical, affordable and relevant services. We also work with partners delivering and supporting initiatives that lead the way in creating the environment where art is valued and artists can flourish.

We are not-for-profit and supported by government, businesses and many committed individual donors and patrons.

#### Our values

- Artists are at the heart of everything we do.
- Our belief in artists and the contribution they make to the world is absolute.
- We listen, so that our actions are researched, planned and evaluated.
- We lead by understanding the evolving collective needs of artists.
- Quality, affordability and relevance are key traits of the services we offer.
- Acknowledging our various audiences, we communicate appropriately with each.
- Partnerships with others help us to do more. We don't always have to go it alone.
- We work to bring new audiences and participants to artists and their work.
- Our company and its finances are properly and efficiently managed.
- We operate ethically and openly.

The Board's current strategic plan (2016 to 2018) is available at [artsource.net.au/about](http://artsource.net.au/about)

# Contents

2	Board of Directors
3	Chair's Report
5	Chief Executive Officer's Report
7	Membership Services
10	Studios
13	Residencies
15	Membership Development
17	Consulting Services
20	ArtLease
21	Private Sector Fundraising
24	Statement by Members of the Board
24	Independent Auditor's Report
25	Finances
26	Profit and Loss Statement 2016
27	Balance Sheet 2016
28	Thank You
29	Our Current Team
29	Artsource Members + Associates

## Cover

Rod Garlett, Ritchie Kuhaupt and Fred Chaney, *Koorden*, 2016.  
Photographer: Christophe Canato

# Board of Directors

## Penny Bovell

*Chair (from March 2017)*

Penny is a leading WA artist and has been a member of Artsource for many years. Penny brings experience of board governance gained from 30 years of participation in arts organisations, including being a founding member of the Mark Howlett Foundation (1991 to 2011), Artemis (1985 to 1987) and, more recently, the Art Collective WA, founded in 2013. With many years experience as an academic at the University of Western Australia and Curtin University and a diverse practice involving exhibitions, public art and curatorial projects, Penny brings a broad range of knowledge of visual art and the ability to assist with future strategic planning. Penny has been a Board member since 2016 and became Chair in March 2017, following the resignation of Miik Green.

## Fred Chaney Jnr

*Deputy Chair  
(from May 2016)*

Fred Chaney is the founding principal of Chaney Architecture. The work of the practice is guided by Fred's abiding interest in achieving excellent public and community outcomes, and the creative processes that underpin those objectives. Fred has delivered award-winning projects in the university sector, training and secondary education, justice, planning and urban design. In recent years he has undertaken a number of collaborative public art projects working with artists including Rod Garlett, Richie Kuhaupt and Sharyn Egan. Fred has taught regularly at architecture schools in Australia including the University of Western Australia, Melbourne University and RMIT University. He is the Chairman of the Australian Urban Design Research Centre in Perth, a former board member of the Green Building Council of Australia and a member of the Western Australian Planning Commission.

Fred has been a Board member since 2016.

## Mal Di Giulio

*Treasurer*

Mal is Managing Director at Nexia Perth, a financial advisory firm that provides a wide range of financial and business advice. The company was established in 1976 and employs 100 people. Mal's involvement with Artsource commenced when he became a Patron in 2009; he has extensive financial experience and is keen to further his involvement with the artist community. Mal is an Artsource Patron and has been a Board member and Treasurer since 2012.



## Rick Vermey

*(from October 2016)*

Rick is an accomplished contemporary artist, who has been closely engaged with Artsource from its beginnings, including as a previous Board member. He has a wide-ranging visual art practice that incorporates print, photography, painting, sculpture and public artworks. He has a substantial exhibition history and maintains an ongoing studio practice. His artworks have been widely collected by Western Australian public collections and his public art projects have been recognised internationally with industry and architectural awards. Rick has co-managed artist run initiatives, studio collectives and exhibition spaces, served as a Peer of the Arts Development Board of ArtsWA and has been a visual arts lecturer for Curtin University, Edith Cowan University, Claremont School of Art and Central TAFE. He is left-handed. Rick has been a Board member since October 2016.



## Miik Green

*Chair (until February 2017)*

Miik Green is a Western Australian artist and researcher, whose practice extends over 20 years. Miik draws inspiration from the microscopic aspects of nature, and is interested in cross-disciplinary initiatives that involve the fields of art, science, mathematics, chemistry and physics. His work is represented in major collections nationally and private collections overseas. He is focused on creating new opportunities for Perth-based artists and is the founder of *Studio Night*, an annual series of art-related talks. Miik has completed a PhD at Curtin University of Technology and is an associate editor of the *International Journal of New Media, Technology, and the Arts* and the *International Journal of Social, Political and Community Agendas in the Arts*. Miik was a Board member from 2013 and Chair from May 2015 to February 2017.



## Corine van Hall

*(Deputy Chair to May 2016)*

Corine van Hall has worked in the arts industry for over 25 years as a practitioner, project manager and exhibition coordinator. She is currently an Art Coordinator for the State Percent for Art Scheme and Public Art Coordinator for the City of Fremantle. Prior to this, Corine was the Manager for the Mark Howlett Foundation (2007 to 2009), Exhibition Coordinator at Fremantle Prison (2005 to 2007) and the Art Gallery of Western Australia (2003 to 2005), Special Events City of Joondalup (1999 to 2004) and Centre Manager, Tresillian Community Centre (1998 to 1999). Corine was a Board member from 2012 and Deputy Chair from May 2015 to May 2016.



## Lisa Green

*(until March 2017)*

Lisa has been involved in the visual arts in Western Australia as both a practitioner and administrator for over 28 years. She has extensive experience working with artists and visual art collections in curatorial, collection management, education and professional development with the Curtin University of Technology Art Collection and John Curtin Gallery, developing and presenting Professional Development Programs for Art on the Move, the National Exhibitions Touring Structure for WA and as Manager of Membership Services at Artsource. Lisa has dedicated herself to further study and has completed both Bachelor of Fine Arts and Education degrees and holds a Juris Doctor. Lisa has worked in several intellectual property firms over the past several years, has taught in the Murdoch University Law School and Fashion Business courses at Polytechnic West and currently works in the State Solicitor's Office. Lisa was a Board member from May 2015.



## Sue Starcken

*(until July 2016)*

Sue has an extensive visual arts background in Western Australia. Since graduating from Edith Cowan University with a Bachelor of Arts (Visual Arts), Honours Degree in 2001, and Masters of Medieval and Early Modern Studies from the University of Western Australia, Sue has worked as a lecturer in Art History, Critical Theory, Professional Practice and Printmaking at Swan TAFE. She continues to lecture in Cultural History and Theory at Edith Cowan University. She has written for publications and recently commenced her current position as Art Collection Curator for the ECU collection. A renowned printmaker, Sue's unique and complex etching process, which references history, memory and states of being, appears as symbolic language. Sue was a Board member from May 2014.



## Anthony Hasluck

*(until May 2016)*

Anthony Hasluck is Managing Director of Clarity Communications, one of Perth's largest commercial creative companies. Clarity's team of consultants provide public relations, graphic design and digital creative services for a range of major Western Australian, national and international clients. Anthony's daily involvement in the creation and application of design and digital services has given him a deep interest in all aspects of the visual arts and the commercial interests and value of creative people. He is also a Director of a State Government agency and previously a number of substantial private companies in the metals, recycling and transport industries. Anthony was a Board member from 2007 and Chair from 2012 to May 2015.





## Chair's Report

**As a long term member and supporter of Artsource I was delighted to have been elected to the Board in May 2016 and I'm pleased to be in a position to help support Artsource and its members during these challenging times.**

I must begin by acknowledging and thanking Miik Green, who was our Chair for the duration of 2016. Miik was first elected to the Board in 2013 and again in 2015, from which time he took on the role of Chair. Miik has recently had to step down from the Board for family reasons, but on behalf of us all, I thank him most sincerely for the considerable amount of time and expertise he brought to our organisation. We miss him and wish him and his family all the best for the future. I took on the role of Chair from March 2017.

Artsource is an organisation unique in Australia. Despite increasingly tight budgets, we aim to provide visual artists in Western Australia with affordable and practical support to help develop their practice. Further, we work with others to help contribute to an environment where art is valued and visual artists can thrive. 2016 was the first year of the Board's new three-year strategic plan, details of which are available on our website. To deliver our plan we receive some funding from the government of Western Australia, through the Department of Culture and the Arts (DCA). Our plan makes clear our objectives, what we seek to deliver with our core funds and what we aim to do if we can secure additional resources. As you will read in this Annual Report, Artsource is achieving a great deal and making good progress in respect of our plan. It is particularly encouraging to see positive change and growth in several important areas and the foundations being laid for the development of the atrium space in our Old Customs House.

In 2016, the Board presented a new draft Constitution to the members for their consideration. The former Constitution dated from 2001 and was clearly in need of a refresh. Working with a legal specialist, the Board sought to ensure that Artsource benefitted from a Constitution that reflected current organisational practice, contained modern language and met the requirements of the Corporations Act. We also sought to clarify the election and co-option process and proposed expanding the Board to include up to five elected members and four co-opted members. Subject to a small number of minor changes proposed by members at the AGM, the new Constitution was approved by the members and is now in force.

Money is a persistent issue in the arts and fundraising continued to be a challenge for Artsource. The economy has been subdued and uncertain. Further, we face strong competition from others who are able to offer donors and sponsors attractive benefits in return for their contributions. I am grateful to everyone who

helps support us, and the Board is optimistic that the small financial loss incurred in 2016 will be recouped next year. Of course, it is not just the financial support that makes a difference and it has been particularly encouraging to see Artsource working with an increasing number of partner organisations to deliver opportunities for our members.

We were disappointed to receive confirmation from Christoph Merian Stiftung of their decision to terminate the long-term cooperation between Artsource and Atelier Mondial in respect of the Fremantle / Basel exchange residency. They have suggested that funds may again be available in five years and, should this happen, we have made it clear that Artsource would welcome the reinstatement of the partnership. On a positive note, we successfully applied for a grant of \$15,000 through the Plus1 scheme, operated by Creative Partnerships Australia, which will support a matched fundraising campaign to establish a new residency in Singapore.

At the request of 83 members the Board trialled a new feedback system (over and above focus group discussions). An advisory panel was established by a group of members to act as a broader conduit between the Board and members. The panel included Dave Attwood, Kingsley Burton, Louise Dickmann, Claire Peake, Trevor Richards and Rick Vermey.

I thank those members for their dedication and drive to provide ongoing feedback to the Board. It was a somewhat frustrating process for all involved, not only because of extra meetings, but also the constraints about shared information and expectations of what could be achieved with the resources available. However, during that trial there was a need to co-opt another member to the Board and it seemed appropriate to draw from the panel. Rick Vermey stepped in and brought with him the panel's proactive questioning point of view.

Artsource is always open to feedback and it is timely to remind members that it is their responsibility to discuss any concerns they may have with a member of the team, or Board. Contact details for all staff are available on the website and there is an email address direct to the Board that I also encourage members to use: [board@artsource.net.au](mailto:board@artsource.net.au)

If I think back over the years there are so many people who have been involved in Artsource. Every staff member has made valuable contributions to enabling Artsource to grow. The new staff structure introduced in early 2016 is

clearly working well and we have welcomed a number of new people to the team. Under the leadership of our CEO, Gavin Buckley, and our two new Heads of Department, Jane King and Kate Roberts, I thank all Artsource staff for their energy and ongoing commitment and look forward to working with them in the future.

I would like to express my thanks to all my fellow Board members. Corine van Hall and Anthony Hasluck both stood down from the Board in May after four-years and nine-years service respectively. More recently, Sue Starcken (July 2016) and Lisa Green (March 2017) have stood down. I am most grateful for all that Corine, Anthony, Sue and Lisa have done to support the organisation over many years. It was wonderful to welcome both Fred Chaney Jnr and Rick Vermey to the Board, as co-opted members, both of whom bring a wealth of experience and insight to our discussions. Mal Di Guilio has continued as our dedicated Treasurer since 2012 and we are most appreciative of his care and diligence in overseeing our finances.

Artsource is a valuable organisation for artists and even if one does not get a direct benefit such as a studio, residency or commission it is still worth being a member. During my leadership I will be conscious of finding ways to offer services to all types of artists: Indigenous artists, regional artist and artists with non-commercial and commercial interests, emerging, mid-career and senior artists. I am sure the revamping of Old Customs House will help in the provision of new types of support.

At its base Artsource is about advocacy. Artsource is here for our members and everyone involved is on the side of visual artists living and working in Western Australia today. Our resources may be limited, however, with what we do have, we aim to deliver as much as we can and at a price that is accessible to most. If Artsource is feeling the pinch I am sure fellow artists are too. But remember, a strong membership gives us a strong voice and makes it easier for us to succeed for the benefit of all. I encourage all professional visual artists to get behind Artsource, join our team, get involved and help make a difference.

**Penny Bovell**  
Chair





# Chief Executive Officer's Report

With membership numbers remaining high, 2016 saw the successful delivery of the first year of the Board's three-year strategic plan, as part-funded by the new Organisations Investment Program from the Department of Culture and the Arts. Artsource achieved a great deal during the year with growth in many areas, however, the environment for the arts remained uncertain and the negative economic climate had a notable impact on our fundraising.



Following a substantial increase in members in 2015, this year saw membership stabilise at 950, with a growth in PLUS memberships and a slight decline in MAX memberships. Associates remain stable with over

70 organisations choosing to associate with Artsource and engage with our work. Membership fees were again held at 2014 levels, together contributing 7.8% of our turnover.

Member events, including professional development and artist talks, again increased. 24 events were delivered for members and supporters in 2016. The events and workshops were hosted in inner and outer metropolitan areas as well as in Exmouth, Roebourne and Broome. Over 2,000 artists and supporters attended these events and networking opportunities, including a sundowner at the Rosemount Hotel, our annual Open Studios in Ashfield and Fremantle, and a major event to launch the public art at Kings Square in the city. Once again, we were pleased to work with partners in delivering our events, including UWA Cultural Precinct and the Art Gallery of Western Australia.

Studios continued as a vital part of our work with an additional eight studios introduced in 2016, bringing the total to 84, offered across seven buildings. Our consulting projects delivered \$1,489,889 in artist fees and a further \$25,032 was realised for members by ArtLease. Online, our gallery database of PLUS and MAX members continues to grow and remains the most visited section of our website and, together with the magazine, has led to an increased monthly average of over 3,600 users viewing between them over 15,300 pages/month. We invested in making the website fully responsive and introduced new functions allowing members to upload their news and events directly to the site.

During the year we also added value to the professional insurance package we offer for MAX members, extending it to include *Personal Accident* cover for loss of income in the event of an accident. We did this at no additional cost to members. This brings the types of insurance

cover for our MAX members up to seven. Further, we also introduced *Exhibition and Transit Insurance* available to all artist members providing them with cover for up to 60 days of exhibition.

We acknowledge with thanks the ongoing support of DCA whose annual investment in Artsource is a vital part of our funding mix. The DCA grant is not indexed and the financial environment remained very difficult in 2016. Artsource, like many arts organisations, struggled with fundraising and we achieved results in this area well below expectations. Despite this, we controlled costs carefully and over-performed in other areas, which mitigated the loss. Although the loss is less than 1.5% of turnover, action has been taken to restructure, lowering our cost base and reducing the need for private sector fundraising in 2017. We anticipate recouping the funds during 2017 and return to delivering a small annual surplus over and above this. The additional strategic actions identified in the Board's strategic plan, for which extra DCA funds were not available, remain in our sights. However, we need to work hard to find innovative ways to fund them and bring them to life.

One of the additional actions is the redevelopment of the large central atrium space in the Old Customs House in Fremantle. During the year, discussions with the current tenant, Circus WA, continued and agreement was reached on their departure in early 2017. The situation remained fluid during the year, however, we fully expect that we will be in a position to make the space available for the visual arts and artists during the second half of 2017.

Our advocacy work included our contribution to a number of inquiries, including the DCA's *Present State – an inquiry into the visual arts sector in Western Australia* and a further inquiry into the State Government's *Percent for Art Scheme*. We continued to work with our Chamber of Arts and Culture, particularly in respect of developing our combined approach to the 2017 state election and to further advocate for the return of the Australia Council monies given over to establish the Catalyst Program, a national campaign that finally bore fruit in early 2017.

At the start of the year we implemented important changes to the way we organise our team, not least to put more resources into Membership Services and give greater focus and increased

team collaboration on service development and delivery. Further, we pulled together our consulting, ArtLease and fundraising activities into one team, focused on developing paid work and other opportunities for members. I was delighted to welcome Kate Roberts as our new Head of Membership Services and Jane King as Head of Membership Development in early 2016. Under their leadership both teams have settled in and are working together most effectively to deliver the best for our members. We are fortunate to employ dedicated and passionate people who bring a wide variety of skills and experiences to Artsource. I thank each and every one for their teamwork in 2016.

We are immensely grateful to all our patrons, donors and sponsors who help support our work. With static public funding and a challenging economic environment the role played by these friends and supporters is vital if we are to grow what we do for our members. The fundraising challenge is substantial, but we have some exciting projects on the list and we will continue to seek financial support for them for the benefit of members.

I must also thank Miik Green who was Chair of Artsource for the whole of 2016. However, at time of writing, Miik has had to stand down from the Board to attend to family matters and has been succeeded by Penny Bovell, also a leading WA artist. It was a great pleasure to work with Miik and I record here my sincere thanks for the substantial energy, insight and commitment that he brought to Artsource as a Board member and latterly as Chair. I'm looking forward to working with Penny in 2017 and I echo her thanks to the Board who together volunteer so much time, resources and considerable expertise to help Artsource.

The year ahead will, no doubt, continue to present new challenges and opportunities for Artsource and our members. However, I am looking forward to working with everyone on the team (our members, Board, staff and supporters) to drive us forward, centred on the visual artists of Western Australia.

**Gavin Buckley**  
Chief Executive Officer





**Clockwise from top left:** VisAbilityWA expo, tactile and audio description workshops presented by DADA with participation from Artsource artists, 2016. Photo: Katherine Wilkinson; Visitors to Björn Rainer Adamson's studio at Artsource Fremantle Open Studios, 2016; Artsource Industry Award 2016 North Metro TAFE, (left to right) Artsource CEO – Gavin Buckley, Desmond Tan, Claire Bushby, Leah Robbie, Award winner – Lukas Mack, Johnny Doan, Jenny Scott, Lecturer – Alex Spremberg; Connect Kings Square Artist Talks, 2016. Photographer: Christophe Canato; Vania Lawson and Andy Cross at Ashfield Open Studios 2016. Photographer: Christophe Canato; Artsource Talks: The Challenges for 'Emerging' Curators at Lawrence Wilson Art Gallery, speakers (left to right) Eve Chaloupka, Erin Coates, Gemma Weston, Dr Laetitia Wilson with Ron Bradfield Jnr. Photographer: Paul Parin.



# Membership Services

Artsource is Western Australia's peak membership body for visual artists. We provide studios, residencies, information, professional development, employment opportunities, insurance, advice and on-going support to assist in sustaining and growing professional arts practice.

Artsource supports our members in many ways, such as:

- Providing relevant professional development workshops, artist talks, networking events, resources and timely information.
- Representing the interests of our members in discussions and negotiations with stakeholders and funders, looking for new opportunities as well as nurturing existing relationships.
- Providing an online platform for members to showcase their practice helping maintain a public profile to encourage commissions, sales and jobs in the arts sector.
- Promoting and supporting best practice in the engagement of artists across a broad range of professional visual arts opportunities.

## Our artist members

Members are at the heart of our work and they continue to be active in the local, national and international visual arts arena, contributing news of exhibitions, residencies, art prizes, awards and a broad range of public and private commissions throughout the year. Following a substantial increase in members in 2015, this year saw membership stabilise at 950, with a growth in PLUS memberships and a slight decline in MAX memberships. Associates remain stable with over 70 organisations choosing to associate with Artsource.

## Graduate Members

Artsource again awarded free Graduate ACCESS memberships to students from the University of Western Australia (UWA), Edith Cowan University (ECU), Curtin University, and North Metro TAFE. In recognition of their readiness to take up professional opportunities in the visual arts, the following graduates won the Artsource Industry Award of a free PLUS membership, and for the first time, a three-month studio residency at Paper Mountain art collective in Northbridge:

- UWA winner: Jessica Hart. Nominees: Edward (Ned) Reilly, Lilli Foskett.
- ECU winner: Matthew Pope. Nominees: Reija Thomas, Nikky Lundy.

- North Metro TAFE winner: Lukas Mack. Nominees: Ruby-Rose Patricia Doneo and Georgia Sherwood.
- Curtin University winner: Chantelle Crupi. Nominees: Aliya Kamiya and Sophie Nixon

## Information, advocacy + advice

Artsource provides relevant and timely guidance to members on all aspects of building and sustaining a professional visual art practice. To deliver this we work with a variety of respected local and national organisations. Artist members are regularly referred to:

- Arts Law Australia for legal advice on contract, copyright and moral rights issues;
- The National Association for the Visual Arts (NAVA) for help to determine fees for professional services; and advice on professional development;
- Other arts organisations – where their core activity can better support the artist;
- Local, State and Commonwealth government bodies that can support artists in pursuing opportunities in local, state or international spheres. This includes Department of Culture and the Arts and the Australia Council for the Arts;
- State, national and international institutions and galleries for more specific advice associated with each institutions core activities and programs;
- Other members with a wide range of professional advice that they can share with their peers.

During the year we contributed submissions to a number of studies and reviews, including:

- the State Government's *Percent for Art Scheme*;
- the Department of Culture and the Arts (DCA) *Present State* inquiry into the visual arts sector in Western Australia;
- the Macquarie University Economics Department research on the circumstances of artists in professional practice in Australia. (The survey is an update on work carried out in 2009 and published in the report *Do You Really Expect to Get Paid?* available from the *Australia Council website*.)

- the National Association for the Visual Arts (NAVA) research study into the small to medium arts sector in Australia.

We have also spoken at various public forums on the contribution of the visual arts and public art, including Shape Mandurah; FACET Annual Conference; and, Museums Galleries Australia State Conference.

Artsource remains an active member of the Chamber of Arts and Culture, the peak policy and advocacy body representing the arts and cultural sector in Western Australia.

## Member communications

Communicating effectively with members is key to the delivery of services; providing accessible, up-to-date, and relevant professional information from a number of art and industry sources. In 2016, Artsource continued to provide email newsletters to members and associates; fortnightly artLines and weekly artLeads as well as ArtConnect and artLights for a wider audience of supporters.

Two focus group sessions were held to get feedback and ideas from members on professional development and from metro area arts officers on opportunities for artists in local programming.

The website remains a key platform for communicating with members and for showcasing their work to the world. Over 43,500 user sessions viewed almost 185,000 pages on [artsource.net.au](http://artsource.net.au) in 2016. Our online Artist Gallery now hosts 476 individual artist profiles and we continue to increase this number and assist artists to create, refine and update their pages. This feature – available to our professional artist members at PLUS and MAX membership levels – allows these artists the opportunity to have their own professional brochure page; where potential clients can search for and view member profiles and understand more about their arts practice. The online Artist Gallery remains the most visited part of our website.



Six articles and artist features were added to the Artsource Magazine on the website, including *Inspiring Creativity and Community: Art in the Workplace* by Paola Anselmi, *Ephemeral Art in Perth: Making Place of Space* by Laetitia Wilson and *Building SHAC* (Sustainable Housing for Artists and Creatives) by Koral Ward.

We also enhanced the website adding new pages and functionality, including *What's On: Visual Arts*, *Artist Opportunities* and *Artist News*, providing yet more ways for members to announce achievements and promote their events and exhibitions. Further, the website was upgraded to be responsive, allowing optimal viewing on tablets and mobiles, which make up over 60% of all sessions on the website.

### Professional development + networking

In 2016, Artsource delivered 24 professional development workshops and events. The events and workshops were hosted in inner and outer metropolitan areas as well as in Exmouth, Roebourne and Broome. Over 2,000 artists and supporters attended these events and networking opportunities, including a sundowner at the Rosemount Hotel, our annual Open Studios in Ashfield and Fremantle, and a major public event to launch Kings Square in Perth city. Foam Shapers opened their factory

up on a Saturday morning for over 60 artists and members to see their machines in action and talk about art projects, including presentations from local artists Stelarc and Erin Coates. A full list of the professional development and artist talks hosted in 2016 is included on page 9.

### Artsource Artist Talks

The Artsource Artist Talks series was delivered in partnership with the Lawrence Wilson Art Gallery, The City of South Perth through their Emerge program, AGWA in the new Imagination Room and as part of the Tom Malone Prize for glass art, Kings Square public art launch with City of Perth, Metropolitan Redevelopment Authority, Leighton Properties, DEXUS and Shell, and Mundaring Arts Centre in association with their *Machines and Makers* exhibition.

### Art Cargo Symposium

In September, Artsource and UWA Cultural Precinct presented *Art Cargo*, the second in a series of symposia to discuss trends in the visual arts industry in Western Australia. The day highlighted key local projects that have fostered new, sometimes challenging, work and interactions between contemporary artists and communities in neighbouring countries, as well as examining the nature of art and

cultural exchange over time. A particular focus of discussion was the Indian Ocean Rim and the recurring exploration of identity in relation to the history and politics of the region.

### Insurance

The Artsource MAX insurance package was extended to include Personal Accident cover for loss of income by an artist in the event of an accident. This brings the types of professional insurance for an artist with MAX membership up to seven.

Artsource also introduced Exhibition and Transit Insurance for artists for up to 60 days of exhibition, arranged through Local Community Insurance Services.

### Regional and Indigenous artists

The Pilbara Arts Program ran for three years from 2013 to 2016. In this, its final year, professional opportunities for artists and arts workers based in Roebourne included:

- Participation for five artists in the Indigenous Artist Showcase at *Revealed* and opportunities to network in Fremantle and visit commercial galleries representing Aboriginal artists.
- Opportunities for artists in Roebourne and Dampier to participate in clay workshops with Stewart Scambler, an Artsource member and ceramicist. Stewart visited Roebourne Art Group, Dampier Studio Arts, Cheeditha Art Group and the Karratha social pottery group.
- An introduction to public art for arts managers from Roebourne Art Group, in Perth in preparation for bids for projects related to the Karratha Community Precinct project.
- An invitation to all of the artists at Yinjaa Barni Art to become PLUS members of Artsource and to have their profiles in the Artsource Artist Gallery.

Artsource has participated in the planning for allocation of Royalties for Regions funding through the Regional Arts Partnership Program coordinated by Country Arts WA, offering strengths in professional development for artists and public art contracting and project management.

### Artsource Membership 2012 – 2016

	2012	2013	2014	2015	2016
<b>Access</b>	352	290	293	275	272
<b>Plus</b>	209	185	172	165	182
<b>Max</b>	338	427	424	527	496
<b>Total*</b>	<b>899</b>	<b>902</b>	<b>889</b>	<b>967</b>	<b>950</b>
<b>Associates</b>	107	71	74	78	73

\* Table shows the total number of individuals who were members during the year.

↑ Visitors to Ayako Goto's studio, Artsource Ashfield Open Studios 2016. Photographer: Christophe Canato.



Artsource Professional Development and Events 2016	Number of attendees
<b>Professional Development</b>	<b>154</b>
<i>Artsource Online Artist Profiles 1 at Old Customs House, Fremantle</i> Presenters: Anna Richardson, Kate Roberts, Mary Peck and Sue-Lyn Aldrian-Moyle	14
<i>Artsource Online Artist Profiles 2 at Old Customs House, Fremantle</i> Presenters: Kate Roberts, Sue-Lyn Aldrian-Moyle, Elli Gemmo and Mary Peck	13
<i>Arts Law Free Advice Clinics at King Street Arts Centre, Perth</i> Presenter: Delwyn Everard	10
<i>Tactile and Audio Tours in conjunction with VisAbility and DADAA</i>	10
<i>Fabricating in Foam at Wintech Engineering, Foam Shapers + Autronics</i> Presenters and Artists: Wintech Engineering, Foam Shapers + Autronics, Stelarc and Erin Coates	65
<i>Exmouth Public Art Workshops: Introduction to Public Art and Running a Professional Arts Practice at Shire of Exmouth</i> Presenters: Paul Parin, Jane King and Sabina Moncrieff	6
<i>Broome Public Art Masterclass at Shire of Broome</i> Presenters and Artist: Beverley Iles, Katherine Wilkinson and Phil Gamblen	20
<i>Introduction to Public Art workshop for art centre managers of Roebourne Art Group.</i> Presenters: Paul Parin and Katherine Wilkinson, supported by Rio Tinto through the Pilbara Arts Programme 2013 to 2016	2
<i>Introduction to Pit Firing Ceramics</i> Hosted by Stewart Scambler in association with <i>Revealed</i> at Fremantle Art Centre and in Karratha, Roebourne and Dampier. Supported by Rio Tinto through the Pilbara Arts Programme 2013 to 2016	14
<b>Artist Talks</b>	<b>215</b>
<i>Bankwest Art Prize: 6x6 Artist Talks at Bankwest</i> Artists: Rachel Coad, Tom Freeman, Teelah George, Alex Spremberg, Ben Pushman and Jurek Wybraniec	30
<i>Tom Malone Art Prize: 6x6 Artist Talks at Art Gallery of Western Australia</i> Artists and Presenter: Kevin Gordon, David Hay, Marc Leib, Denise Pepper, James Worsley and Robert Cook	40
<i>The Challenges for 'Emerging' Curators at Lawrence Wilson Art Gallery</i> Presenters: Gemma Weston, Laetitia Wilson, Eve Chaloupka and Erin Coates	56
<i>Artist Talks: TYPECAST at Art Gallery of Western Australia</i> Artists: Sharyn Egan, Robert Hitchcock, Peter Farmer and Norma Macdonald	25
<i>Artist Talks: Machines and Makers at Mundaring Arts Centre</i> Artists and Presenter: Coral Lowry, Angela McHarrie, Geoffrey Drake-Brockman, Tee Ken Ng and Jude Van Der Merwe	30
<i>Artist Talks: Emerged at Windsor Hotel</i> Artists: Dr Perdita Phillips, Antony Muia, Jurek Wybraniec and Claire Bushby	22
<i>CowPARADE Perth preview + ArtLease intro at Artsource Pop-up Studio, Forrest Chase</i> Presenters: Sally Stewart, Pascal Proteau, Audrey Fernandes-Satar & Arif Satar	12
<b>Events</b>	<b>1860</b>
<i>Art Cargo at University of Western Australia</i> Artists and Presenters: John Mateer, Dr Marco Marcon, Maggie Baxter, Abdul-Rahman Abdullah, Gerald Sanyangore and Tania Ferrier	95
<i>ArtLease collection viewing at Nexia</i> Presenters: Mal de Giulio and Sara Walker	10
<i>Artsource Ashfield Open Studios</i> Artists: Vanessa Russ, Sue Leeming, Kirsten Biven, Ayako Goto, Lucy O'Dea, Adam Ismail, Giovanni Di Dio, Kyle Hughes-Odgers, Vania Lawson & Andy Cross, Laura Williams, Perdita Phillips, Darryn Ansted and Nigel Hewitt	145
<i>Artsource Fremantle Open Studios</i> Artists: Björn Rainer Adamson, Tom Allum, David Attwood, Sebastian Befumo, Dan Bourke, Kate Campbell-Pope, Louise Dickmann, Marcia Espinosa, Tom Freeman, Teelah George, Paul Kaptein, Hiroshi Kobayashi, Amanda Marsh, Lucille Martin, Justin McArdle, Stuart McMillan, Alana McVeigh, Steve Richter, Susan Roux, Tindale Designs, Matt Scurfield, Ric Spencer, Sarah Elson, Rick Vermeij, Gera Woltjer and Circus WA	250
<i>Connect Kings Square: Public Art Launch + Family Day with Awesome Arts, plus supporters tour @ Kings Square, Perth</i> Artists and Presenters: Awesome Arts, Mel McVee, Warren Langley, April Pine, Rod Garlett, Fred Chaney, Ritchie Kuhaupt, Tyrone Earl Robinson supported by STRUT Dance and Phillip Walley-Stack.	1300
<i>Summer Sundowner at Rosemount Hotel</i>	40
<i>Winter Patron's Soirée: Judith Hugo's private art collection</i> Presenter: Judith Hugo and Sara Walker	20



## Studios

Artsource provides professionally managed and affordable studios for artists at various stages of their careers. Suitable studios play an essential part in the advancement of professional artists.

Our studios provide affordable working spaces for professional non-commercial artists in Western Australia. We aim to support our members in their art practices by offering five-year tenure in practical studios. In 2016, Artsource managed 84 studios in seven buildings, with an increase in spaces offered around Perth city.

### Artsource Fremantle Studios

The Old Customs House, our landmark building, has placed artists in the heart of Fremantle for thirty years. Over 200 artists have worked in the historic building, which houses 24 individual studios, our studio apartment for visiting artists and the Artsource office.

#### 2016 Artists in Studios:

Björn Rainer Adamson	Sarah Elson
Tom Allum	Marcia Espinosa
David Attwood	Tom Freeman
Sebastian Befumo	Teelah George
Dan Bourke	Josh Hogan
Elaine Bradley	Simone Johnston
Kate Campbell-Pope	Paul Kaptein
Clare Detchon	Hiroshi Kobayashi
Louise Dickmann	Justin McArdle

#### Stuart McMillan

Alana McVeigh  
Amanda Marsh  
Lucille Martin  
Sarah Nelson  
Steve Richter  
Susan Roux  
Matt Scurfield  
Ric Spencer

#### Michelle Lee Tindale

Rick Vermey  
Don Walters  
Audrey Tulimiero Welch  
David Whish-Wilson  
Gera Woltjer  
Bizircus  
Circus WA

#### 2016 Artists in Studios:

Gemma Ben-Ary	Elwyn Marren
Kelli Cross	Gayle Mason
Clare Detchon	Cynthia Payne
Robert Dorizzi	Bruce Reid
Libby Guj	Mark Storen
Mal Harry	Criss Sullivan
Tracey Hart	Leah Tarlo
Julie Hein	Marisa Tindall
Pablo Hughes	Aaron Yarron
Graeme McCullagh	

### Artsource Midland Studios

The Artsource Midland studios inhabit a former boarding house centrally located near the Town Hall. Seventeen studios and an artist-run shop have operated from the building since 2009, giving studio access to members in the eastern suburbs and hills areas.





### Artsource Rosemount Studios, North Perth

This innovative partnership between Artsource and the Rosemount Hotel gives artists a unique opportunity to work above a vibrant entertainment venue. Eight rooms above the hotel were given a new lease of life as artist studios in 2015.

#### 2016 Artists in Studios:

Thea Costantino	Jacqui Monks
Tarryn Gill	Debbie Oakley
Dan Gladden	Sally Stewart
Simone Johnston	Mark Tweedie
Marijke Loosjes	Martien Van Zuilen

### Artsource Haig Park Studios, East Perth

A small group of studios were incorporated into a housing development by Foundation Housing in 2001. The complex includes residential apartments for two of the artists.

#### 2016 Artists in Studios:

Luci Foresi
Patricia Newman-Bruton
Marzena Topka
Rizzy

### Artsource Ashfield Studios

Our second year in Ashfield saw a hive of activity in the building, with 16 studio spaces at capacity and the in-house *Another Project Space* developing a stimulating program. This artist-run initiative presented a range of artist talks, events and project residencies, exploring art dialogue and offering opportunities to early career artists.

#### 2016 Artists in Studios:

Kim Anderson	Adam Ismail
Darryn Ansted	Vania Lawson
James Berlyn	Sue Leeming
Kirsten Biven	Alex Maciver
Mary Louise Carbone	Nick Mahony
Andrew Cross	Lucy O'Dea
Giovanni Di Dio	Perdita Phillips
Shona Erskine	Michael Rankin
Ayako Goto	Vanessa Russ
Nigel Hewitt	Laura Williams
Kyle Hughes-Odgers	

Another Project Space: Kirsten Brownfield and Harry Reid Sadler; Liam Colgan, Rebecca Jensen, Sophie La Maitre, Nikki Lundy and Michael Rankin

### Artsource Dickmann Studios, O'Connor

Artists working with sculptural or semi-industrial elements in their work were able to spread out in our warehouse building in O'Connor.

#### 2016 Artists in Studios:

Lisa Dymond	Pascal Proteau
Angela McHarrie	Grant Revell
Karen Millar	Sarah Wilkinson

### Artsource Beaufort Street Studios, Highgate – NEW

In November 2016, we were pleased to offer new spaces to artists in Highgate, as a trial in partnership with the Billabong Backpackers premises. We look forward to building on this opportunity to enliven unused rooms in this centrally located building.

↑ Sue Leeming in her Artsource Ashfield Studio, 2016.  
Photographer: Christophe Canato





# Residencies

Artsource residencies provide artists with new ways to see the world. Professional time away from home gives artists the space to develop ideas, to build networks, and to find inspiration in rich cultures or iconic artworks that can otherwise only be referenced in books or on a computer screen.

Our residencies are funded so that artists can pay for their travel, a stipend and living away from home expenses. We continued to manage the Basel Exchange Residency and the Artspace Residency, and our own residency apartment and studio in the Old Customs House was available to welcome artists from elsewhere. New initiatives included a pilot program with the School of Early Learning, West Leederville, where artist member Olga Cironis delivered an in-school residency to pre-school students.

## Global City Residencies

### Artsource Basel Exchange Residency, Switzerland

This immersive artist residency has been delivered by Artsource, in partnership with Atelier Mondial in Switzerland since 1989. Recognising the strong significance of cultural exchange, this residency experience gives artists from both countries six uninterrupted months to engage with place.

Jennifer Cochrane was the 28th artist to be chosen for this experience and she made the most of her time in Switzerland to work with new materials, to develop work and engage in exhibitions and dialogue in the region.

The unique artistic relationship formed between Perth and Basel over this long-term residency was reflected in the strong bonds formed by Swiss-born artist Gert Handschin and Artsource members. His residency in Fremantle included exhibitions, artist talks and open studio events, along with exhibitions in Basel with Jennifer Cochrane, and future projects with former residency recipients from both countries.

Unfortunately, we were informed by the Christophe Merian Stiftung of their decision that they were no longer in a position to fund the Basel Exchange Residency at Atelier Mondial and that Gert Handschin would be the last Basel artist to take up a residency in Fremantle in the foreseeable future.

### Artsource Artspace Residency, Sydney

Artsource has been partnering with Artspace to deliver a residency in central Sydney since 1995, whereby a Western Australian artist is given a three-month stay in the historic Gunnery Building in Woollloomooloo. Clare Peake, an artist currently based in Broome, Western Australia, was the 2016 recipient of this residency.



Government of Western Australia  
Department of Culture and the Arts



## ARTSPACE



*One of the nice things about residencies is that they allow you time to focus on just your own work away from your everyday life. This creates a fertile space where new discoveries about your work, the way you work and what you make work about are inevitable and invaluable.*

CLARE PEAKE, 2016 ARTSPACE RESIDENCY ARTIST

In 2016, Artsource launched our *Global City Residencies* with the aim of building new residency opportunities for artists. We were pleased to confirm our first destination in the program as New York, USA and we look forward to working with our new partner, Residency Unlimited in Brooklyn, to deliver this six-week residency in 2017. We were also successful in securing a Plus1 grant from Creative Partnerships Australia to help us fundraise for new residencies in Singapore.

### Artsource Fremantle Residency

Our large, self-contained studio apartment in Old Customs House welcomes artists from across the country and internationally. We take applications from artists around the world and work with other organisations to host artists visiting Western Australia.

#### Artists hosted in 2016:

- Gert Handschin – Artsource Basel Residency Exchange with Atelier Mondial, Switzerland
- Stu Campbell, Roebourne, WA
- Elyssa Sykes-Smith, NSW
- Aleksander Panimba and Pak Adi, Indonesia – in conjunction with the Faculty of Architecture, Landscape and Visual Arts, University of Western Australia
- Susan Milne and Greg-Stonehouse, NSW

← Jennifer Cochrane, *impossible shadow*, 2016. Artsource Basel Exchange Artist 2016. Image courtesy of the artist.

➔ Clare Peake, *Artspace Sydney Residency Day #72 #securityblanket*, 2016. Image courtesy of the artist.







# Membership Development

Our Membership Development team collaborates with colleagues, both within the organisation and beyond, to develop projects and partnerships based on our core values, whilst advocating for processes and practices that are fair to artists.

Our new organisational structure was established at the end of 2015 and several new team members joined us in early 2016. The team is now well established and working effectively.

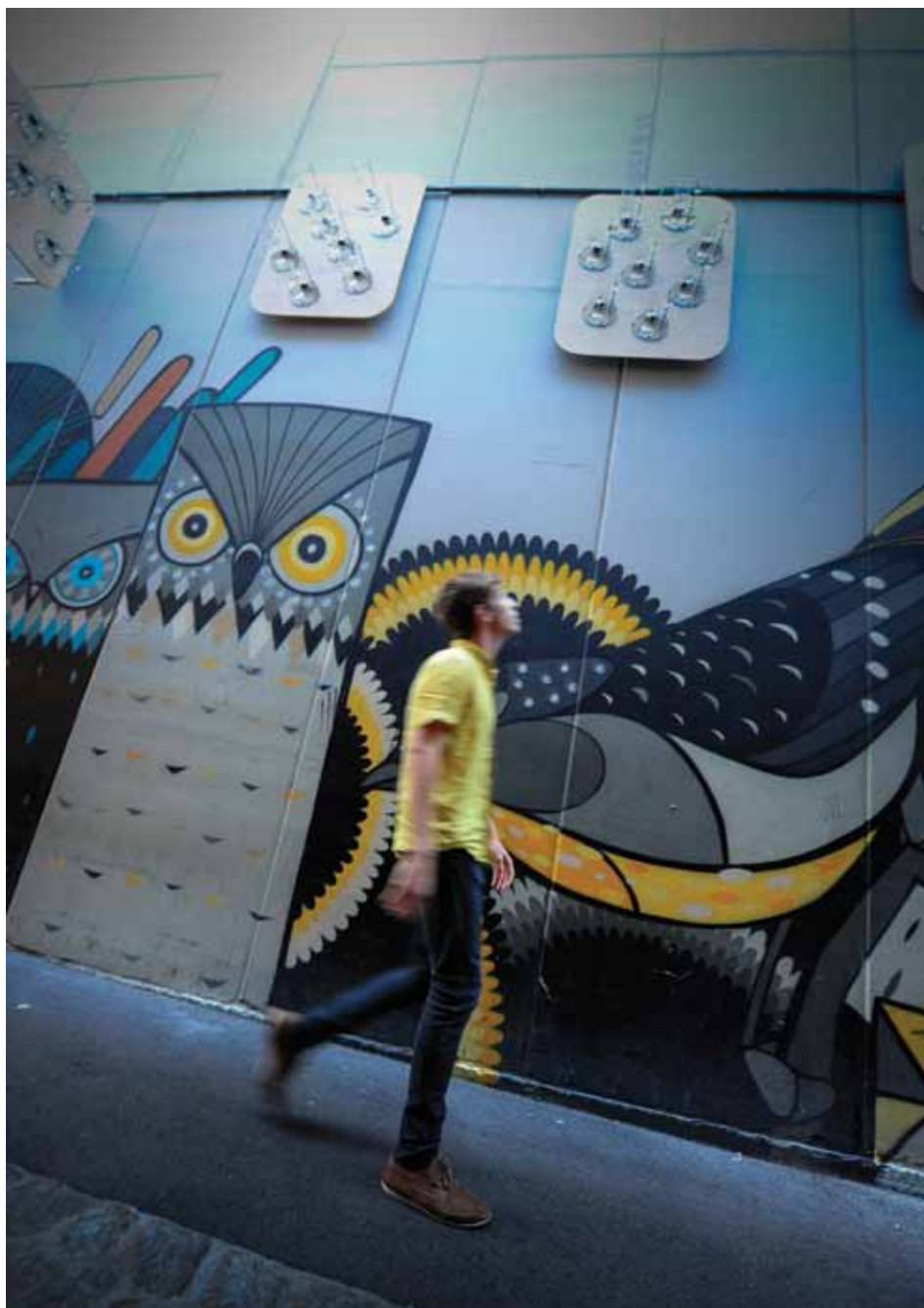
We seek to cultivate quality work and other professional opportunities for members by building relationships (particularly within the corporate and public sectors), contributing significantly to a healthy visual arts sector, nurturing the audience and creating the environment in which Western Australian artists can flourish.

We provide practical, career-building support for Associates and Professional Members. This support encompasses the creation of income-earning opportunities and sponsored professional development programs.

Our areas of focus include consulting services, ArtLease and private sector fundraising.

In 2016 we have:

- Contributed submissions to the review of the State Government's Percent for Art Scheme, and the Department of Culture and the Arts "Present State" Discussion Paper on the Visual Arts in Western Australia;
- Spoken at various public forums on the contribution of the visual arts and public art, including:
  - Shape Mandurah;
  - FACET Annual Conference;
  - Museums Galleries Australia State Conference;
- Completed the implementation of the recommendations of the Review of Consulting Services commissioned in 2015;
- Delivered a Public Art Masterclass for local artists in Broome in October 2016; an Introduction to Public Art for local artists in Exmouth; and, a tailored workshop on managing Public Art projects for the Roebourne Art Group.
- Coordinated a professional development industry event hosted by Foamshapers/ Autronics;
- Coordinated a workshop with Visability and DADAA for visual artists wishing to work with the visually impaired; and,
- Provided event management for the Kings Square precinct public art launch and place activation for key stakeholders.



➤ Phil Gamblen, *TOAST*, 2016. PerthFLUX. Photographer: Paul Parin

➤ Warren Langley, *Connectus*, 2016. *KS Project* by Tyrone Robinson performance at Connect Kings Square Public Art Launch. Photographer: Christophe Canato





# Consulting Services

Our Art Consultants continue to provide a range of services to private developers, Government Agencies and Local Government Authorities, as well as providing one-on-one assistance to individual artist members working on public art commissions.

In 2016, the team managed 30 projects in total, with \$1,489,989 returned to 83 artists as artists' fees.

The range of projects undertaken by our consultants has included:

- Developing Public Art Strategies for City of Armadale, Shire of Exmouth and City of Mandurah;
- A number of temporary and ephemeral public art projects including PerthFLUX and Cow Parade for the Perth Public Art Foundation, and Connect Kings Square for Leighton Holdings.
- Public Art/Percent for Art commissions have ranged from interactive site specific works such as the Atwell Arcade project by Tom Müller and Ariane Palassis, an artist's refurbishment of Claughton Reserve Toilet block by Duncan Moon for the City of Bayswater, and five separate landmark works at Kings Square, as part of the City Link project for the MRA.

An outline of all projects undertaken during 2016 is on page 22.

## Armadale Public Art Strategy

The City of Armadale engaged Artsource to prepare a Public Art Strategy as part of a broader revitalising program for this fast growing and vibrant city, to create stimulating and attractive spaces that enrich the character and identity of local communities.

The strategy incorporated comprehensive stakeholder and community consultation and identified different themes celebrating unique historical, contemporary and natural environment narratives that operate within the area and also identified key potential public art locations in various precincts in and around the city.

The strategy also ranked these potential sites in levels of priority and identified the various types of public art that may be appropriate for these areas along with indicative budgets for each.

Artist Alister Yiap was chosen after an extensive selection process to produce an artwork titled *The Guardian* to be located in the Jull St Mall. The artwork was completed and installed to coincide with the City of Armadale Minnawarra Art Awards 2017.

*We are impressed and moved by the significance that this initiative has for the Noongar elders engaged in the consultation process [for Koorden]. Congratulations to Artsource and the project proponents and sponsors for having the insight and inspiration to commission a major artwork by Rod Garlett, a Noongar artist, celebrating a rich and living Aboriginal culture in the heart of Perth's CBD. The creation of a major Noongar urban art installation in the city is long overdue. It is another step in the repositioning of Noongar culture and heritage into the centre of the contemporary city and our understanding and experience of South-West Australia.*

FRED CHANEY, ARCHITECT

## Kings Square Temporary and Ephemeral

In 2016, Artsource completed the \$1.8m public art strategy for the Kings Square site with a public art launch and family day, *Connect Kings Square*. The launch unveiled a landmark series of five site-specific artworks in this historically rich Perth City Link precinct.

A series of ephemeral works were developed to draw visitors to the new precinct and encourage them to engage with the permanent artworks of *Koorden* by Rod Garlett, Richie Kuhaupt and Fred Chaney, *Connectus* by Warren Langley, *Irrational Geometrics* by Gil Percal and Pascal Dombis, *Untitled* by Damien Butler, and *Ripplescape* by Nicole Voevodin-Cash.

In the lead up to the launch, ephemeral works raised public awareness of the new precinct's location and encouraged foot traffic to the area. *Convergence* by April Pine saw 50 life-size, bright yellow Corflute figures in mid-stride converging along Wellington Street to Telethon Avenue while stopping to ponder, reflect and consider the permanent artworks in their movement. *KS Project*, by Tyrone Earl Robinson supported by STRUT Dance, gave daily performances in the main retail laneway, exploring the bonds that are pushed to the limit but also strengthened when people travel together.

On launch day, artist talks with Warren Langley, Damien Butler and Rod Garlett ran alongside family activities in *Creative Corner* with Awesome Arts, and *That's Entertainment* mural painting with Mel McVee, plus visitors received a miniature *Convergence* figure by April Pine to assemble along with a map by Future Shelter highlighting the locations and significance of the artworks. The event concluded with an evening Welcome to Country and *Strong* performance by Phillip Walley-Stack amongst the majestic 2.2m tall cast bronze *Koorden* artworks symbolising leaders of local Aboriginal cultural groups.

A complementary mentoring project to the *Koorden* artworks, saw emerging artist, Tash Gillespie, create a body of photographic works on the Aboriginal Elders and artists involved in the production of the artworks. Mentored by Perth photographer, Eva Fernández, Gillespie received the Noongar Indigenous mentoring sponsorship from Shell Australia, one of the first tenants to move into Kings Square.

The significant community consultation in the production of *Koorden*, gave opportunity for the Elders to play a key role as leaders of cultural practices and perpetuate their traditional knowledge of Noongar country.





The temporary and ephemeral program concluded with an installation by Kathy Allam. “Dash and Endless Loop” comprised a series of transparent, banded, tubular forms, constructed of reflective material and illuminated at night by solar-powered LEDs, installed and attached to light poles, planter boxes and other positions, and served to draw attention to the precinct over subsequent weeks.

The Kings Square artworks and Connect Kings Square were facilitated and managed by Artsource for Leighton Properties, DEXUS, Shell and HBF with the City of Perth and Metropolitan Redevelopment Authority.

### City of Melville, Wireless Hill War Memorial

Early in 2015 Artsource consulted on the proposed City Of Melville, Wireless Hill War Memorial. Wireless Hill has a very significant wartime history and the when the Federal Government built a telecommunications facility there in 1912 it was the first time wireless communication was possible between the west and east coast of Australia. It also allowed communication to shipping and Antarctic bases at a range of up to 1,600km.

The unique artist selection process included a workshop with local school art students, RSL representatives and the three shortlisted artist/artist teams. As part of the creative design process, voting on the final artist designs was run at all City Of Melville high schools and overseen by student politics representatives.

The successful artist team chosen was Arterial Design with their proposal of nine vertically orientated, double-sided steel blades. One side features a historically significant panoramic photograph printed across all nine blades. The other side of the corten steel (rusted) panel features a life-size laser cut silhouette of representative defence force personnel. The silhouettes are made up of text suggested by the students during the workshop, and are extracts from famous ANZAC poetry, which allow for different and individual stories to be told. The blades also feature internal LED lighting to illuminate these text figures from within during evening hours. These blades when viewed from a particular viewing spot all align together to reveal the complete photographic image on the western orientated face.

The City of Melville unveiled the new War Memorial during a significant Anzac Day morning service and dedication.

### Curtin Building 304 Research Facility

Tom Müller and Ariane Palassis of Agency 296, were commissioned to deliver the site-specific artwork, *Optical Paths*, for Curtin University's Building 304 Science Research Facility. The artwork is inspired by Isaac Newton's seminal published work *Optiks* (1704). The document analyses the fundamental nature of light by means of the refraction of light with prisms and lenses. The artists added a new layer of reading and meaning to Newton's colour theory, by 'moving beyond the prism', with an ever changing colour spectrum that can be experienced through one, or more of the glazed surfaces bearing the dichroic film. The artwork entices the viewer through its enigmatic, scientific qualities related to colour and light. Additionally, the work heavily relies on coloured shadow casting, providing added depth within the architectural volume. The artwork is passively kinetic, seeming to reveal itself as one moves through the building.





### Cow Parade

2016 witnessed Artsource's involvement in one of the year's largest public art events, the CowParade PERTH. Presented by the City of Perth in partnership with the Perth Public Art Foundation, this internationally renowned event transformed the streets, malls, parks, buildings and precincts of Perth City. CowParade began in Chicago in 1999 and has grown to become one of the largest and most successful temporary public art events in the world.

CowParade PERTH saw \$231,000 invested in 40 sculptural cows crafted, sculpted, painted and transformed into distinct artworks by West Australian visual artists and designers. Activated across 40 locations in the Perth CBD in a unique six-week public engagement event, the sculptures were installed at iconic sites across Perth, including galleries, the cultural precincts, public parks, business and shopping districts.

Aimed at showcasing the depth and diversity of West Australian visual arts practice, from Indigenous storytelling, percussive instruments, to works that reference WA's history and contemporary culture, the parade offered an

exclusive forum reflecting current West Australian arts practices. Alongside these public artworks, a number of community events took place including artist run workshops at Forrest Place, Cathedral Square, and Northbridge Piazza.

Building on the CowParade philosophy of fostering partnerships between the creative and philanthropic sectors, a key collaboration with Telethon was established for CowParade PERTH, with a number of Cows auctioned as a part of the 2016 Lexus Ball. Along with contributions from a range of sponsors, CowParade PERTH saw \$130,000 raised to support much needed child health research initiatives through Telethon.

Following the conclusion of CowParade PERTH, \$255,910 of commissioned artworks were gifted to a 24 Telethon beneficiaries including; RedKite, Ngala, Parkerville Child and Youth Care, Muscular Dystrophy Association, Telethon Adventurers, Telethon Speech and Hearing School, Camp Quality, Youth Focus, the Make-A-Wish Foundation, Inclusion WA and Foodbank. Cows have also been acquired by the City of Perth, Perth Airport, Pardoo Station in the Pilbara and Wanneroo Primary School.

CowParade artists: Abdul-Rahman Abdullah, Alister Yiap, Amy Perejua-Capone, Audrey Fernandes-Satar & Mahomad Arif Satar, Benjamin Kontoolas, Clare McFarlane, Elizabeth Marruffo, Gregory Pryor, Helen Smith, Ian de Souza, Jana Braddock, Jean & June Pastore, Kerrie Argent, Lance Chadd (Tjyllyungoo), Lawry Halden, Leanne Bray, Lex Randolph, Liam Dee, Lisa Dymond, Marcia Espinosa, Mel McVee, Minaxi May, Olga Cironis, Pascal Proteau, Paul Caporn & Peter Ellis, Penny Coss, Peter Farmer, Philip Gamblen, Renae Coles, Rod Garlett, Sally Stewart and Stuart McMillan.

### Key Numbers

**30 = projects managed**

**83 = Artists contracted**

**\$5.865M = Total Public Art Project budgets for projects managed by Artsource in 2016**

**\$345,000 = Income in Consulting fees**

**\$1,489,889 = income to artists for projects managed by Artsource in 2016**

↑ Families playing on *Ripplescape* by Nicole Voevodin-Cash at Connect Kings Square public art launch, 2016. Photographer: Christophe Canato.



## ArtLease

With a number of existing ArtLease contracts coming to an end in early 2016 due to office refurbishments, we took the opportunity to prepare a fresh strategy for ArtLease focusing on awareness and profile raising amongst our existing corporate and local government clients.

Throughout the year we held several client events including a visit to Nexia's refurbished city offices and new art works. We have refreshed the website gallery and this is now rotated quarterly, and we also promote work available via our e-newsletters *ArtLights* (quarterly to clients and supporters) and *ArtConnect* (bi-monthly to all subscribers).

We took advantage of a generous offer from JLL to temporarily occupy a prime retail space in Forrest Chase, Perth, to open our first ArtLease Pop-Up Gallery. The space generated much

interest and enquiries and we hope to continue with this strategy in 2017. We also used this space to host a client event and artists talk during *Cow Parade*. This pilot demonstrated the importance of having a dedicated gallery and storage space and work is currently underway to create a permanent space for *ArtLease* at Old Customs House, Fremantle.

We have also reviewed and updated the contracting process for all new leases, including direct debit options, to ensure artists receive payment in a speedier manner.

### Key Numbers

**15 = projects managed**

**41 = artists contracted**

**80 = number of artworks leased**

**\$25,032 = income to artists in 2016**

↑ Sally Stewart speaking at Artist Talks: CowPARADE Perth preview at Artsource Pop-up Gallery Forrest Chase, 2016. Photographer: Elli Gemmo.





## Private Sector Fundraising

There is no doubt that it is currently a very difficult fundraising environment, particularly in Western Australia, with increased competition for traditional funding providers, and difficult economic conditions.

In this environment our patrons, donors and sponsors are critically important as we aspire to create new opportunities for artists and to raise their profile on the national and international stage. The integration of this function into the Membership Development team has enabled deeper relationships with our clients and supporters.

Several events were held during the year for patrons and clients including:

- February: hosted by Bankwest, a series of artist talks from finalists of the Bankwest Art Prize;
- April: hosted by Nexia, a viewing of their newly installed ArtLease collection;
- September: hosted by longstanding Artsource Patron Ms Judith Hugo, a viewing of her private collection of Western Australian artists;

- November: hosted at Artsource Pop-up Gallery Forest Chase, artist talks and tour for *CowPARADE Perth 2016* with artists Sally Stewart, Pascal Proteau, Audrey Fernandes-Satar and Arif Satar.

Grants and business sponsorship are also an important element of our private sector fundraising strategy and we were pleased to secure the support of Foamshapers/Autronics in delivering an important Professional Development opportunity for our members and we hope to be able to provide more opportunities like this in future years. The ongoing support for all our events by Liquor Shed Jandakot and Gage Roads Brewing is very much appreciated.

We have confirmed Rio Tinto's sponsorship for our Folio Project. Their support will allow our first book to be published which will focus on Indigenous artists of Western Australia. Our Folio Patrons also continue to support this project and with their assistance the first book will get underway in 2017.

We have carefully sought out grant opportunities which align with our unfunded strategic projects. Late in 2016 we secured Creative Partnerships Australia *Plus1* matched funding of up to \$15,000 for our Global Cities Residencies program to part-fund a new residency opportunity in Singapore. The associated fundraising campaign was launched in November 2016 and by Christmas we were well on our way to securing the first \$5,000 towards our target.

↑ Jurek Wybraniek speaking at Artist Talks: Bankwest Art Prize finalists, 2016. Photographer: Sue-Lyn Moyle



# Consulting Projects 2016

## Alex Hotel

*Blue Sun Sculpture* is a light work for the external wall in the laneway of this new inner city Perth hotel.

**Client:** Cicero Project

**Artist:** Joshua Webb

## Almond and Fitz, North Perth

Two wall-based artworks commissioned for a new residential developments in Ardross and North Perth.

**Client:** Celsius Developments

**Artists:** George Domahidy, David Pinkus and Adam Cruickshank (*Symphony* at Almond) and Dawn Gamblen, Philip Gamblen and Peter Gee as Midnight Tuesday (*Flourish* at Fitz)

## Atwell Arcade

*Windcatchers* is an interactive site-specific artwork for the High Street Mall, Fremantle

**Client:** Silverleaf investments, Myer Shirecore

**Artist:** Tom Müller & Ariane Palassis as Agency 296

## Berrington Como

A series of public artworks to be commissioned for an aged care facility in South Perth

**Client:** Loughton Patterson

**Artists:** Mark Datodi and Steve Tepper

## Building 304, Curtin Research Facility

*Optical Paths* is an integrated glass artwork referencing the activity of a new scientific research facility

**Client:** Curtin University of Technology

**Artists:** Tom Müller & Ariane Palassis as Agency 296

## Brookfield Place

A series of temporary and ephemeral artworks commissioned for Brookfield Place

**Client:** Brookfield

**Artists:** Alister Yiap, Kathy Allam, Joanna Sulkowski, Tom Müller

## City of Mandurah

Creation of Public Art Strategy

**Client:** City of Mandurah

## Claughton Reserve

Artist/architect team commissioned to deliver an artistic refurbishment of the Claughton Reserve toilet block

**Client:** City of Bayswater

**Artist:** Duncan Moon

## Cleaver Street, West Perth

A series of seven small-scale artworks for the public areas of a new aged care facility.

**Client:** Rosewood Care Group

**Artists:** Abdul-Rahman Abdullah, Philip and Dawn Gamblen

## Cleanaway, Plunkett

One wall based artwork for the façade of the City of Swan's recycling facility

**Client:** Plunkett Group, Meyer Shirecore

**Artists:** Kyle Hughes-Odgers

## CowParade PERTH

40 Cow sculptures created by a diverse range of WA's artists placed across location throughout the Perth CBD for a six week period

**Client:** PPAF and City of Perth

**Artists:** Ae'lkemi, Empire Rose, Sally Stewart, Abdul-Rahman Abdullah, Marcia Espinosa, Mel Mcvee, Poppy Lissiman, Olga Cironis, Stuart McMillan, Kerrie Argent, Lawry Halden, Megan Salmon, Lisa Dymond, Minaxi May, Lex Randolph, Benjamin Koontolas, Clare MacFarlane, Amy Perejuan-Capone, Rod Garlett, Elizabeth Marruffo, Alister Yiap, June & Jean Pastore, Audrey and Arif Satar, Greg Pryor, Liam Dee, Katherine Dunmill, Jana Wallace-Braddock, Helen Smith, Penny Coss, Peter Farmer, Lance Chadd, Leanne Bray, Ian De Souza, Philip Gamblen, Paul Caporn & Peter Ellis, Elle Campbell, Renae Coles

## FJM Leederville

Public Artwork at the Leederville Hotel location at the corner of Oxford and Newcastle Streets

**Client:** FJM Property

**Artist:** Kirsten Masgai and Chevi Hughes as *Respoke*

## Jull Street

*The Guardian* is an engaging public art sculpture in the heart of the Armadale Town centre within the Jull Street mall.

**Client:** City of Armadale

**Artists:** Alister Yiap

## Kings Square (permanent)

A series of landmark public artworks for a new CBD precinct.

**Client:** Leighton Properties

**Artists:** Rod Garlett, Richie Kuhaupt, Fred Chaney (*Koorden*), Damien Butler (*Untitled*), Warren Langley (*Connectus*), Nicole Voevodin-Cash (*Ripplescape*), Pascal Dombis and Gil Percal (*Irrational Geometrics*).

## King Square (ephemeral)

A series of temporary and site specific artworks

**Client:** Leighton Properties

**Artists:** Mel McVee (*That's Entertainment*), Awesome Arts, Kathy Allam (*Dash and Endless Loop*), April Pine (*Convergence*), Tyrone Earl Robinson with STRUT Dance (*KS Project*)

## Leach Highway

*Always Face Into the Sun* is a site-specific artwork to be located roadside on busy Leach Highway

**Client:** Summit Development Corporation

**Artist:** Stormie Mills

## LNG Booth, Department of State Development

Booth design that is based upon a pre-existing painting by Shane Pickett

**Client:** Department of State Development

**Artist:** Shane Pickett

## Mary Street

A stand-alone sculpture for main entrance of this new three-storey residential complex in Como plus a functional sculptural bike rack.

**Client:** Match Group

**Artist:** Ayad Alqaraghholi

## Melville Memorial

Creation of the *Wireless Hill War Memorial* at this former wartime telecommunications post.

**Client:** City of Melville

**Artist:** Arterial Design

## Parry Street

A video projection inspired by the local history will fill the wall of the heritage listed old electricity substation in Fremantle.

**Client:** MATCH

**Artist:** TBA

## PerthFLUX

A series of temporary and ephemeral artworks commissioned to activate the area in and around the Barrack Street Precinct

**Client:** Perth Public Art Foundation

**Artists:** Renae Coles and Anna Dunnill, (Tiny Parades), Phil Gamblen (TOAST), Chris Cobilis (Ghost of Record Store)

## Point Street

Two integrated artworks and a sculpture for the upper and lower level façades.

**Client:** SKS Land Pty Ltd

**Artists:** Alister Yiap, Susanna Castleden with Bevan Honey, and Anne Neil.

# ArtLease 2016

## Port Coogee, Maritime

A three piece kinetic sculpture for a boat harbour referencing maritime themes

**Client:** Australand

**Artist:** Nigel Helyer

## Richardson Street

An integrated artwork to enhance the existing Melville Parade façade.

**Client:** DevWest

**Artist:** Leanne Bray

## Shire of Exmouth

Creation of Public Art Strategy

**Client:** Shire of Exmouth

## SkyPark

An integrated public artwork will be selected for a new residential development in Leederville.

**Client:** WELink

**Artists:** Alister Yiap

## Township of Vasse

Creation of Public Art Strategy for the new development within the Township of Vasse

**Client:** On-Q-Projects

## Walcott St, Match

This two-dimensional public artwork will be applied to the façade of a new mixed use development and reference the culture and community of Mount Lawley.

**Client:** Match Group

**Artist:** Kyle-Hughes Odgers

## Waterfront

*Aqua Lux* will reference the river and city environment of Perth for a new hotel at Elizabeth Quay.

**Client:** SKS Pty Ltd

**Artist:** Tom Müller



## Ainslie Gatt Art Consultancy (AKER)

Miik Green

## Artsource Fremantle

Andre Lipscombe, Christopher Hopewell, Don Walters

## Artsource Perth

Jana Wallace Braddock, Eva Fernandez, Elisa Markes-Young

## Ashurst

David Giles

## Aurecon

Francesca Gnagnarella, Vania Lawson, Jo Darbyshire, Alex Spremberg, Lindsay Harris (via Emerge), Miik Green

## City of South Perth

Annie Hsiao-Wen Wang, Eve Arnold, Jane Mackay, Jo Darbyshire, Jon Tarry, Kim Maple, Naomi Grant, Penny Bovell

## HIF

Carol Rowling, David Giles, Jacinda Bayne, Jean & June Pastore, Jennifer Sadler, Jill Bryant, Jo Darbyshire, Joanne Duffy, Lyn Franke, Penny Coss, Vania Lawson

## Investa Office Fund

Zora Avila

## Nexia

Tony Jones, Sally Stoneman, J & J Pastore, Francesca Gnagnarella, Miik Green, Minaxi May

## Perron Group

Adam Derums, Kim Maple, Lesley Munro, Lyn Franke, Eveline Kotai, Ben Sewell, Helen Seiver

## Riverstone – Clematis Road

Joanne Duffy, Kim Maple, Miik Green, Penny Bovell

## Riverstone – North Fremantle

Jill Bryant, Francesca Gnagnarella, Penny Bovell, Jo Darbyshire

## Riverstone – Swanbourne

Francesca Gnagnarella, Lesley Munro, Penny Bovell, Lindsay Harris

## Riverstone – Tomlinson Boulevard

David Spencer, Kim Maple, Lesley Munro, Vania Lawson

## Stockland

Alex Spremberg

## Telco Group

Andy Quilty, Francesca Gnagnarella, Miik Green, Penny Bovell, Penny Coss, Kim Maple, Vania Lawson

↑ Joanne Duffy, *Understory*, 2015. ArtLease for Riverstone, Clematis Road. Photographer: Sue-Lyn Moyle.

## Statement by Members of the Board

The Board has determined that the company is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in the financial statements.

In the opinion of the Board the financial statements as set out in the audit:

- Presents a true and fair view of the financial position of The Artists Foundation of Western Australia Limited as at 31 December 2016 and its performance for the year ended on that date.
- At the date of this statement, there are reasonable grounds to believe that The Artists Foundation of Western Australia Limited will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Board and is signed for and on behalf of the Board by:



**Penelope Bovell**

*Chair*

15 May 2017



**Mal Di Giulio**

*Treasurer*

15 May 2017

## Independent Auditor's Report

We have audited the accompanying financial report, being a special purpose financial report, of The Artists Foundation of Western Australia Limited, which comprises the balance sheet as at 31 December 2016, and the income and expenditure statement for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the Board.

### Auditor's Opinion

In our opinion, the financial report of The Artists Foundation of Western Australia Limited is in accordance with the Corporations Act 2001, including:

- (i) Giving a true and fair view of the Company's financial position as at 31 December 2016 and of their performance and cash flows for the year ended on that date; and
- (ii) Complying with the Australian Accounting Standards.

Name of Firm: PSZ Tax Pty Ltd  
CPA

Name of Partner: Dino Peneranda

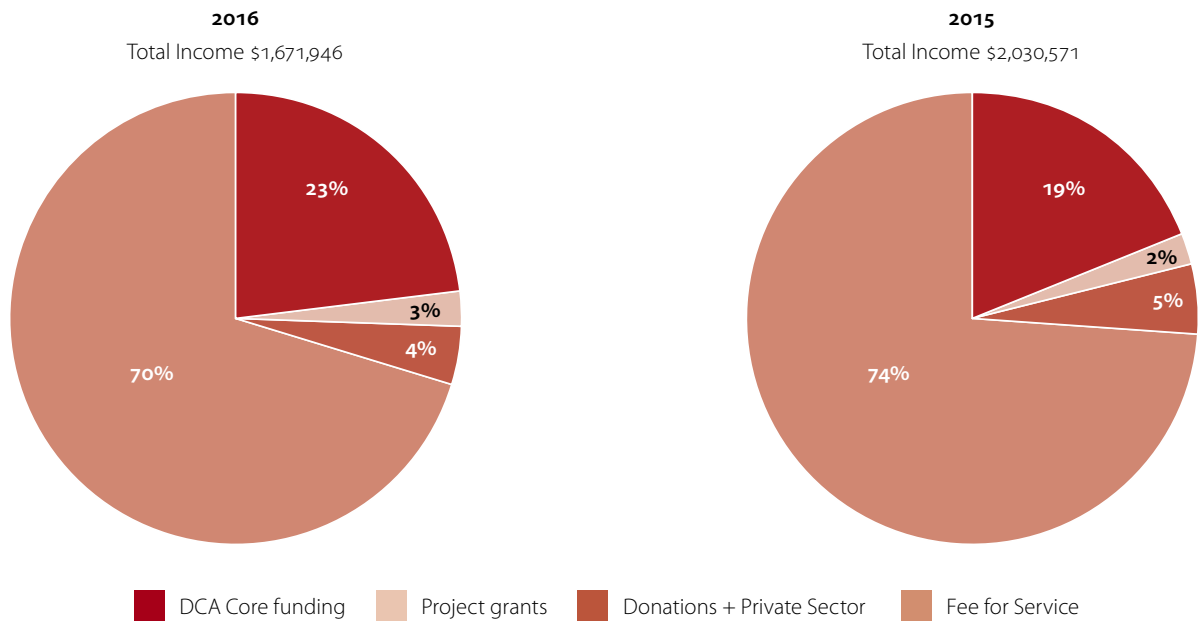
Address: Unit 9, 21 Roydhouse Street, Subiaco WA 6008

Dated: 15 May 2017





Sources of Income



Artsource services and activities are primarily funded by fees-for-service and a grant from the Department of Culture and the Arts (DCA) through their Organisations Investment Program. These services and activities continued to deliver steady and consistent results in 2016.

The DCA funding from 2016 to 2018 is confirmed and remains at the same level. In order to maintain our capacity to deliver services and activities, we are focussing on increasing income from consulting services and the ArtLease programme.

In 2016, all activities continued to deliver good and steady results, with the exception of private sector fundraising. The very difficult fundraising environment resulted in income much lower than budgeted in this area, although most of that was mitigated through cost savings.

The key financial items and variations from 2016 include:

- Total turnover was \$1,671,946
- There a loss for the year of \$21,650; with equity decreasing to \$61,469.
- Fee for Service income from our core activities continues to generate the majority of our income at \$1,017,736. This is approximately 70% of turnover.

- Our grant from the Department of Culture and the Arts (DCA) remained the same as in 2015, amounting to a reduction in real terms. This grant represents 23% of our turnover.
- Our partnership with Rio Tinto continued through 2016. This partnership supported our work in respect of regional and Indigenous development in the Pilbara and will part-fund the first of the Folio publications.
- Consulting Management Fees increased by 5% to \$349,953. This was due to several large projects being completed during 2016.
- Project income decreased, however this doesn't reflect a decrease in activity. It is due to client's managing the artists' budgets for a greater proportion of Consulting projects. There is a corresponding decrease in Artists Fees & Commission payments, again due to artists being paid directly by clients rather than by Artsource
- Expenditure on salaries increased modestly to \$838,039. There were several staffing changes in 2016. In 2017, we go forward with eleven members of staff; seven full-time and four part-time (9.1 full-time equivalents).

The future

Our current level of activity is primarily funded through fees-for-service, a non-indexed DCA grant and occasional support from project grants and private sector partnerships. Having this mix of funding sources is an advantage, however, the fixed grant income means that we have to constantly seek efficiencies and grow our fee-for-service and fundraising income to cover increasing costs. We have reduced our headcount for 2017 leading to a subsequent reduction in the need for private sector fundraising. This is in response to the difficult fundraising environment. The reduction in staff will not directly impact on current member services. The team will focus on growing income through ArtLease and consulting and will continue to apply for grants as and when appropriate. Further, we aim to instigate a number of cost-saving measures in order to achieve a surplus and restore our reserves.

# Profit and Loss Statement 2016

INCOME	2016 \$	2015 \$
<b>Grants</b>		
Department of Culture & the Arts (DCA)	430,766	430,766
<b>Regional &amp; Indigenous Development</b>		
Rio Tinto	30,497	47,000
<b>Donations &amp; Interest</b>		
Patrons + Small Donors	19,425	10,085
Plus 1 Program – Donations	8,600	–
Folio – Donation Component	–	9,000
Folio – Fee for Benefit	(15,000)	15,955
Folio Sponsorship	20,000	20,000
Sundries	6,855	–
<b>Fee for Service</b>		
Consulting Management Fees	349,953	333,786
Membership Services Management Fees	21,106	43,918
Project Income	426,268	743,873
Event Registration Fees	1,284	4,713
Studio Rentals	219,125	203,600
<b>Membership</b>		
Artsource ACCESS Membership	15,864	19,609
Artsource PLUS Membership	22,455	28,182
Artsource MAX Membership	92,464	95,346
Artsource ASSOCIATES	9,118	9,518
<b>Sundry</b>	13,166	15,120
<b>Total Income</b>	1,671,946	2,030,571

EXPENSES	2016 \$	2015 \$
<b>Overhead Expenses</b>		
Governance & Administration	71,852	77,536
Consumables & Resources	22,538	26,545
Communications	43,080	36,562
Marketing	23,370	28,896
Travel & Accommodation	9,789	11,506
Salaries & On-Costs	838,039	821,934
<b>Program Expenses</b>		
Administration & Management Fees	–	38,718
Artist Fees & Commissions	426,439	678,197
Project Outgoings	31,835	77,403
Grant Payments to Artists	37,000	36,073
Insurance – Max Membership	27,709	28,488
Studio Rents & Consumables	152,751	152,372
Travel & Accommodation	8,949	13,971
Sundries	245	–
<b>Total Expenditure</b>	1,693,596	2,028,201
<b>Net Profit/(Loss)</b>	(21,650)	2,370



# Balance Sheet 2016

	2016 \$	2015 \$
<b>Assets</b>		
Bank Accounts	69,694	205,415
Bond Paid	5,300	5,300
Prepayments	17,436	39,268
Rent on Premises Prepaid	2,576	3,584
Accrued Interest Earnings	473	965
Accrued Income Earned	123,545	20,822
Trade Debtors	245,160	239,288
<b>Fixed Assets</b>		
Artwork Collection	23,070	10,000
Equipment at Cost	237,894	219,151
Accumulated Depreciation Equipment	(213,595)	(195,340)
Software at Cost	131,616	94,076
Accumulated Depreciation Software	(87,417)	(70,243)
Furniture & Fittings at Cost	50,940	50,535
Accumulated Depreciation Furniture & Fittings	(43,466)	(42,347)
Total Fixed Assets	99,042	65,832
<b>Total Assets</b>	<b>563,226</b>	<b>580,474</b>
<b>Liabilities</b>		
<b>Current Liabilities</b>		
Trade Creditors	152,856	34,522
Credit Cards	2,662	2,700
Donations to be Allocated	–	6,855
Grants in Advance	151,835	202,332
Consulting outgoings received in advance	82,684	145,218
Studio rent received in advance	15,026	13,115
Accrued salary & other expenses	12,657	9,816
GST Liability	24,774	41,149
Payroll Liabilities	31,345	12,166
<b>Employee Provisions</b>	<b>27,918</b>	<b>29,482</b>
<b>Total Liabilities</b>	<b>501,757</b>	<b>497,355</b>
<b>Net Assets</b>	<b>61,469</b>	<b>83,119</b>
<b>Members Funds 2016</b>		
Retained Earnings	83,119	80,479
Current Earnings	(21,650)	2,370
<b>Total Equity</b>	<b>61,469</b>	<b>83,119</b>

Full audit report is available online at [artsource.net.au](http://artsource.net.au).

# Thank You

We gratefully acknowledge the support of our funders, sponsors, partners, donors and patrons who work with us to deliver essential services and activities for our Members.

## Primary Funding



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



## Regional + Indigenous Development Program

# RioTinto

## Studios + Residencies



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



## ARTSPACE



## Venue Partners



THE UNIVERSITY OF  
**WESTERN AUSTRALIA**



## Event Partners



## Corporate Supporters



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Nichola Zed

## Beverage Partners





# Our Current Team

## Gavin Buckley

Chief Executive Officer

## Kate Roberts

Head of Membership Services

## Jane King

Head of Membership Development

## Sabina Moncrieff

Finance Manager

## Loretta Martella

Studios + Residencies Manager

## Paul Parin

Art Consultant

## Katherine Wilkinson

Art Consultant

## Sue-Lyn Aldrian-Moyle

Marketing Officer

## Anna Richardson

Membership Services Coordinator

## Elli Gemmo

Membership Development Coordinator

## Mary Peck

Membership and Administration Assistant

# Artsource Members + Associates

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