

Artsource has been supporting Western Australian visual artists with practical, affordable and relevant services since 1986. Our vision is of a world in which culture and the arts are valued as vital and where visual artists 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

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Board of Directors

Penny Bovell, *Chair*, 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.

Fred Chaney, *Deputy Chair*, is an architect and Director of Taylor Robinson Chaney Broderick. 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. 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. Fred has been a Board member since 2016.

Mal Di Giulio, *Treasurer*, 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 since 2012.

Rick Vermey, *Board member*, is an accomplished contemporary artist, who has been closely engaged with Artsource from its beginnings, including as a previous Board member. Rick 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 2016.

Kingsley Burton, *Board member*, is a photographic artist, professional photographer and corporate senior executive. His visual arts practice extends over 20 years, with works found and awarded both locally and internationally. In his other career, he is an A/Executive Director in the public sector. His areas of interest cover change management, leadership, risk and governance. He also served on the Artsource Advisory Panel seeking to increase the voice of artists. Kingsley has a passion for lifelong learning, both of his craft and corporate skills. He has completed a Bachelor of Arts – Psychology, Diploma of Management, Executive MBA – Awarded Chairman's Prize for Corporate Leadership, he is also an Accredited Professional Photographer with the Australian Institute of Professional Photography, Member of the Australian Commercial and Media Photographers association, the Australian Institute of Company Directors and Professional Fellow of the Australian Institute of Management.

Claire Bushby, *Board member*, is an artist and curator based in Perth with over 15 years experience in professional arts practice. In 2015, she completed a Master of Arts (Visual Arts) at Edith Cowan University investigating collective production and participatory practice. Bushby has performed a wide range of roles in Perth arts organisations including Heathcote Museum & Gallery, Paper Mountain, His Majesty's Theatre and Spectrum Project Space. In 2014 she completed an Asialink residency at Taipei Artist Village, Taiwan and she received DCA funding for a residency at Listhús in Ólafsfjörður, Northern Iceland. Bushby has been included in exhibitions in Shanghai, Taipei, London, Sydney and Perth. From 2015-17 Bushby has been a Co-Director with Paper Mountain (Artist Run Initiative) in Northbridge. She is currently Coordinator of Spectrum Project Space, ECU and Curator for the Uniting Church in the City's annual *Stations of the Cross* exhibition. (June to October 2017)

Sarah Wilkinson, *Board member*, is an artist and arts manager. She is a member of Artsource and has a studio in O'Connor. As an artist Sarah has a multi-disciplined practice and works in collaboration with artists, producers and community. Her artwork ranges in scale and form as a devisor, sculptor, director, curator, writer and performer. As an artist she has sustained a practice in creating works and facilitating workshops. As an arts manager Sarah works with leading arts organizations in creative production and cultural development in the visual arts, performance art and international festivals. Sarah has been a peer for the Australia Council and graduated from Murdoch University in Theatre and Film and has an Advanced Diploma in Visual Art and Craft from the Central Institute of Technology.



Chair's Report

At its core, Artsource has a rich, generous membership with expertise, knowledge and creative talent.

The membership is made up of professional and aspiring artists interested in the full range of artistic practices; practices that celebrate our culture, its traditions, technologies and innovations. Our membership base aspires to engage with communities and fellow artists locally, nationally and internationally.

The Artsource board and staff work with and for its membership, being guided by their needs and providing a vital role for the visual arts sector. Our reach is both cultural and economic. We have achieved this in part through the amazing support of the Department of the Culture and the Arts (now DLGSCI) who fund us, and since 1986 have provided us with a home in Old Customs House, Fremantle.

I have been a member of Artsource for most of its existence and in the course of my career I have been a board member of four other visual arts organisations as I believe not-for-profits are excellent vehicles for galvanising and enriching art ecologies. As Chair of Artsource in 2017, I must say it has been a particularly challenging year. I will outline these challenges further into this report but firstly it is important to thank Kingsley Burton, Sarah Wilkinson and Claire Bushby (who did a three month term) for joining Rick Vermey, Fred Chaney Jnr and Mal DiGiulio on the Board and becoming the representatives for their sector.

Board roles should not be taken lightly because directors must take responsibility for the health of an organisation. Our current board has brought a wealth of governance, human resource knowledge and business experience with their positions. Together, we have written a new charter that will put future Artsource boards in good stead. In early 2017, Mal DiGiulio's firm, Nexia, provided us with governance training to further improve our knowledge. We believe understanding good governance could benefit artists, preparing them for future opportunities to help grow their sector. It is the board's intention to provide training as part of our professional development program so that all members can benefit.

Our Board began the financial year by responding to member's wishes and reinstating a longer time frame for the Basel Global City Residency; four months in 2018, instead of six weeks allocated in 2017. There is no question the Global Cities program is valuable but we agreed it could not advance without the fully immersive experience provided by the Christoph Merian Foundation at Atelier Mondial in Basel, Switzerland. The Basel Alumni is an esteemed group and Artsource is proud of the cultural legacy they have helped create in Western Australia and beyond. It is important to note the annual residency program has been generously supported by the Department of Culture and the Arts since 1989.

What follows is a brief and transparent account of Artsource's internal activities post our last AGM in May 2017. In August, Artsource began a change process that culminated in the restructure of our organisation and the process

is still underway. Effectively, the economic down turn and the difficulty of fundraising for a service driven organisation took its toll on the income of the organisation. By October, CEO Gavin Buckley resigned, and in order for the Board to recognise the deeper concerns within the organisation I stepped in to fulfil the role of Executive Chair expecting to identify a new role description pertinent for the recruitment of an Executive Director by early 2018. The eventual advertisement for an ED happened well into 2018 by which time external forces had prohibited the appointment despite attracting strong candidates.

Sadly, by November 2017 we had discovered issues that revealed Artsource (and the Board) were financially vulnerable. Top heavy management draining finances, financial irregularities and less than full reporting to the board, inadequate scrutiny of operational practices, unsatisfactory management processes and staff dissatisfaction evolved into an unfolding struggle. For an organisation that usually breaks even, our seemingly manageable losses reported in 2016, had accumulated into six figures along with a sizeable debt to the ATO by the end of 2017. A small reprieve came in the form of the many unpaid invoices made up of studio rent and consulting debt; if collected those debts could have neutralised our 2017 deficit.

Importantly, as a result of these circumstances we lost valuable time and energy that should have been directed toward a seamless restructure and business development. Crucially, the organisation has a responsibility to report not only to their members, as per this report, but also to their funding bodies and at the end of 2017 we were drawn into an audit and review process with the Department of Culture and the Arts. Fair enough.

The above details are provided at members request for transparency and also to build awareness of the risks that can befall not-for-profit member organisations and their boards. This stuff is not for the faint-hearted but what has arisen more recently is warm encouragement from members, business partners, clients and stakeholders that recalibration will result in a reinvigorated and steadfast organisation.

Having explained the down side of 2017, I must also emphasise Artsource continues to be at risk. Can it get worse? We must ask ourselves whether we are in fact relevant to our sector? Two things are certain – there is not enough funding to share between the many excellent arts organisations we have in Western Australia. The second is that membership organisations rely on their members to be proactive, provide feedback and fully engage in the values and ethos of their sector.

What does Artsource do that makes us different to other organisations? Are we necessary?

In the main, artists are sole traders. They mostly work in a solitary fashion with little opportunity to harness collective energy that could empower their sector, improve their conditions or

strengthen their practices. The DCA report *Present State: An Enquiry in the Visual Art Sector in Western Australia 2016* states amongst many other points that 'the sustainability of the visual arts sector is dependent on artists and organisations having long-term access to robust infrastructure'. (pg3)

Our most prized services for artists include the provision of studios, residencies and professional development for artists and art workers. These opportunities are vital for the sector and we continue to promote artists and provide opportunities for invaluable peer, public and industry engagement. In 2017, we provided 84 affordable studios, three residency opportunities and 17 professional development events.

What is not recorded in audits and reports is how Artsource staff provide one to one support for members and non-members on a daily basis; advising and mentoring individuals about potential work, exhibiting opportunities and networking opportunities. They also guide the public, local government and private developers on how to find artists, connect and work with them. I believe Artsource makes a tremendous difference to the sector, a tangible one that, on the whole, goes under the radar and is largely taken for granted.

In 2017, the real disappointment has been the lack of attention we have been able to pay our patrons and supporters. I believe visual arts at its best offers a raw, personal, intimate experience of art production "an opportunity to see and understand the process". Such an experience is not readily accessible to the public or patrons (our most willing supporters). We greatly appreciate the patrons that have remained committed to Artsource. Our intention is to recover and provide improved value transactions with our supporters in the future.

To all Artsource staff who have worked from the time it began (1986), I now know how difficult your job is and respect your abilities to be across so many things in order to be effective. I particularly thank the staff of 2017 because they have endured a very difficult year and have taught me many remarkable things. Lastly, I thank the Board for working so hard to resolve the many issues we have recently faced.

I expect 2018 and 2019 will become even more challenging but with the help of a proactive community may we continue to do our excellent work supporting all artists, makers and the broader cultural sector.

Penny Bovell

Penny Bovell
Chair



Membership Services

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

We represent the interests of our artists in discussions and negotiation with stakeholders and funders, looking for new opportunities as well as nurturing existing relationships.

Artsource assists visual artists in many ways, such as:

- Connecting artists to income earning opportunities and helping them maintain a public profile to encourage commissions, sales and jobs in the arts sector.
- Providing relevant professional development workshops, resources and 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
- Promoting and supporting best practice in the engagement of artists across a broad range of professional visual arts opportunities

Our artist members

Artsource members continue to be active in the local, national and international visual arts arena, contributing news of exhibitions, residencies, art prizes and awards and a broad range of public and private commissions throughout the year. 2017 saw an increase in the total number of Artsource members, with an ongoing increase in MAX membership over the year.

Graduate Members

Artsource awarded free Graduate ACCESS memberships to students from the University of Western Australia, Curtin University, Edith Cowan University and the Central Institute of Technology again in 2016. The following graduates won the Artsource Industry Award of a free PLUS membership, and a three month studio residency at Paper Mountain art collective in Northbridge, in recognition of their readiness to take up professional opportunities in the visual arts:

- UWA winner: Reegan Jackson. Nominees: Rebecca Stanwell Wilson. Jillian Betterton
- ECU winner: Shona McGregor. Nominees: Caroline Goodlet, Ruby Darge
- North Metro TAFE winner: Eric C. Nominees: Cian Holt, Stephanie De Biasi
- Curtin University winner: Agnes Botman. Nominees: Sam Bloor, Aya Jones

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 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 Culture and the Arts (Department of Local Government, Sport and Cultural Industries) 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.

In 2017, Artsource continued to advocate on behalf of members for fair pay for artists in association with the campaign coordinated

by the National Association for the Visual Arts, continued state arts funding despite the threat of reduced lottery income, to the #freemissnotfair campaign by creative organisations and the #ArtsImprovesLives campaign coordinated by the Chamber of Arts and Culture in WA.

Artsource contributed to important reporting and policy discussions in the visual arts including; *S2M*, the NAVA report on the economics of Australia's small-to-medium arts sector, the Percent for Art Discussion Paper released by the WA Government and the FACET Conference on cultural and eco-tourism at the State Library of Western Australia. Artsource also contributed to the planning for the Regional Arts Partnership Programme, coordinated by Country Arts WA, in response to strong interest in public art development in the regions.

In 2017, Artsource was a finalist in the Fremantle Business Awards in the category of Outstanding Cultural Enterprise.

Artsource collaborated with Art on the Move to present the workshop *Local Art Collections in Perth: Realising the potential and keeping them safe* for an audience of arts officers responsible for the care and presentation of city art collections. The 26 local authorities in the Perth metro area are major collectors of the work of local artists and important stakeholders to engage in the discussion about how and why art is collected.

Member communications

Artists are at the heart of what we do, and communicating effectively with our membership 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 2017, Artsource continued to provide its e-mails to members and associates; fortnightly Artlines and weekly Artleads as well as ArtConnect and Artlights for a wider audience of supporters.

11 articles and features were added to the Artsource Magazine on the website, including a profile of artist Robert Hitchcock; *Communicating across generations* by Laetitia Wilson, a story about the Artsource O'Connor Studio; *Community Structure: Sculptors at Work* by Hannah Muir, *The Role of Art in Decolonisation* by Cassie Lynch about disrupting the 'assumed certainties' of colonialism. Four artists, Jennifer Cochrane, Stuart McMillan, Clare Peake and Laura Mitchell contributed

◀ (Left to right, top to bottom): Bradley Kickett in his Artsource Midland studio, 2017. Photographer: Christophe Canato; Kate Roberts from Artsource (left) with Artsource Industry Award North Metro TAFE nominees 2017, Cian Holt, Stephanie De Biasi and Eric C. Image courtesy of Artsource; Sarah Wilkinson, Lisa Dymond, Angela McHarrie, Karen Millar and Pascal Proteau at Artsource O'Connor Studios, 2017. Photographer: Christophe Canato; Ian Strange speaking during the panel with (left to right) Lisa Roet, James Angus and Margaret Moore. Home Town 2017. Photographer: Paul Parin.; City of Mandurah Bridging Culture Workshop, 2017. Photographer: Paul Parin.; (left to right) Paul Uhlmann (ECU), Jenn Garland (Paper Mountain), Caroline Goodlet (nominee), Shona McGregor (winner), Ruby Darge (nominee) and Anna Richardson (Artsource); Get Illuminated, industry event with Light Application, 2017. Photographer: Artist Liaison; Artsource Midland Open Studios 2017. Photographer: Christophe Canato.



Residency Reflections. Home Town, the UWA Cultural Precinct and Artsource Symposium, held as part of the inaugural HighTide Biennale, generated three articles including *Not My Garden/ from Contemplation to Collaboration*, by Jonathan Kimberley who spoke at Home Town. Curatorial work began on Artsource’s first Folio Project publication, supported by Rio Tinto and in partnership with UWA Publishing.

Our online Artist Gallery hosted 500 individual artist profiles in 2017. This feature – offered to our professional artist members at PLUS and MAX membership levels – allows these artists the opportunity to have their own professional profile page; where the public can search for and view their profiles and get a sense of their arts practice. This feature is still the most visited page on our website, closely followed by Artist Opportunities, a handy reference to awards, competitions and work opportunities relevant to professional visual artists.

Professional development + networking

In 2017, Artsource delivered 17 professional development workshops and events for members. The talks and workshops were hosted in inner and outer metropolitan areas as well as in Mandurah. Over 850 artists and supporters attended Artsource workshops, events and networking opportunities. Light Application opened their factory up on a Tuesday evening for over 60 artists and members to see their products and talk about art projects, including presentations from local artists Rick Vermey and Dawn and Phil Gamblen. A full list of the professional development and artist talks hosted in 2017 is included on page 7.

Artsource Artist Talks

A group of Artsource residency artists gave presentations to a large evening audience at Ron Nyisztor Studios in Palmyra. Theo Koning, Jennifer Cochrane, Paul Caporn and Teelah George all spoke about their experience, their art practice at the time and the impact of the residencies on their careers.

Home Town Symposium

Artsource and UWA Cultural Precinct presented the *Home Town* symposium in early November, as part of the High Tide Biennale in Fremantle, and coinciding with the Fremantle Festival. Speakers included Lisa Roet, Ian Strange, Curtis Taylor, James Angus, Gary Dufour, Jonathan Kimberley, Tess Maunder and Anne Loxely. Margaret Moore assisted as a panel interlocutor and Ted Snell introduced each speaker.

Home Town was a discussion about artist and community ambition on an international stage. Contributing artists talked about projects involving site specific artworks and art events, their context, the communities they were created for and the serendipitous elements arising from the relationships developed through the projects. Attendees were able to visit the work of artists in High Tide 17 in the breaks and enjoy Fremantle in early summer.

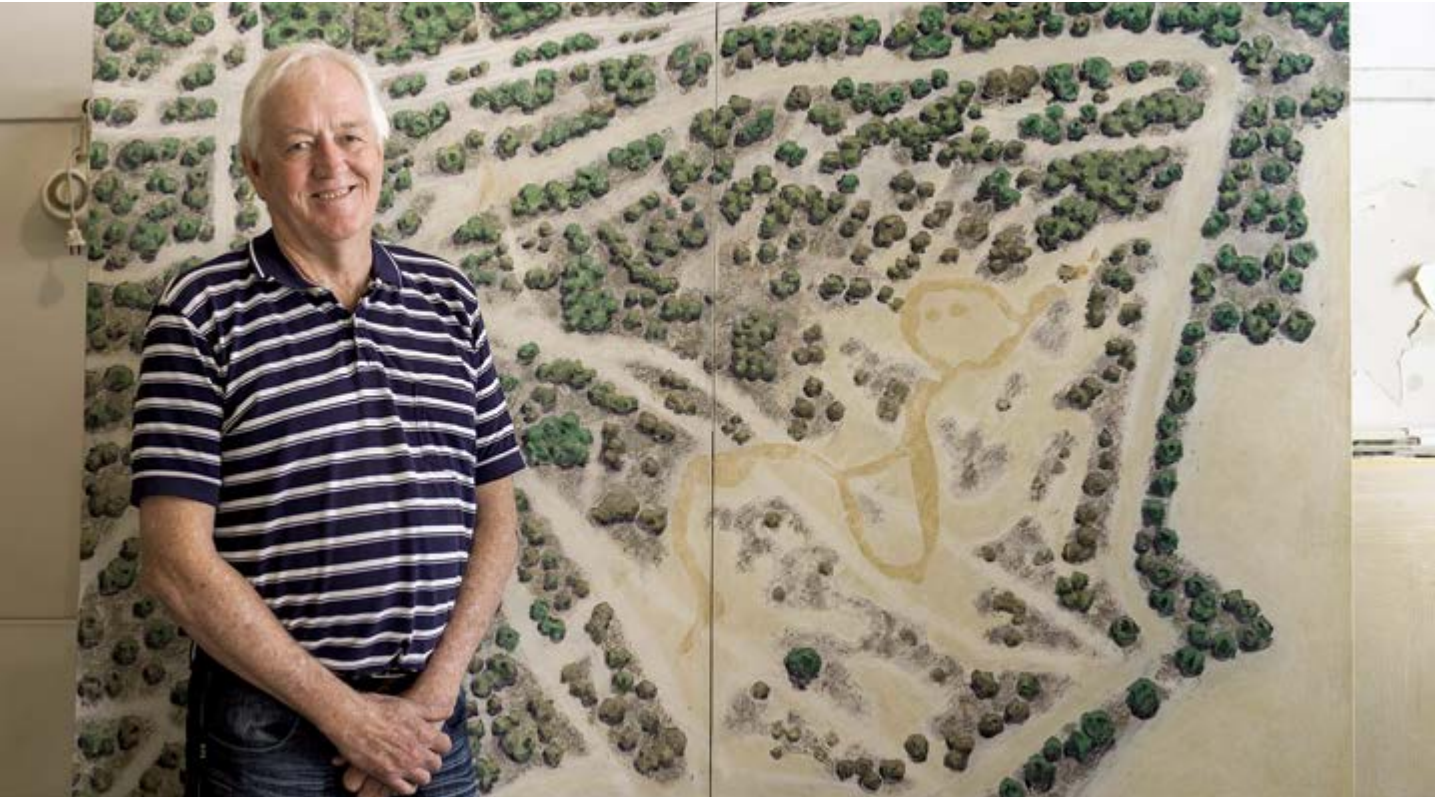
Artsource Membership 2013–2017

	2013	2014	2015	2016	2017
Access	290	293	275	272	347
Plus	185	172	165	182	179
Max	427	424	527	496	483
Total	902	889	967	950	1009
Associates	71	74	78	73	75

↑ Sohan Ariel Hayes in conversation with Erin Coates for *Descent Into Yarragadee*, 2017. Photographer: Eva Fernandez.

➔ Bruce Reid in his Artsource Midland studio, 2017. Photographer: Christophe Canato.

Artsource Events 2018	Number of attendees
Professional Development	365
<i>Artsource Professional Presentation Workshop</i> at King St Art Centre, Perth. Presenters: Louise Dickmann, Kate Roberts	25
<i>Australian Cultural Fund Information Session and Clinic</i> at King St Art Centre, Perth	42
<i>Artsource Professional Artwork Documentation Workshop</i> at King St Art Centre, Perth. Presenter Eva Fernandez	24
<i>Women, Feminism and Art in Australia since 1970: Networking and presentation workshop</i> at Artsource Residency Studio, Fremantle. Presenters Anne Marsh and Gemma Watson	17
<i>Culture and the Arts Grant Writing Info Session + Masterclass</i> at King St Art Centre, Perth	42
<i>PICA A Flying Start Panel and Labs</i> at Perth Institute of Contemporary Art	48
<i>Bridging Culture – Cultural Connections Day</i> at Mandurah	30
<i>Art Outdoors: Materials and Construction with GCCMC</i> at City of Perth Library. Presenter Carmela Lonetti, Grimwade Centre for Cultural Materials Conservation	28
<i>Industry Open Night – Light Application</i> at Osborne Park.	61
<i>Art Collections Workshop</i> at Art on the Move Malaga. Presenters Fiona Gavino, Kate Roberts and Jane King	13
<i>Artsource Public Art Masterclass (2 day)</i> at King St Art Centre, Perth	13
<i>Finsense Work Life Balance: Financial Literacy in a Gig Economy</i> at King St Art Centre, Perth. Presenters Rob Storey and Andreas Aldrian	22
Artist Talks	163
<i>Artsource Artist Talks – Residencies</i> at Nyizstor Studios. Presenters Jennifer Cochrane, Theo Koning, Paul Caporn and Teelah George	50
<i>Artsource Artist Talks – Naidoc Week</i> at Art Gallery of WA. Presenters Deborah Bonar and Sandra Hill	27
<i>In Conversation – Descent into Yarragadee</i> . Presenters Sohan Ariel Hayes and Erin Coates	86
Events	546
<i>Home Town Symposium</i> at University of Notre Dame, presented by High Tide 17. In partnership with UWA Cultural Precinct. Presenters Gary Dufour, Margaret Moore, Lisa Roet, James Angus, Ian Strange, Anne Loxley, Jonathon Kimberley, Curtis Taylor, Tess Maunder	217
<i>Artsource Open Studios Midland</i> including Gayle Mason, Mal Harry, Graeme McCullagh, Clare Detchon, Maria Tindall, Julie Hein, Elwyn Marren, Gemma Ben-Ary, Robert Dorizzi, Bruce Reid, Pablo Hughes and Leah Tarlo	150
<i>Artsource Summer Sundowner</i> at Rosemount Hotel	50
<i>Descent into Yarragadee</i> by Sohan Ariel Hayes Opening Event. Perth Public Art Foundation for perthFLUX in partnership with City of Perth	129





Studios

Artsource Studios provide affordable working spaces to professional practising artists in Western Australia. We aim to support sustainable art practices by offering five-year tenure in practical studios.

In 2017, Artsource continued to manage 84 studios in 7 buildings, and began the redevelopment of the ground floor space of Old Customs House to include a beautiful new exhibition space in the main atrium as well as workspace for more artists.

Artsource Fremantle Studios

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

2017 Artists in Studios:

- | | |
|-----------------------|-------------------|
| Bjoern Rainer Adamson | Marcia Espinosa |
| Tom Allum | Tom Freeman |
| David Attwood | Teelah George |
| Neda Bahremand | Richard Gunning |
| Sebastian Befumo | Tanya Jaceglav |
| Dan Bourke | Paul Kaptein |
| Liam Dee | Elizabeth Keller |
| Louise Dickmann | Hiroshi Kobayashi |
| Sarah Elson | Maker & Smith |

Matthew McAlpine

Stuart McMillan

Alana McVeigh

Amanda Marsh

Lucille Martin

Kyle Hughes-Odgers

John Petricevic

Steve Richter

Susan Roux

Matt Scurfield

Ric Spencer

Alex Tandy

Michelle Lee Tindale

Rick Vermey

Wayward Jewellers

Society

David Whish-Wilson

Gera Woltjer

Rima Zabaneh

Bizircus

Circus WA

Artsource Midland Studios

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

2017 Artists in Studios:

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



Rosemount Studios, North Perth

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

2017 Artists in Studios:

- | | |
|------------------|--------------------|
| Amanda Allerding | Marijke Loosjes |
| Behzad Alipour | Debbie Oakley |
| Thea Constantino | Sally Stewart |
| Peter Farmer | Mark Tweedie |
| Dan Gladden | Martien Van Zuilen |
| Simone Johnston | |

Haig Park Studios, East Perth

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

2017 Artists in Studios:

- | | |
|------------------------|---------------|
| Luci Foresi | Marzena Topka |
| Patricia Newman-Bruton | Rizzy Ottey |

Ashfield Studios

Ashfield Studios continued to be a hive of activity in 2017, with 16 studio spaces and the in-house Another Project Space continuing its programme of artist talks, events and project residencies, exploring art dialogue and offering opportunities to early career artists.

2017 Artists in Studios:

- | | |
|---------------------|------------------|
| Kim Anderson | Adam Ismail |
| Darryn Ansted | Vania Lawson |
| James Berlyn | Sue Leeming |
| Kirsten Biven | Alex Maciver |
| Mary Louise Carbone | Lucy O'Dea |
| Liam Colgan | Perdita Phillips |
| Andrew Cross | Scott Robson |
| Giovanni Di Dio | Vanessa Russ |
| Ayako Goto | Laura Williams |

Another Project Space: Sophie Robinson, Matthew Pope, Laura Margaret, Rebecca Jensen, Liam Colgan, Sophie La Maitre

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.

2017 Artists in Studios:

- | | |
|------------------|-----------------|
| Lisa Dymond | Pascal Proteau |
| Harry Hummerston | Grant Revell |
| Angela McHarrie | Sarah Wilkinson |
| Karen Millar | |

Beaufort Street

The arrangement for artists to have studios at Billabong Backpackers in Highgate was extended in 2017. It has been a pleasure to continue to extend this opportunity in a central location in Perth.

2017 Artists in Studios

- | | |
|------------------|--------------------|
| Toni Wilkinson | Lawrie Cullen-Tait |
| Rina Franz | Nigel Hewitt |
| Catherine Gordon | Kelly Flemming |

↑ Angela McHarrie in her Artsource O'Connor studio, 2017. Photographer: Christophe Canato.

↑ Wayward Jewellers at Artsource Old Customs House, 2017. Photographer: Sue-Lyn Moyle



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 seen in books or on a computer screen.

Our residencies are funded so that artists can cover their travel, a stipend and living away from home expenses.

We continued to manage the Basel Residency and the Artspace Residency with funding from the WA Government through Culture and the Arts in 2017 and provided a new opportunity in New York for six weeks.

Artsource Basel Residency, Switzerland

This immersive artist residency has been delivered by Artsource in partnership with Atelier Mondial in Switzerland since 1989. Atelier Mondial were unable to fund the exchange from Europe in 2017 but Artsource continued to offer a Basel residency to WA artists, this time for six weeks instead of three months. Collaborations between artists who met through the long standing programme continued in Fremantle and Basel.

Brad Rimmer was the 29th artist to be chosen for this experience and took advantage of the opportunity by producing new work based on the experience of the Swiss landscape and attending exhibitions and art fairs in multiple European countries.

Artsource Artspace Residency, Sydney

Artsource has been partnering with Artspace to deliver a residency in central Sydney since 1995. With funding support from the Department of Culture and the Arts, a Western Australian artist is allocated a three-month stay in the historic Gunner Building in Woolloomooloo. Perdita Phillips, from Perth, Western Australia, was the 2017 recipient of this residency.

In summary, it was an amazingly productive focused-but-exploratory residency with lots of contacts and follow-ups still to make. The theme that I set off with – stygofauna, groundwater and the subterranean – is still strong and relevant. Whilst I didn't come out with one complete body of work I felt that the different developments were adequate compensation.

PERDITA PHILLIPS, 2017 ARTSPACE RESIDENCY ARTIST



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



ARTSPACE



← Andrew Nicholls, *Rambling 1 (after Jared French)*, (in progress), 2017, digital photograph.
Image courtesy of the artist

Global City Residency at Residency Unlimited, New York

In 2016, Artsource launched 'Global Cities' Residencies, and in 2017 we were pleased to work with our new partner, Residency Unlimited in Brooklyn, to deliver this six-week residency. Andrew Nicholls was the recipient in 2017 and took advantage of the professional networking opportunity in the New York context as well as the opportunity to visit the Metropolitan Museum of Art and undertake two road trips with fellow WA artists. Andrew returned with a large body of works in progress, and a plan to return to NYC as soon as possible.

Artsource Fremantle Residency

Our large, self-contained studio apartment in Old Customs House has been home for the Basel exchange artist and will hopefully be so again in future. For the remainder of the year, we accept applications from other artists around the world and work with other organisations to host artists visiting Western Australia.

Artists and curators hosted in 2017:

Lynnette Voevodin, WA
Jaana Loonros, Finland
Elyssa Sykes-Smith, NSW
Anne Marsh, VIC
Ham Darroch, ACT
Eunice Lim, Singapore
Jochen Kitzbühler, former Basel Exchange Artist, Germany
Susan Milne and Greg-Stonehouse, NSW
Torine Helland, Norway

School of Early Learning

Artsource partnered for a second year with the School of Early Learning in West Leederville to deliver an eight-week artist residency, to give children at the school the opportunity to work directly with an artist in the creation of work. Björn Rainer Adamson was the 2017 residency artist, following on from the pilot undertaken by Olga Cironis in 2016.



Karen Millar in her Artsource
O'Connor studio, 2017.
Photographer:
Christophe Canato.



Consulting Services

Our Art Consultants 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.

When working with business, we develop projects with both artistic integrity and proper remuneration for artists. A vital part of this work is to promote and be an advocate for practices that are fair to artists and deliver quality outcomes for clients.

In 2017, the team managed 29 projects in total, with \$638,147.34 returned to 55 artists as artists' fees.

The range of projects undertaken by our consultants has included:

- Public Art/Percent for Art commissions including artworks such as *The Guardian* for the Jull Street Mall at the City of Armadale, *Blue Sun* in collaboration with Alex Hotel and *Order-Disorder* realised for the Cleanaway recycling plant at the City of Swan;
- Temporary and ephemeral public art projects including *perthFLUX* and Kings Park Festival;
- Developing Public Art Strategies for the Shire of Narrogin, Shire of Exmouth and the development of a plan and community consultation for the City of Mandurah Bridge public artwork in collaboration with Maker&Co.

An outline of all projects undertaken during 2017 is on pages 18 and 19.

Key Numbers

- \$5.8M = Total Public Art Project budgets for projects managed by Artsource in 2016
- \$153,490 = Income in Consulting fees
- 29 projects
- 55 artists
- \$638,147.34 = income to artists for projects managed by Artsource in 2017

Nearest of the Faraway Places

Measuring 4.5 metres high by 9 metres long and 4.5 metres wide, *The Nearest of the Faraway Places* combines public artwork with a public toilet and has put the commissioning body – the City of Bayswater Perth Western Australia – on the global map of the emergent trend of toilet tourism and is part of an overall masterplan upgrade of the Claughton Nature Reserve. The design reflects the river location with references to the endangered western swamp tortoise, egrets, fish, gnomonic growth patterns and the kangaroo paw plant. The palette is lightweight concrete, stucco, ferro-cement, glass, oxides, paint and stone.

The commission required the creation of a vital link between the location of the Claughton Reserve riverside park and the upgrade of a humble utilitarian building through transformative artwork to the exterior of the facility. The result is an architectural experience where visual ideas are expressed through the disciplines of art and design, architecture, engineering, history, construction and mathematics. This re-imagining articulates a sense of place and visually redeems the public toilets through the sublime geometry of Platonic form, ably corresponds with its environment, transcends social hierarchy and provides an other-worldly pavilion for very worldly functions. A perceived irrational appearance, mitigated by necessity, is paradoxically both site-specific and exotic. In fact, a series of architectural contradictions are apparent; a floating granite carapace dome, flat walls that spiral with spirals based on squares and the cornice can barely contain the rhythm and energy of the walls. However, all these are resolved by underlying geometric, compositional principles or contextual references that work to produce and maintain aesthetic cohesion between the parts and the whole.

The work is a modern day iteration of Roman classical architecture with its spheroidal domed roof and the walls as the modulus. The spirit of Vitruvius is invoked in threefold symmetry [reflective, rotational and radial] and eurhythmy [mathematical harmonies uniting the parts and whole]. Pi, the golden mean, 1: root 2, the octave, perfect fifth and a hexagonal tessellation ensure

rigour, composure and restraint in a building that otherwise appears free-spirited and improvised.

An aesthetically delightful pavilion, a would-be mirage authenticated by a functional alibi, will become an exotic destination – the nearest of the far way places.

Order-Disorder

Order-Disorder is a combination of chaotic painted pattern areas which become more ordered across various elevations of the entire building facade, ending in a 5m x 3m recycled glass tile mosaic. The imposing artwork is 12.5m at its tallest point and 60m in total width. Kyle Hughes-Odgers created this artwork with 100% recycled hand cut glass tiles and paint, to illustrate and inspire ideas around recycling ideology and practice, while exploring themes of journey and sustainability. The largest recycling centre in the Southern Hemisphere, Cleanaway Materials Recycling Plant sought to illustrate, represent, inform, educate and inspire the recycling ideology through this large-scale mural. Combining the physical use and representation of recycled products was essential in aligning the principle of creating from waste on a site surrounded by other industrial premises and bordered by the Great Eastern Highway Bypass.

The Guardian

Alister Yiap was commissioned in 2016 to deliver the public art component of a new development in the City of Armadale's Mall precinct. The result, *The Guardian*, is a stainless steel sculpture that acknowledges the aim and uses of the Jull Street Mall. The concept looks to enhance and become a statement entrance for the mall forming a part of City of Armadale's history and growing Public Art Collection. The sculpture placement faces the City's train station, making it a prominent marker and meeting point, which looks to entice and encourage the public to discover and explore the mall. This curiosity is further supported with the innovative use of spotlights encased within the sculpture to activate the area during evenings, whilst doubling as a safety feature for high visibility.



2017 Kings Park Festival

Two ephemeral artworks took centre stage at this year's 2017 Kings Park Festival after Artsource was engaged to act as Art Consultants by the Botanic Gardens and Parks Authority. Responding to a request for a site-responsive and integrated artwork that encompassed the theme of the 2017 Kings Park Festival, *Where the wildflowers are*, Artsource engaged Perth-based artists Sally Stoneman, Karen Millar and Pascal Proteau to create two distinctive artworks which were displayed in Kings Park throughout September 2017.

Inspired by the diverse and complex interrelationships between WA's unique animal and plant species, Sally Stoneman's *Woven Wilderness* is designed to honour the Kwongan ecoregion found in South West Western Australia.

The term 'Kwongan' is a Noongar word describing the sandy, open and shrub-vegetated lands of the South West. It is an area of global importance and a significant biodiversity hotspot, with half of the species in this region found nowhere else on Earth. *Woven Wilderness* aims to highlight the distinctive flowering plants found in this area.

The nest began with the felling of an old Jarrah tree situated on the site and was developed using branches and plant material collected from within the Botanical Gardens. Stoneman, through her use of recognisable organic forms captured concepts of protection, safety and nurture.

Karen Millar and Pascal Proteau's *From Pollination to Inspiration* explores the life stages of wildflowers from pollination to new growth. This three-part installation features intricate natural designs of pollen grains and seedlings

each located amongst the mature trees located near the Floral Clock at the entry to the WA Botanic Garden.

Accompanying the artworks were a series of artist-led workshops and talks by Stoneman, which engaged audiences in wider conversations around caring, cultivating, and raising awareness of Western Australia's unique and endemic animal and plant species. The 2017 Kings Park Festival attracted over 600,000 visitors during the month-long period, demonstrating Artsource's commitment to projects that engage significant new audiences in the production of contemporary and temporary art projects that activate broader social, cultural and environmental dialogue and exchanges.

↑ Sally Stoneman, *Woven Wilderness*, 2017.
Photographer: Sue-Lyn Moyle



PerthFLUX: Radiant Energy

In late 2016, Artsource began the commissioning process for the third instalment of the *perthFLUX* program, a progression of temporary public art projects in the Barrack Street precinct, and beyond, of the Perth CBD organised by the Perth Public Art Foundation. Previous commissions have included Snapcat (Renae Coles and Anna Dunnill) for *perthFLUX: Interchange – Trade* (2015); and Philip Gamblen, and Chris Cobillis for *perthFLUX: Tone – Timbre* (2016).

Artist Sohan Ariel Hayes was awarded the *perthFLUX: Radiant Energy* commission, with the artwork *Descent into Yarragadee*, an immersive video and sound installation, open to the public in December 2017. A total of 1,683 visitors directly experienced the installation based in a vacant shop at 255 Murray Street, Perth.

↑ Sohan Ariel Hayes, *Descent Into Yarragadee* artist talks, 2017.
Photographer: Eva Fernandez.

The artwork explored the history, myth and Perth's relationship to the Yarragadee aquifer, an ancient body of water thought to be over 40,000 years old, located far below the foundations of the city.

The artwork was officially opened by Hon Dave Kelly BA MLA, Minister for Water; Fisheries; Forestry; Innovation and ICT; Science. Additionally, a Welcome to Country was performed by Barry McGuire, and addresses given by both Nathan Giles (PPAF) and Sohan Ariel Hayes.

ArtLease

ArtLease embraces the importance of investing in homegrown talent by working with Western Australia's leading professional visual artists to offer a range of quality artworks that create

dynamic visual impact in corporate environments and private homes. Artsource works with interior designers, architects, large-scale business, developers and local government to match artworks with their objectives, space and budget.

During 2017, we have been sourcing new clients and re-establishing relationships with pre-existing stakeholders through new lease contracts, including but not limited to: Wrays, Leach Legal, Garden Office Pty Ltd, Ashurst, Perron Group and HIF.

In September, Leach Legal invited Artsource representatives and the artists involved in the lease to celebrate their freshly installed ArtLease artworks collection with a glass of champagne, reminding us of the benefits art can bring to a corporate environment, enriching day to day activities.

Consulting Projects 2017

Total income to artists in 2017 – \$601,284.63

Alex Hotel Perth

A light artwork commissioned for a new inner city hotel.

Client: Cicero Project

Artist: Joshua Webb

Atwell Arcade

Interactive site-specific artwork for High Street, Fremantle

Client: Silverleaf investments, Myer Shirecore

Artist: Tom Müller + Ariane Palassis

Building 304, Curtin Research Facility

An integrated glass artwork referencing the activity of a new scientific research facility at Curtin University.

Client: Curtin University of Technology

Artists: Tom Müller + Ariane Palassis

Kings Park

Two ephemeral art commissions commissioned by Botanic Gardens and Parks Authority – BGPA for the 2017 Kings Park Festival, an annual iconic Perth event.

Client: BGPA

Artists: Sally Stoneman, Pascal Proteau + Karen Millar

Celsius Developments

One freestanding, and two wall-based artworks for a new residential development in North Perth.

Client: Celsius Developments

Artists: Midnight Tuesday (Fitz), George Domahidy (Almond)

Cleanaway, Plunkett

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

Client: Plunkett Group, Meyer Shircore

Artists: Kyle Hughes-Odgers

School of Early Learning North Perth

A stand-alone artwork that will involve artistic collaboration with the School of Early Learning students as part of the conceptual process.

Client: School of Early Learning

Artist: Bjoern Rainer Adamson

Township of Vasse

A series of public artworks for the new Vasse Village development.

Client: JV Perron Group, On-Q Projects and City of Busselton

Artists: Mel McVee, Peter Zappa

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

Artist: Sohan Ariel Hayes

Claughton Reserve

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

Client: City of Bayswater

Artists: Duncan Moon

Jull Street, Armadale

To deliver an engaging public art project in the heart of the Armadale Town centre in the Jull Street mall.

Client: City of Armadale

Artists: Alister Yiap

JLL Enex

A site responsive, suspended artwork for the enex Shopping Centre in the Perth CBD.

Client: JLL Property Management

Berrington Como

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

Client: Loughton Patterson

Artists: Mark Datodi + Steve Tepper

SkyPark

An applied public artwork for a new residencial development in Leederville.

Client: WELink

Artists: Alister Yiap

Shire of Exmouth

Creation of Public Art Strategy.

Client: Shire of Exmouth

FJM Leederville

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

Client: FJM Property

Artist: .reSPOKE

Leederville Rosewood

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

Success Development

An engaging, stand-alone, functional artwork for a new commercial and retail development located in Success.

Client: 6154 Nominees P/L

Artist: George Domahidy + Adam Cruickshank

Leach Hwy – Summit

Site specific, standalone artwork for Leach Highway.

Client: Summit Development Corporation

Artist: Stormie Mills

Elizabeth Quay Far East Consortium

An artwork for the Elizabeth Quay development.

Artist: Catherine Woo

Shire of Narrogin Public Art Strategy

Creation of a Public Art Strategy and masterclass.

Client: Shire of Narrogin

Mary Street

A stand-alone sculpture for a new apartment complex in South Perth.

Client: Match Group

Artist: Ayad Alqaragholli

Waterfront SKS

An integrated artwork referencing the river and city environment of Perth for a new hotel at Elizabeth Quay.

Client: SKS Pty Ltd

Artist: Tom Müller

Hilton Hotel, Point St

Three separate public art works for a new mixed-development building.

Client: SKS Land Pty Ltd

Artist: Alister Yiap, Bevan Honey, Susanna Castleden, Anne Neil

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 for a new mixed use development in South Perth.

Client: DevWest

Artist: Leanne Bray

Walcott St, Match

A two dimensional public artwork referencing the culture and community of Mount Lawley, applied to the façade of a new mixed use development.

Client: Match Group

Artist: Kyle-Hughes Odgers

West Perth, Rosewood

Pre DA stage

Client: Rosewood Care

Artists: TBA

Eliza Ponds Spearwood

A public artwork for a new commercial development in Spearwood.

Client: Holden Development Pty Ltd

ArtLease 2017

Total income to artists 2017 – \$36,862.71



Stockland

Alex Spremberg

Investa Office Fund

Zora Avila

Kim Maple

Artsource Fremantle

Don Walters

Jo Darbyshire

Artsource Perth

Francesca Gnagnarella

Andy Quilty

Ashurst

Jo Darbyshire

David Giles

Garden Office

Francesca Gnagnarella

Leach Legal

Jo Darbyshire

Penny Bovell

Jennifer Sadler

Penny Coss

Liam Dee

Holly Pepper

Gera Woltjer

HIF

Jacinda Bayne

Gina Blakemore

Jill Bryant

Belinda Tibay

Jo Darbyshire

Joie Villeneuve

Jean + June Pastore

Sue Leeming

Irene Osborne

Naomi Grant

Tanya Jaceglav

Genevieve

Francesca Gnagnarella

Montgomerie

Nexia

Tony Jones

Alba Cinquini

Sally Stoneman

Guundie Kuchling

Jean and June Pastore

Tracey Harvey

Francesca Gnagnarella

Lesley Munro

Miik Green

Perron Group

Naomi Grant

Ian De Souza

Jacinda Bayne

Louise Macfie

Lyn Franke

Susan Sheppard

Riverstone – Swanbourne

Francesca Gnagnarella

Penny Bovell

Lesley Munro

Lindsay Harris

Riverstone North Fremantle

Jill Bryant

Telco Group

Francesca Gnagnarella

Miik Green

Penny Bovell

Penny Coss

Jo Darbyshire

Board’s Report

Your Board members submit the financial report of The Artists’ Foundation Of Western Australia Limited for the financial year ended 31 December 2017.

Board Members

The names of Board members throughout the year and at the date of this report are:

Penelope Bovell	Chairperson
Mal Di Giulio	Treasurer
Fred Chaney Jnr	Vice Chairperson
Rick Vermey	
Kingsley Burton	
Sarah Wilkinson	
Claire Bushby	(June - October 2017)

Principal Activities

The principle activities of the company during the financial year were related to the provision of services to artists with a view to increasing their income earning capabilities within the arts industry. No significant change in the nature of these activities occurred during the financial year.

Significant Changes

No significant change in the nature of these activities occurred during the year.

After Balance Date Events

Artsource has received formal notification from DGSCI that the organisations OIP funding will not be renewed in 2019. Artsource has been advised that it will be able to apply for specific project grant funding in 2019. DLSCI has notified the Artsource Board that it will be able to apply for OIP funding for the year commencing 2020. This change in funding will change the level of service provision to members in 2019.

Future Developments

The company will continue to focus on providing services to members within a restricted budget environment. This will result in the company focusing on increasing own-sourced revenue and the provision of services congruent to revised funding stream.

Environmental Issues

The economic entity’s operations are not regulated by any significant environmental regulations under a law of the Commonwealth or of a State or Territory.

Operating Result

The deficit for the year amounted to \$(110,669.00).

Going Concern

This financial report has been prepared on a going concern basis which contemplates continuity of normal business activities and the realisation of assets and settlement of liabilities in the ordinary course of business. The ability of the association to continue to operate as a going concern is dependent upon the ability of the association to generate sufficient cashflows from operations to meet its liabilities. The members of the association believe that the going concern assumption is appropriate.

Signed in accordance with a resolution of the Members of the Board on:



Penelope Bovell

Chair

30 May 2018



Mal Di Giulio

Treasurer

30 May 2018

Auditor’s Report

Report on the Financial Report

We have audited the accompanying financial report, being a special purpose financial report, of The Artists Foundation Of Western Australia Limited (the association), which comprises the balance sheet as at 31 December 2017, 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 committee.

Board’s Responsibility for the Financial Report

The Board of the association is responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Associations Incorporation Act 1987 and for such internal control as the committee determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Auditor’s Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor’s judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditors consider internal control relevant to the entity’s preparation of the financial report that gives a true and fair view to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

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

Independence

In conducting our audit, we have complied with the independence requirements of the Accounting Professional and Ethical Standards Board.

Auditors’ Opinion

In our opinion, the financial report of The Artists Foundation Of Western Australia Limited presents fairly, in all material respects the financial position of The Artists Foundation Of Western Australia Limited as of 31 December 2017, and of its financial for the period then ended in accordance with the accounting policies described in Note 1 to the financial the Associations Incorporation Act 1987 (WA), and the ACNC Act 2012 (Cth).

Basis of Accounting and Restriction on Distribution

Without modifying our opinion, we draw attention to Note 1 to the financial statements, which describes the basis of accounting. The financial report has been prepared to assist The Artists Foundation Of Western Australia Limited to meet the requirements of the Associations Incorporation Act of Western Australia. As a result, the financial report may not be suitable for another purpose.

Name of Firm:	PSZ Accounting CPA
Auditor:	David Makowa Registered Company Auditor
Address:	Unit 9, 21 Roydhouse Street, Subiaco WA 6008
Dated:	30 May 2018



← Kyle Hughes-Odgers, *Order-Disorder*, 2017. Cleanaway.
Photographer: Paul Parin

Profit and Loss Statement 2017

Income	2017	2016
	\$	\$
Grants		
Department of Culture & the Arts: General Purpose	525,535	388,266
Department of Culture & the Arts: Artist Residency Grants	40,231	42,500
Total Grants	565,766	430,766
Sponsorship		
Rio Tinto	1,198	30,497
Total Sponsorship	1,198	30,497
Donations		
Patrons & Small Donors	11,215	19,425
Plus 1 Program – Donations	–	8,600
Folio – Fee for Benefit	–	(15,000)
Folio – Sponsorship	9,196	20,000
Sundries	10,963	6,855
Total Donations	31,374	39,880
Fee for Service		
Consulting Management Fees	153,490	349,953
Membership Services Management Fees	–	21,106
Project Income	106,883	426,268
Event Registration Fees	–	1,284
Studio Rentals	222,740	219,125
Total Fee for Service	483,113	1,017,737
Membership		
Member Fees – Access	15,775	15,864
Member Fees – Plus	21,115	22,455
Member Fees – MAX	116,357	92,464
Artsource Associate Fees	7,691	9,118
Total Membership	160,938	139,901
Sundry Income	–	13,166
Total Income	1,242,388	1,671,948

Expenditure	2017	2016
	\$	\$
Overhead Expenses		
Legal, Finance & Governance	94,013	71,853
Consumable Resources	20,621	22,538
Communications	54,543	43,079
Marketing Expenses	22,205	23,371
Travel & Accomodation	8,796	9,789
Salaries & On-costs	749,780	838,038
Total Overhead Expenses	949,958	1,008,669
Program Expenses		
Artist Fees & Commissions	65,936	426,439
Project Outgoing	116,608	68,493
Grant Payments to Artists	28,779	37,000
Studio Rents & Consumables	191,722	152,751
Sundry	55	245
Total Program Expenses	403,100	684,929
Total Expenditure	1,353,058	1,693,598
Deficit for the year	(110,669)	(21,650)

Balance Sheet 2017

	31 DEC 2017	31 DEC 2016
	\$	\$
Assets		
Current Assets		
Cash & Cash Equivalents	64,402	69,692
Trade and Other Receivables	202,692	245,160
Accrued Interest Earnings	473	473
Accrued Income	64,232	123,545
Rent on Premises Prepaid	2,806	2,576
Bond Paid	6,088	5,300
Prepayments	9,207	17,436
Total Current Assets	349,900	464,183
Non-Current Assets		
Art Collection	23,070	23,070
Plant and Equipment	40,946	75,972
Total Non-Current Assets	64,016	99,042
Total Assets	413,916	563,224
Liabilities		
Current Liabilities		
Trade and Other Payables	175,965	208,976
Borrowings	1,305	2,661
Employee Benefits	28,798	27,918
Accrued Expenses	17,150	12,657
Donation – Residency Fund	20,250	–
Grants in Advance	163,641	151,835
Consulting Services in Advance	40,563	82,684
Studio Rent in Advance	15,444	15,026
Total Current Liabilities	463,116	501,755
Total Liabilities	463,116	501,755
Net Assets	(49,201)	61,469
Member’s Funds		
Retained Earnings	(49,201)	61,469
Total Member’s Funds	(49,201)	61,469

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



Regional + Indigenous Development Program



Studios + Residencies



Venue Partners



Event Partners



Corporate Supporters



Patrons and Donors

A big thank you to our patrons and sponsors for their continuing support. Your financial contributions have provided amazing professional development opportunities for visual artists and local communities. Together, we make a huge difference to Western Australia's cultural landscape.

Beverage Partners



Our Team 2017-2018

Penny Bovell Executive Chair	Loretta Martella Studios + Residencies Manager (to February 2018)	Katherine Wilkinson Art Consultant (to December 2017)
Gavin Buckley CEO (to October 2017)	Sabina Moncrieff Accounts Manager (to December 2017)	Anna Richardson Membership Services Coordinator
Kate Roberts Head of Membership Services (to April 2018)	Pat Reid Bookkeeper	Elli Gemmo Membership Development Coordinator
Jane King Head of Membership Development (to August 2017)	Sue-Lyn Aldrian-Moyle Marketing + Communications Manager	Mary Peck Membership + Administration Assistant
	Paul Parin Snr Art Consultant (to April 2018)	Jenny Ross Bookkeeper

Contact Details

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info@artsource.net.au

artsource.net.au



↑ Home Town symposium interval, 2017.
Photographer: Paul Parin.

[illegible]