



a o u c e r t s r  
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a r r o t u c e s  
u o e r s a c r t  
**artsource**  
c e r s a o r t u



# Annual Report 2011

artists' foundation of western australia limited

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## Staff

### Jude van der Merwe

Executive Director

### Yvonne Holland

General Manager

### Loretta Martella

Manager Studios + Residencies

### Ron Bradfield Jnr

Manager Regional + Indigenous Development

### Beverley Iles

Manager Consultancy + Employment

### Louise Morrison

Manager Membership Services

### Carola Akindele-Obe

Manager Marketing + Development (to 15/04/2011)

### Ros Brennan

Marketing Coordinator (from 14/03/2011)

### Consuelo Cavaniglia

Art Consultant

### Helen Mathie

Art Consultant

### Tabitha Minns

Art Consultant

### Claire Canham

Membership + Administration Coordinator (Fremantle)

### Zoe Barry

Membership Coordinator (Perth) (from 14/03/2011)

### Isabel Johnson

Coordinator Membership Services (Perth) (to 17/03/2011)

### Sabina Moncrieff

Accounts Officer (from 30/03/2011)

### Rebecca Thompson

Accounts Officer (to 04/04/2011)



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#### From top to bottom

Artsource Staff Zoe Barry, Consuelo Cavaniglia, Ros Brennan and Claire Canham

Merrick Belyea, Deborah Bonar, Yvonne Holland and Loretta Martella

Sharyn Egan, Anunda C. Merz, Beverley Iles, Louise Morrison, Peter Knight and Sabina Moncrieff

#### Cover

Rachel Coad's Studio in the Artsource Fremantle Studios

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Design

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# Our Purpose

Artsource is the peak membership and advocacy body for visual artists in Western Australia

# Our Vision

Artsource delivers high quality, essential services on behalf of individual artist members, in order to effectively inspire, expand and improve the profile and sustainability of the visual arts sector

# Our Values

The staff and board have one pre-eminent value; to provide innovative and ethical service to its members through both active communication and response to members changing needs

# Our Services

Artsource services are structured to be relevant, accessible and practical.

**Employment Agency** – promotes art work opportunities and jobs for artists

**Regional + Indigenous Development** – provides advice, professional opportunities and linkages to other support systems

**Studios + Residencies Program** – provides practical and affordable workspaces and residency opportunities for artists across a range of locations

**Public Program** – Runs a range of professional development and networking events for our membership and others

**Consultancy Services** – Works closely with clients to achieve outstanding projects, promoting professional opportunities for artists

**Advice** – our staff provide direct advice and linkages for a wide range of needs for members and organisations

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# Highlights

**We celebrated 25 years** of continuous operation providing fundamental services for visual artists in WA.

**Brian McKay and Pippin Drysdale** won Artsource's Lifetime Achievement Awards.

**77** artists earned **\$2,192,538** through Artsource Consultancy services.

**2,482** works by Australian artists were purchased and sent to Abu Dhabi for installation in a commercial development.

**Artsource Patrons** helped 3 artists to travel to Berlin, the United Kingdom and New York for residencies.



# Artsource Board of Directors

## **Anthony Hasluck – Chair (from May 2011)**

Managing Director, Clarity Communications. Since 1999 Clarity has been providing integrated communications services to many of Western Australia's largest companies as well as a number of high profile not-for-profit organisations. Board member since 2007.

## **Graeme Rowley – Chair (until May 2011)**

Graeme Rowley is retired Executive Director, Operations for the Fortescue Metals Group. His experience in the resources sector is unparalleled and includes directorships of the Dampier Port Authority and Pilbara Development Commission. Graeme has been looking at, buying and enjoying art, particularly paintings for as long as he can remember. Board member since 2007.

## **Bob Poolman – Treasurer**

Director, PSZ Tax Pty Ltd, Business and Tax Advisors. Bob has a long history of providing counsel and guidance for Artsource, arts organisations and artists on taxation issues. He has made significant contribution to the establishment of WA arts organisations including Claremont School of Arts Foundation, PICA and the Chrissie Parrott Dance Collective. Board member since 2003.

## **David Doepel**

David was brought up in Perth, studied and worked in the USA and has now returned to WA. David has previously been the Director of the Research Institute for Resource Technology at Murdoch University, served as a Principal Policy Adviser to the Hon. Alan Carpenter Premier of WA and as Regional Director for the Americas, for the Western Australian Trade and Investment Office. Board member since 2009.

## **Geoffrey Drake-Brockman – artist**

Geoffrey is a sculptor who specialises in kinetic, electronic and projection based interactive installations. He has a BSc (Computer Science) from UWA and a MA in Visual Arts from Curtin University. Geoffrey is currently undertaking public art projects whilst continuing to exhibit his work in a gallery context. Geoffrey's career has seen him working and exhibiting in WA, nationally and internationally. Board member since 2010.

## **Mary Cowley**

Mary is the Director Community Partnerships for the Department of Indigenous Affairs, working on projects such as Reconciliation Action Plans across State Government and Local Government, PALS project, and the Substantive Equality within the department. Mary has been intimately involved in Aboriginal and Torres Strait Islander communities for well over 30 years – both professionally and personally. Mary was born in Broome, raised in Derby and is firmly connected to Aboriginal peoples from Bardi, Worrora and Ngarinyin Country. Board member since 2010.

## **Olga Cironis – artist (from May 2011)**

Olga is a well respected and established West Australian artist and lecturer with a practice that spans over 20 years. She holds a Masters of Visual Arts from the University of Sydney and has exhibited regularly across Australia in institutions and artist and community-run art spaces. Board member since 2011.

## **Penny Coss – artist (from May 2011)**

Penny is predominantly a painter. Over 20 years, her practice has included developing local, national and international opportunities; representations in collaborations and individual forms; exhibiting in public and commercial galleries; lecturing and teaching; working in community and public art projects; and Artist Run Initiatives. Board member since 2011.

## **Fleur Schell – artist (until May 2011)**

Fleur is well known as an accomplished ceramic artist with an international profile. She lives and works in North Fremantle where she has established the SODA International Ceramic Residency and Studios. Fleur trained at Curtin University in WA and achieved First Class Honours in ceramics at the Hobart School of Art in Tasmania. Fleur brings her passion and energy for developing and connecting artists. Board member since 2009.

# Chairman's Report



Looking forward  
we have a number  
of important  
projects on the  
drawing board ...  
Western Australia  
is going through  
a dynamic period  
in its history.

Throughout 2011 Artsource continued to demonstrate that it is a successful and thriving organisation with a team of professionals who are working effectively on behalf of members to develop the visual arts in Western Australia.

As we celebrated our 25th year, we recorded a number of achievements that are worth highlighting because they will help Artsource support its members for another quarter of a century.

At the start of the year the Board finalised a new three-year strategic plan for Artsource that will increase our ability to service and promote member's needs. In particular, we will focus on expanding our studio and consultancy activities; improving advocacy on behalf of visual artists at all levels of Government; and increasing our financial strength and independence by ensuring we have multiple revenue streams.

Our public arts consultancy continued to grow in size and complexity and filtered more than \$15m in opportunities for visual artists. Our studio spaces are set to expand by 30% in early 2012 with the opening of The Ward in Leederville.

A significant moment during the year was the successful completion of major artworks for a commercial development in Abu Dhabi as well as the selection and delivery of 2,482 works for another part of this project. While this contract has provided new challenges, it has also delivered many rewards including establishing a foothold for Western Australian artists in the Middle East and creating new expertise and income for Artsource.

It was pleasing to see that as a result of all these activities our proportion of Government funding fell below 20% during the year. This increases the strength of our organisation for the long-term by ensuring we are not reliant on any single source of funding and is testament to the excellent financial management of the Artsource team.

One of the important, but under-rated successes of Artsource, is the continuing smooth transition of Board members. The interest and expertise of a strong volunteer Board is vital to our organisation and this year we saw artist members Penny Coss and Olga Cironis join Geoff Drake-Brockman on the Board. Long-time Board member Bob Poolman will step down in 2012 after spending an invaluable eight years assisting Artsource to develop into a thriving organisation.

Looking forward we have a number of important projects on the drawing board, including developing plans for the ground floor of Old Customs House Fremantle, seeking a longer-term lease over this building from the Department of Culture and Arts, identifying opportunities to provide more studios and increasing our focus on fundraising opportunities.

Western Australia is going through a dynamic period in its history. There are many changes occurring in our communities at the moment and it is vital that Artsource ensures that the visual arts obtain a long-term benefit from this exciting period of economic and social growth.

# Executive Director's Report

The year of our twenty fifth anniversary of continuous operation supporting and advocating for Western Australian artists was one of distinct highs and lows.

High points included a birthday party, our annual lifetime achievement awards and the privilege of seeing exceptional works of art created by members. Low points were looking on while another year of poor sales and slow moving commissions, flattened the spirit.

In a year where we would be looking back over 25 years, we also wanted to look forward; to consider the future of arts and culture in WA and to think about what artists will need from their membership body in a strange new world ten and twenty years on.

The process re-focussed the need for long term, sustainable access for members to spaces to conduct their practice. Consultation with twelve other artist member groups and artist run initiatives helped to consolidate our thinking. This lead us to prioritise the need for more and better buildings in our 2012/14 business plan and to review our current building uses.

Part of that included a review of Artsource Fremantle and inconsistencies in our approaches to sub tenants. In order to be fair to our long term tenants – in particular the WA Circus School and Nova – we gave those groups extended notice that a result of the review would likely see Artsource resuming the spaces the groups had occupied for twenty years.

We involved our membership and key stakeholders to consider the un-met current needs of members, changing artforms, and the cultural and social landscape. The work on the ground floor in Fremantle continues and with thanks to the thoughtful input from our membership, we now have a clear way forward.

2011 is also memorable for the number and range of policy development and reviews that took place at state and federal levels, that will have a significant impact on WA artists.

Nationally we contributed to the federal government call for submissions to the development of a National Cultural Policy, the Mitchell review into philanthropy, reform of the Not For Profit regulator, and the Australian Law Reform Commission National Classification Review.



The Department of Culture and the Arts continued work on the arts and culture policy framework as well as a Venues Policy and a Cultural Infrastructure Directions Policy. All of these pieces of work required input at varying times during the year.

Working through the Chamber of Arts and Culture WA and the Cultural Executives Group, we contributed to an inaugural survey into the health of the sector and development of a pre budget submission to the State Government. We are seeing our sector work collaboratively through these mechanisms and I see this stronger approach as leading to greater rewards for our members individually in the long term.

## Where to from here

We will be working vigorously on issues around long term housing for artists and developing our Patrons Program that underpins the *Go Anywhere Residencies*. The state, national and international advocacy work that promotes the capacity and strengths of Western Australian artists will continue. We will continue to lobby for a greater share of federal funding for WA artists and increases in support from the state government.

## Top

Jude van der Merwe,  
Greg Howlett, Caspar Fairhall  
previewing Caspar's work  
for Abu Dhabi.

# Membership Services

Fundamental to Artsource's role is assisting our members to earn greater income and recognition from their art practices.

We do this through our professional development program, a suite of varying levels of membership that address individual requirements, regular electronic communications, a thrice yearly newsletter, general advice and linkages to additional support systems.

## Professional Development and Networking Program

Our professional development and networking program is a core element of our services to members and in 2011 we ran 19 PD sessions attracting 527 attendees.

This included six networking sessions each featuring 6 artists talking for 6 minutes about their practice or a specific project. These sessions not only share knowledge, they are excellent opportunities for members to strengthen their public speaking skills. 39 artists presented at these sessions in 2011.

We partner with other organisations in the delivery and hosting of these sessions including governments, private businesses and arts organisations to broaden the potential networks for our members.

A new position of Manager, Membership Services was established at the commencement of 2011. Having the focus of this new position allowed several initiatives to be trialled this year. One of these was the clustering of events so that members could attend two or more short sessions on one occasion. For example, the workshop on writing better public art expressions of interest was followed by a 6x6 event that featured artists working on public art projects. Attendance at these thematically paired events was higher than that at our stand alone events.

## Communications with members

A weekly +Mail for our PLUS and MAX members filters employment and commission opportunities and includes jobs that require a visual arts knowledge.

Our fortnightly ezine for the whole membership promotes workshops, broad professional development, studio and residency vacancies, funding opportunities, awards and promotes members exhibitions.

Our thrice-yearly newsletter features hot topic issues, profiles of artists, members news and an update of our programs.

Facebook continues to develop a following, alerting members to news and events.

## Membership

The composition of Artsource's membership is changing. The number of MAX members grew in 2011 whilst the number of Access and PLUS members declined.

The previously badged *Client Membership* category was reviewed and modified to become *Associate Membership*. This enabled us to better manage our relationships with other arts organisations, artist groups and the partnerships developed with non-artists through all programs. At the close of 2011, there were 96 Associate Members.

## Where to next?

In 2012 we will extend our PD program into regional centres. This self-funded but vital strategy signals Artsource's will for a meaningful engagement with our regional membership.

The 6 x 6 sessions are highly regarded by members and will continue.

## Arsource Members 2007 – 2011

	2007	2008	2009	2010	2011
Total Members	797	893	940	933	875
ACCESS	277	316	317	312	265
PLUS	243	290	297	268	230
MAX	277	287	326	353	380
Associate Members	70	72	73	75	96

# Studios

Having a studio helped my practice grow and helped me feel like a real artist. I may have gone back to work as an engineer if I didn't have a space – (it's) easy to be disheartened on your own!

**Annie Wang**, Artsource Fremantle Studio Tenant 2008 – 2011

The Artsource Studios program acknowledges that suitable working spaces for artists are fundamental to artistic practice and the development of a professional career.

The program aims to offer a tangible service to artist members in the provision of these spaces, by seeking out appropriate buildings and working with building owners to manage the head leases on behalf of the artists. With Artsource taking care of the administration and ensuring that studio rents are more affordable than regular commercial arrangements, artists are left to do what they do best! Where possible, Artsource offers five-year tenure to studio tenants, allowing stability for a continuous period.

In 2011, Artsource managed 61 studios in the Perth metropolitan area in 7 buildings:

**Fremantle** – an important milestone in our studio delivery was reached in 2011, with the 25 year anniversary of the Artsource Fremantle studios in Phillimore Street. This was timely recognition that the building had housed over 180 artists since its inception. Applying for a Fremantle studio remained a competitive process, with twenty applications received for ten available spaces in 2011.

**Midland** – the Artsource Midland building housed 18 artists with steady tenure throughout 2011. Two years into a five-year lease, the building has proven to be a vital space for artists living in the eastern suburbs of Perth. A combination of established and emerging practitioners has contributed to a strong sense of collective in the building.

**Belmont** – three artists continued to work from small studio spaces in Garvey Park. Through a partnership with the City of Belmont, a former kiosk perched in the centre of a park provides a picturesque studio overlooking the Swan River and surrounded by stunning bushland.

**Haig Park** – four artists worked in studios at this residential complex managed by Foundation Housing.

Two artists are also offered an apartment in the complex, along with a studio space. These small spaces are ideal for concept development and design work.

**Settlers Cottage** – four artists are working from this heritage landmark in Churchlands. The site has now been earmarked for a children's respite centre, and Artsource will terminate the lease with the National Trust in 2012.

**Kelmscott** – a house and two sheds make up this impressive site. Artsource manages the complex through a partnership with the Armadale Redevelopment Authority, on land reserved for future road-works.

**Amherst Street** – one semi-industrial space is leased to an artist in the heart of the White Gum Valley precinct and has provided a secure studio for three years.

See page 9 for full list of artists in studios in 2011.

## Advocacy and development

We continued to cast our eyes around for new studio spaces – particularly close to the Perth CBD as this has been a consistent request from members. By the end of the year, a building in Leederville presented an opportunity to negotiate for studio spaces on the site. The Artsource 'Ward' studios were up and running by February 2012.

By mid-year, Artsource had started to consider the future usage of the Fremantle building, consolidating the organisation's commitment to visual artists. Artsource needs to both meet the requirements of newer forms of practice and continue to provide appropriate space for existing forms. We have the opportunity to explore the many needs of visual artists and to identify the most beneficial way to redevelop spaces for the next 25 years.

## Where to next?

We will continue to actively search for appropriate buildings that meet the varied requirements of our members and with a specific focus on long term leases to enable our members secure spaces.

### Right

Chris Hopewell, Artsource Fremantle Studios.  
Image: Eva Fernandez

### Far right

Simone Johnston, Artsource Fremantle Studios.  
Image: Eva Fernandez



# Artsource Studio Artists

## Artsource Fremantle

Rebecca Baumann  
Peter Barker  
Jacinda Bayne  
Elaine Bradley  
Sebastian Befumo  
Tim Burns  
Rachel Coad  
Richard Coldicutt  
Clare Davies  
Ian De Souza  
Elizabeth Delfs  
Liesbeth Goedhart  
Digby Hill  
Chris Hopewell  
Simone Johnston  
Andre Lipscombe  
Lucille Martin  
Stephen Armitstead & Lia McKnight  
Stuart McMillan  
Laurel Nannup  
Sarah Nelson  
Stephen Schulyta  
Annie Hsiao-Wen Wang

Carol Wells  
David Whish-Wilson  
Bizircus  
NOVA Ensemble  
WA Circus School

## Artsource Midland

Hayley Bahr  
Gemma Ben-Ary  
Claire Bushby  
Claire Canham  
Denise Brown  
Sophie Burgoyne  
Kristi Chua  
Melanie Diss  
Robert Dorizzi  
Libby Guj  
Jessica Jubb  
Elwyn Marren  
Graeme McCullagh  
Ben Mitchell  
Holly Pepper  
Vanessa Russ  
Cathy Swioklo

Hellie Turner  
William Wernham

## Amherst Street, Fremantle

Lucy O'Dea

## Garvey Park, Belmont

Anna Gath  
Jilalga Murray-Ranui  
Josephine Pittman

## Haig Park, East Perth

Trish Newman-Bruton  
Rizzy Ottey  
Connie Petrillo  
Marzena Topka

## Kelmscott

Armada Society of Artists  
Toogarr Morrison

## Settlers Cottage, Churchlands

Tanya Brown  
Margaret Edwards  
Gail Leidich  
Marilyn Hamilton



# Residencies

I was able to explore, experiment and play for long periods of time. I recognise now that there will be a distinct 'before and after' 'Basel shift' in my practice.

**Kate McMillan**, 2011 Basel exchange recipient

The Artsource Residency program recognises that travelling for research and development can be an important element in maintaining a successful artistic career.

The program offers funded residencies to enable artists to 'take on the world', and also provides accommodation for visiting artists to share their insights with Western Australian artists.

The generosity of Artsource Patrons has enabled the Artsource Go Anywhere residency program to grow. In 2011, three artists travelled to Berlin, Kent (UK) and New York; and from donations received of \$27,750 a further two grants were approved to support three artists to travel to New York in 2012.

Artsource manages a studio apartment in the Fremantle studios building to provide a living and working space for artists visiting Western Australia. From February to July each year, the space hosts the Swiss exchange artist, and for the other six months of the year it accommodates regional, national or international artists that apply to use the space.

The program looks at ways of developing partnerships with other arts organisations in order to benefit Artsource members through networking opportunities or through the exchange of information in regards to art practice around the world. In 2011, Artsource hosted an artist through the AsiaLink Taiwan residency in conjunction with PICA, as well as establishing an inaugural residency with Sculpture Square in Singapore.

## Basel and Artspace

In 2011, Artsource continued to administer the two long-running and successful residencies funded by the Department of Culture and the Arts – to Basel, Switzerland and Artspace in Sydney. This long term support ensures that Western Australian artists have assured opportunities to apply for those residencies.

**Kate McMillan** received the Basel residency, allowing for an uninterrupted six months for her to focus solely on art making.

*This was the first time I have had the benefit of a large studio space. It was also one of the few times that I have had a block of focused time solely on art making. Perhaps due to this I felt an overwhelming desire to move away from the large-scale, outsourced projects that I have more recently been working on and go back to the handmade. I found the pressure not to 'produce' or work towards project deadlines was extraordinarily liberating. Perhaps for the first time since I was an undergraduate student, I was able to explore, experiment and play for long periods of time. I recognise now that there will be a distinct 'before and after' 'Basel shift' in my practice.*

Kate McMillan, 2011 Basel exchange recipient

**Elise Harmsen and Jurgen Kerkovious** (Elise/Jurgen) received the Artspace residency, a three-month opportunity to make and present work in the heart of Sydney.

## Go Anywhere Residencies – supported by Artsource Patrons

**Holly Story** – undertook an eight week residency at King's Wood in Kent, UK, supported by Stour Valley Arts. She used the opportunity to engage as an artist with this historic site in the south east England, investigating notions of landscape and place through personal and historic references to English botany and natural history.

**Elizabeth Delfs** – undertook a six-month residency in Berlin, Germany, to help build professional networks in the region.

**Adam Derums** – travelled to New York, USA, to develop new work and explore exhibiting opportunities.

*In many ways what I actually gained from the residency exceeded what I hoped to achieve on a number of levels, some of which were unplanned. The ability to be able to work on my practice all day, every day of the week, is something I haven't been able to do for many years. This enabled me to complete in two months what would normally take over a year to achieve in my normal routine.*

Adam Derums, 2011 Go Anywhere residency recipient



### Artsource Fremantle International Residence

#### Artists hosted in 2011:

- Barbara Meier – Basel exchange artist, selected by the Christoph Merian Foundation in Switzerland
- Lichun Tseng – Taiwan AsiaLink residency, in partnership with PICA
- Xiaochang Xin – Sculpture Square, Singapore
- Bob Negryn – based in The Netherlands and Ireland

#### 2011 Patrons

Artitja Fine Art – Anna Kanaris & Arthur Clarke  
 Alcock Brown-Neaves Foundation  
 Oye & Carola Akindele Obe  
 Patti Belletty  
 Peter Chauvel  
 CODA – Kieran Wong and Emma Williamson  
 Sally Douglas  
 Helen & Colin Eagle  
 Penelope Eagle  
 Ezekial Eye Life – Damon Ezekiel & Tania Hudson  
 Ole & Gerie Hansen

Anthony Hasluck  
 Kellie Hasluck  
 Mary & Chris Hill  
 Lloyd and Elizabeth Horn  
 Lynn MacLaren  
 Annemie McAuliffe  
 Rowley Foundation  
 Mark Turner  
 Waratah Holdings – David Ponton & Belinda Munday  
 Diana Warnock  
 Christopher Young

**Top**  
 Adam Derums 2011 Go Anywhere  
 Residency, Point B Studios, New  
 York. Image: Michelle Varnavides

**Above left**  
 My Space, Barbara Meier,  
 Basel exchange artist 2011

**Above right**  
 Kate McMillan 2011 Basel  
 Residency Recipient in the  
 Basel Studio



# Regional + Indigenous Development

The Regional & Indigenous Development Program works with visual artists across regional Western Australia, who otherwise wouldn't be able to draw upon the support and information more easily accessed in metropolitan WA.

This program was primarily developed with Indigenous artists in mind, but has always offered its services to any regional visual artist in need of support or advice.

Above all things, Artsource actively encourages community grown initiatives that allows for a 'grass-roots' approach, enabling visual artists to identify their own needs and develop their own solutions. Artsource fully understands the need for activities and projects to belong to the people who wish to grow and invest in them and for these initiatives to remain in the community that builds them.

We work with artists across the Pilbara, Gascoyne, Mid West, Goldfields, South West and the Greater Southern

regions of WA. We also develop and support projects that directly involve artists in these regions, as well as the Kimberley. We work with key resource industry partners such as Rio Tinto and BHP; we develop meaningful relationships with Local Government Bodies such as the Greater City of Geraldton and Greenough; we grow our relationships with artist representative bodies in these areas; we remain connected with local galleries and arts initiatives wherever possible and we constantly aim to foster our relationship with the most important people we're aiming to support: the visual artists themselves.

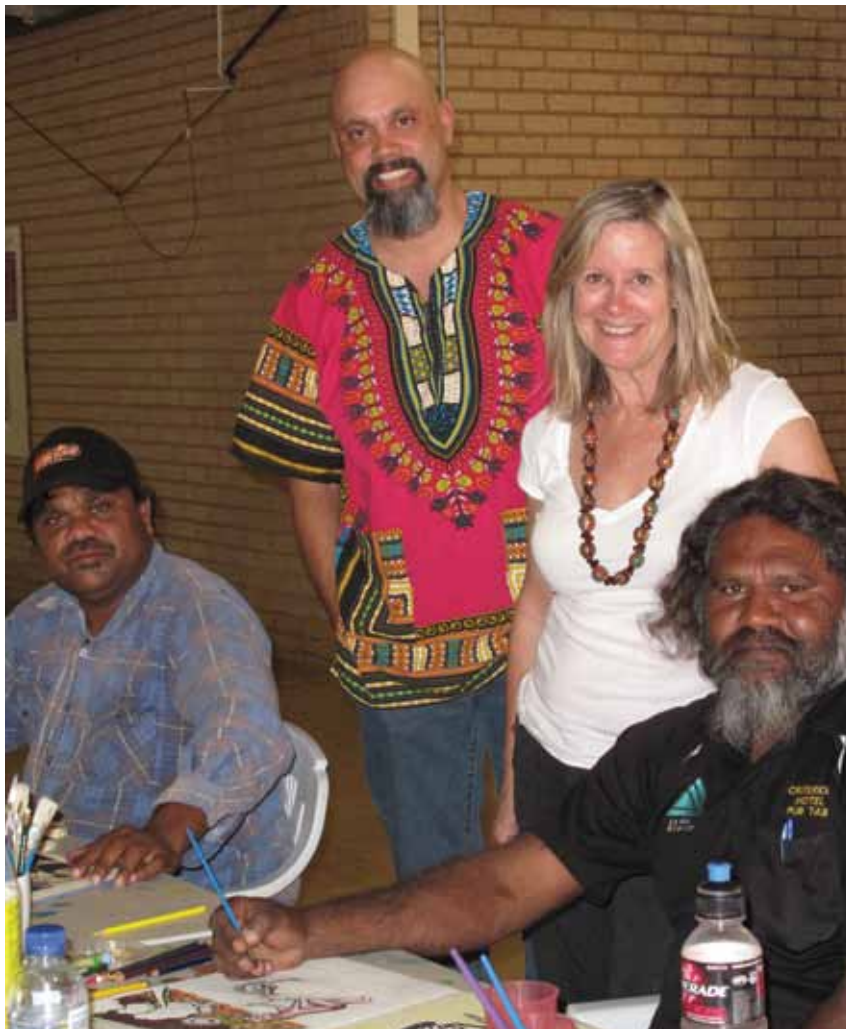
One of the standout achievements for 2011 was the encouragement and involvement of new faces in the

## **Bottom left**

From Left: Marcus Wongawol, Ron Bradfield Jnr, Frané Lessac (Illustrator/artist) and James Calyun in Leonora – November 2011. Magabala Books Illustration workshop hosted by BHP and MEEDAC. Image: Magabala Books.

## **Bottom right**

Artist Aileen Sandy hard at work in their Yinjaa Barni Art Centre in Roebourne – December 2011. Artist profile building with Jody Fitzhardinge, made possible by Rio Tinto. Image: Jody Fitzhardinge.





sphere of public art opportunities for Indigenous artists. In late 2010, Artsource ran an 'Introduction to Public Art' workshop and we have seen early and remarkable results in 2011. Artists Wendy Hayden and Deborah Bonar partnered with Joanna Robertson to produce the Munday Wall: a commission on behalf of the Cooling Bros Glass Company, looking to revitalise the front of their industrial workshop in High Wycombe. It was their hope to capture a unique local story in the area – that of the Munday Swamp – and in doing so showcase their new technique applicable to glass on a large scale.

We also entered into a new sponsorship partnership with BHP to work in and around the Goldfields town of Leonora. At the end of her *spaced: art out of place* residency through IASKA, artist Kate McMillan in discussions with local identity Kado Muir and The Shire of Leonora approached Artsource with a view to further artist development in the area. BHP provided a small exploratory grant for Artsource to continue Kate's work

and to gauge the level of interest and skill in the area. Workshops were programmed with Nalda Searles and Magabala Books to introduce new opportunities to the Leonora artists; these workshops quickly identified a town community keen to reinvigorate visual arts practices in the area. Artsource will now work with BHP towards securing a longer term, artist development program in Leonora, in league with key stake holders in the area.

In partnership with Rio Tinto, Artsource continued to work with art centres in the Pilbara. Local administrative and community issues demanded considerable time of the artists in Roebourne in 2011. In spite of the challenges, Roebourne's artists continued to pepper away and produce amazing artworks, winning three categories in the Cossack Art Awards and enjoying success in Rio Tinto's *Colours of Our Country* exhibition. This exhibition became a major highlight of their year as over 200 artworks from 44 Pilbara based artists were exhibited, with more than 150 of the artworks selling.

#### Bottom left

Sandra Evans with completed weaving artworks in Leonora – June 2011. Nalda Searles Weaving Workshop hosted by BHP and MEEDAC. Image: Jan Teagle Kapetas IASKA.

#### Bottom right

Darryl Banks taking part in the Magabala Illustration workshop with Frané Lessac in Leonora – November 2011. Hosted by BHP and MEEDAC. Image: Magabala Books.



Artsource has also had the pleasure of continuing to support and mentor Colette McEntee and her growing team at Archipelago Arts in Karratha through both the R&I program and the Consultancy Team. Archipelago Arts are managing a wide range of art projects that develop local artists and businesses, all of which Colette has managed to grow herself. The demand for Archipelago Arts and the opportunities this offers local artists has been staggering and Artsource is excited about the prospects this brings to both Archipelago Arts and the artists from the surrounding communities and towns. These projects include public artworks for the expansion and redevelopment of the Dampier Highway; development of public artworks around the town of Wickham; ongoing projects for the Shire of Roebourne (including the Cossack Art Award) and ongoing community projects as they arise.

In 2009 Artsource engaged artist Jánis Nedéla from Gallery East to take part in regional studio visits. In Geraldton four artists opted to take part in ongoing one-on-one practice development. These four artists have grown remarkably and this support has contributed to the following successes in 2011:

- Three artists were accepted into the Mid West Art Awards
- One artist participated in the Oakagee Port & Rail *Good heART* exhibition

- Three artists were invited into a group show at Gallery East
- One artist exhibited in Geraldton
- Two artists participated in the 2011 Cossack Art Award

### Advocacy

The advocacy work of the Regional & Indigenous Development program continues to grow. It is encouraging that the demand for Indigenous artists to run workshops or speak on local topics is increasing. Additionally, more organisations, Indigenous and non-Indigenous artists and businesses regularly seek advice and support when aiming to work within an Indigenous context or work with Indigenous content, in the development of artworks, activities or projects. Some of the highlights in 2011 were:

- 5 Indigenous artists held Artsource studios through 2011
- Tania Ferrier and her exhibition *The Quod Project* at the Geraldton Regional Art Gallery
- Representing Artsource at the National Gallery of Australia – assisting in the delivery of the Wesfarmers Indigenous Arts Leadership Program
- Presenting *Keeping Places from an Arts and Community Point of View* at the Perth “Museum’s Australia” National Conference

### Bottom left

Nalda Searles and participants taking part in a weaving workshop in Leonora – June 2011. Hosted by BHP and MEEDAC. Image: Jan Teagle Kapetas IASKA.

### Bottom right

Artist Allery Sandy painting in their Yinjaa Barni Art Centre in Roebourne – December 2011. Artist profile building with Jody Fitzhardinge, made possible by Rio Tinto. Image: Jody Fitzhardinge.





As with all visual artists, one of their fundamental needs is long-term studio space and our aim for 2012 is to develop more support for Indigenous artists to take up residency in our Artsource studios.

- Support to the Greater City of Geraldton and Greenough around public art, engaging local artists and developing further support for Yamaji Arts into 2012/2013
- Continued support to the Shire of Roebourne and the Cossack Art Award
- Ongoing support to the artists of the Kidogo Art Institute: both towards the development of public art opportunities and their wider support to non-Indigenous artists looking to develop relationships with Indigenous artists
- Assisting Magabala Books to develop support for sustainable ongoing Indigenous Illustration workshops across WA
- Ongoing development of the Nyoongar Art Award for the City of Rockingham and the Town of Kwinana
- Ongoing support to the Artist Hub of WA
- Providing professional development sessions about the Indigenous art of the Pilbara to anthropology interns through Context Anthropology
- Ongoing support to Nan Rickards in the presentation of the following Indigenous group exhibitions:
  - Rio Tinto – *Colours of Our Country*
  - Woodside – *We Are From This Country*
  - Oakagee Port and Rail – *Good heART*

#### Where to next?

Indigenous artists struggle to take part in the wider opportunities that exist and often aren't well placed to take advantage of these opportunities as they arise. As with all visual artists, one of their fundamental needs is long-term studio space and our aim for 2012 is to develop more support for Indigenous artists to take up residency in our Artsource studios. One of the biggest challenges facing our Indigenous artists is maintaining these spaces for a long period of time. We seek to develop sponsorship for Indigenous artists that will allow potential patrons to support individual artist's studio rent for 1 to 5 years studio tenure.

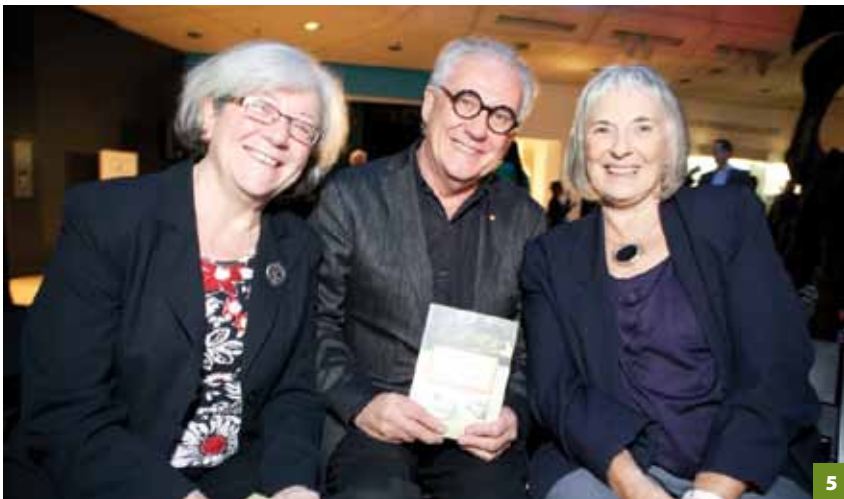
#### Bottom left

Chris Nixon at the Tambrey Centre – Karratha July 2011.  
Image: Chris Nixon.

#### Bottom right

Artist Nalda Searles, artist Kate McMillan and IASKA's Jan Teagle Kapetas outside the Gwalia mine site, Leonora – June 2011.





# Lifetime Achievement Awards

Artsource honoured Pippin Drysdale and Brian McKay with Lifetime Achievement Awards in 2011. Professors Carmen Lawrence and Ted Snell gave us an insight into the inspiration and influence of the two artists lives and we were delighted to have the much loved Betty Churcher (former Director of the National Gallery of Australia and the Art Gallery of WA) to present the awards.

The generosity of the artist in accepting the awards, was matched by that of Cox Howlett and Bailey Woodland for sponsoring the event for the first time. Many thanks to the WA Premiers Award Fund in partnership with Mirvac and AbaF for their contributions and to Mad Fish Fine Wines and Little Creatures for their ongoing support.

## Images

1. Phillippa O'Brien and Betty Churcher
2. Pippin Drysdale and Brian McKay
3. Graeme Rowley, Lorraine Warner and Angela Magarry
4. Christina McGuinness and Diana Warnock
5. Carmen Lawrence, Ted Snell and Betty Churcher
6. Warrick Palmateer, Pippin Drysdale and Tim Burns

Photos: Ben Riches.





## Artsource 25th Anniversary

### Images

7. Lloyd Horn, Pam Jones, Tony Jones, Liz Horn and Evi Ferrier
8. Eva Fernandez, Jo Darbyshire, Penny Coss and Olga Cironis
9. Stuart Pekin, Paula Silbert and Gary Giles
10. Ian de Souza in his Artsource Fremantle studio
11. Andre Lipscombe, Caspar Fairhall and others in Artsource Fremantle studios
12. Richard Coldicutt, Laurel Nannup and Toogarr Morrison

Photos: Roel Loopers.

25 years of continuous operation is a significant milestone for any not-for-profit organisation and we were delighted to celebrate with a party. We celebrated this milestone by opening the doors of the 24 artist studios in the Old Customs House building in Fremantle where it all began in 1986.

Artsource provides many and varied programs and it is indeed a remarkable spread ...while the past 25 years has sadly gone too quickly, I have valued and benefited from my association with Artsource as surely have many others.

**Tony Jones** OAM (from his speech at our 25th celebration)

# Consultancy & Employment Services

In 2011, 77 artists earned \$2,192,538 through Artsource Consultancy service

Artsource consultancy aims to secure employment and economic outcomes for our artists and advocate for better processes, diversity and excellence in the visual arts.

We work to connect artists with the business sector for projects that have artistic integrity and suitable remuneration.

Artsource Consultancy works in metropolitan and regional Western Australia as well as internationally in the Middle East. We develop strategies and policies in relation to public art, provide a curatorial service, coordinate projects and provide an art leasing service.

We secure employment opportunities for artists through matching the requirements of clients to the skills and capacities of our artist members. These range from promoting artists for artist-in-residence at schools; recommending artists to architects looking to commission art work; to supplying names of artists who can run workshops into environmental art practices.

*In 2011, Artsource filtered 254 employment opportunities valued at \$15,728,000*

We work with the business sector to establish strategies and processes that are fair to artists and help set the ground-work for an exciting and rich public realm.

We prepared and presented in excess of 45 proposals containing thousands of images of members work. This wide advocacy enables a large number of potential and existing clients to understand the breadth and depth of WA artists practice. We also gave three public talks reaching audiences of around 150 design professionals, arts organisations and other people with an interest in the visual arts.

As curator of a pilot project to install temporary and ephemeral works for the Perth Cultural Centre, Artsource commissioned 12 temporary installations on behalf of East Perth Redevelopment Authority (now Metropolitan Redevelopment Authority). This allowed us to host projects jointly with PCC stakeholders such as PICA, AGWA, State Library, State Records Office and the WA Museum.

Mentoring regional, Indigenous and emerging artists also forms an important part of our work with projects such as the *Munday Wall* enabling us to deliver greater diversity in public art.

Regionally, Artsource worked with:

- The Shire of Roebourne and Karratha based project partners Archipelago Arts in managing the Cossack Art Awards;
- Landcorp and UDLA on the development and installation of artworks in a public park in Newman;

#### Bottom left

*Marigold*, Laura Adel Johnson (2011)  
Image: Eva Fernandez

#### Bottom right

Kingsley Burton photograph





- The Town of Bridgetown on the approach for a public art;
- Waringarri Aboriginal Arts in Kununurra to develop public art for a LandCorp project;
- The Town of Kwinana to commission artwork which was integrated into the building of the new Community Knowledge and Resource Centre;
- The Shire of Derby on the valuation of their art collection; and
- The City of Mandurah to assist them to establish new gallery and studio space.

### International Consultancy

Artsource's work developing international markets for Western Australian artists is under-pinned by the need to expand artist members' profiles and incomes beyond state boundaries. The artConnect project has generated real employment opportunities for WA artists in Singapore and the Middle East.

An additional component of that work has been an expansion of our consultancy services as we locate emerging markets with a requirement for curatorial and procurement skills. These longer-term projects associated with infrastructure developments have also created new connections to artists, galleries and associations much further afield. We believe that there are enduring benefits for our members within this wider focus.

In 2011, we made presentations to 15 potential and existing client groups in the Middle East.

12 artists shared \$369,543 in payments for purchases of work destined for a project in Abu Dhabi

### ArtLease

ArtLease is a service where we lease members work to clients. The lease fee provides an additional income stream to artists who work mainly in two dimensions and gets their work into some large corporate collections. The work remains for sale whilst it is leased.

In 2011, ArtLease generated \$51,515 in fees to 37 artists; total value of artworks was \$320,000.

### Advocacy

Artsource consistently advocates within the visual arts sector. We offered advice to local government in regions as diverse as Mosman Park, Albany and Derby. Individual artist members receive advice about public art contracts and commissions, art teachers about artist in residence and performing artists and sound specialists about visual arts curators.

We took part in industry reference groups with Central Institute of Technology and Future Now for arts related training and participated in professional development with architects, landscape architects and heritage planners. Artsource either consulted or advocated in every geographical region within Western Australia.

In 2011, Artsource worked with a number of property developers to develop public art strategies and deliver public artworks. We partnered the Urban Development Institute of Australia (WA) with support from the Department of Culture and the Arts to undertake a survey with property developers to establish views on public art, including what barriers they perceived as being present to the provision of public art within their developments.

We partnered with Artsedge and the Graphic Design Association in presenting professional development to teachers and with a private developer in presenting public art professional development to emerging artists. We strengthened our ties with other visual arts professionals such as galleries, valuers and art consultants through our consultancy work.

### Where to next?

Our business plan for 2012 targets the promotion of excellence, innovation and diversity in public art commissions and the refinement of these commissioning models. We will continue to advocate for improving practices amongst clients that support artists and the vibrancy of visual arts within WA. We will strengthen our networking with design and industry professionals, giving us more opportunities to promote the work of our artist members to potential clients and collaborators.

#### Bottom left

*Dance of Death, Ladies with Parachutes (2011)*  
Image: Eva Fernandez

#### Bottom right

*Resist, PVI Collective (2011)*  
Image: Eva Fernandez



# Projects current in 2011

## Public Art Coordination

### Quattro Public Art

*Client:* City of Perth

*Job:* Public art work

*Artist:* Nick Compton

*Summary:* This public artwork is installed along the eastern end of Hay Street.

### Harrisdale Green

*Client:* Cedar Woods Pty Ltd

*Job:* Public artwork commission

*Artist:* Peter Knight

*Summary:* Implementation of a series of discovery works in a park located in a new mixed-use suburb east of Perth, which is community-focused and references the natural bushland setting.

### Newman Town Park

*Client:* LandCorp

*Job:* Public art commission for Public Park

*Artists:* Judith Forrest, Margaret Dillon, Nancy Lumsden, Martumili Arts, Cheryl Botha and Elaine Tribbick.

*Summary:* After successfully managing the design process for the Newman Town Centre Park, the commissioning and installation of the public artworks into the park was completed, including a stage and children's play area.

### Cooling Brothers

*Client:* Cooling Brothers Glass Company

*Job:* Artwork commission for building façade

*Shortlisted Artists:* Kidogo Art Team, Sharyn Egan and Bruce Bradfield

*Summary:* Artsource project-managed the commissioning of Kidogo Artist Team to produce a painting which was scanned and printed, using Cooling Brothers unique ImageInk technology, to produce a 74 sqm artwork, installed on the side of their factory building.

### Kwinana CRKC Public Art

*Client:* Town of Kwinana

*Job:* Integrated public artwork into the Kwinana Community Resource and Knowledge Centre building

*Shortlisted Artists:* Penny Bovell, Margaret Dillon, Shaun Kirby

*Summary:* Penny Bovell worked with architects, building contractors and the Town of Kwinana to produce abstracted text, sandblasted into the tilt-up concrete panels of the Kwinana CRKC building.

### Aralia Investments William Street

*Client:* Domination Homes

*Job:* Percent for art commission through City of Vincent

*Shortlisted Artists:* Peter Zappa and Mark Datodi

*Summary:* Artsource facilitated the selection of Mark Datodi for the commission of a decorative panel for 440-444 William Street. The artwork is currently in production and will be installed by 2013.

### Watsonia Factory

*Client:* George Weston Foods

*Job:* Suite of public art works based around the development of historical Watsonia factory site

*Shortlisted Artists:* Ken Sealy, Bevan Honey, Paul Caporn

*Summary:* Artsource has been contracted to project manage the provision of large-scale artworks for the upcoming Watsonia factory site redevelopment. Ken Sealy was selected as the project artist.

### Bequest Bridgetown

*Client:* Bequeather's family

*Job:* Public art commission through monies bequeathed to Artsource

*Shortlisted Artists:* Tony Jones, Judith Forrest, Damien Butler, Paul D Johnson

*Artists:* TBD

*Summary:* Artsource received money from a private bequest; the terms of the bequest were to provide public artworks within the Shire of Bridgetown through a national competition. Artsource provided support to the Shire of Bridgetown in writing a Public Art Strategy to support the placement of works; currently the project is in artist selection phase.

#### Bottom left

Children with concrete balls designed by Dada Samson, Martumili Arts and fabricated by Margaret Dillon, CONCRETO, (2011)

#### Bottom right

Works in progress made by children with artist Sarah Toohey as part of the Princess Margaret Hospital AIR programme. Image: Artsource





### **Port Coogee – Indigenous Commission**

*Client:* Port Catherine Development Pty Ltd via Australand

*Job:* Commission of public artworks for major housing development

*Shortlisted Artists:* Sharyn Egan, Peter Farmer, Kidogo Art Team

*Summary:* Artsource has been employed as art consultant for the provision of artwork for three sections of the ongoing Port Coogee Development; works are to be procured from Nyungar artists, encouraging either a mentoring or team-work approach.

### **Port Coogee – Maritime theme**

*Client:* Port Catherine Development Pty Ltd via Australand

*Job:* Commission of public artworks for major housing development

*Shortlisted Artists:* Matt Dickmann, Nigel Helyer, Tony Jones, Jahne Rees, Rob McCulloch

*Summary:* Nigel Helyer and Matt Dickmann have been selected to produce a kinetic, maritime themed work for the site, to be installed late 2012. The selection panel also identified a second concept by Tony Jones, which has been flagged for placement in 2013.

### **Coolibah Subdivision Kununurra**

*Client:* LandCorp

*Job:* Community engagement to produce public art for major housing development

*Artists/External Consultants:* Seva Frangos Art, Waringarri Aboriginal Arts, Miik Green, Brad Ladyman, Jahne Rees, Eric Schneider

*Summary:* LandCorp are seeking an approach to the delivery of public art, which includes the engagement and skills-development of artists who are part of the Waringarri Arts Centre in Kununurra.

### **EPRA Cultural Centre Curator**

*Client:* East Perth Redevelopment Authority (Metropolitan Redevelopment Authority as of Jan 2012)

*Job:* Curation of a program of ephemeral public art over a period of one year

*Artists in 2011 included:* Carl Scrase, Matthew Hunt, Bevan Honey, Bennett Miller, Laura Adel Johnson, Huseyin Sami, PVI Collective, Elise/Jurgen, Parachutes for Ladies and Brendan Van Hek

Projects featuring the works of artists Nathan Coley, Jonathon Jones, Thea Constantino and Sohan Hayes and Benjamin Forster were developed for exhibition in 2012.

*Summary:* MRA in partnership with DCA initiated a pilot program of ephemeral public art for the Perth Cultural Centre, engaging Artsource as curator to deliver a selection of dynamic, temporary art in the space.

### **Public Art Strategy and Policy Writing**

#### **Catalina Tamala Park**

*Client:* Tamala Park Regional Council

*Job:* Creation of a public art strategy

*Summary:* Developed an over-arching public art strategy to provide a cohesive and consistent approach to the procurement of public art for the Catalina land development in Perth's northern coastal strip.

### **Town of Mosman Park Public Art Strategy**

*Client:* Town of Mosman Park

*Job:* Assist with placement of a public work of art; develop public art strategy

*Summary:* Conducted community consultation and prepared a public art strategy in order to formalise The Town's approach to, and placement of, public art within its local government area.

### **Kwinana Policy Writing**

*Client:* Town of Kwinana

*Job:* Master plan, guidelines, and policy for public art procurement and art collection

*External Consultant:* Beverley Iles

*Summary:* Building on the existing Masterplan for the Rockingham and Patterson Roads, the client sought a suite of documents to support a public art focus for the region.

### **Alkimos Public Art Strategy**

*Client:* Lend Lease

*Job:* Development of public art strategy

*Summary:* Developed a cohesive narrative to guide the delivery of public art to the planned Alkimos regional centre and community through an overall public art strategy.

### **Project Support**

#### **Princess Margaret Hospital AIR**

*Client:* Princess Margaret Hospital

*Job:* Established and reviewed guidelines for AIR project, oversight and support during project

*Shortlisted Artists:* Sarah Toohey, Charlotte O'Shea, Felicity Sivewright

*Artist:* Sarah Toohey

*Summary:* Worked with the PMH Gallery Curator to produce a set of guidelines specific to the hospital for an artist in residence programme. Provided advice to the curator during the project.

#### **INQB8.mandurah**

*Client:* City of Mandurah

*Job:* Writing of guidelines and processes for new art space

*Summary:* Prepared a report outlining guidelines and processes for the management and operation of the newly established art space INQB8.mandurah.

#### **Karratha Visitors Centre Gallery**

*Client:* Archipelago Arts

*Job:* Gallery Refurbishment and Management Plan

*Summary:* Developed plans for the refurbishment of the Karratha Visitor's Centre to convert the space into an exhibition space, including suggestions for programming and industry standard handling practices for artwork.

### **Other Projects**

#### **Cossack Art Award**

*Client:* Shire of Roebourne

*Job:* Management and implementation of the 2011 Cossack Art Award

*Project Partner:* Archipelago Arts

*Summary:* In this collaboration between Archipelago Arts and Artsource to deliver the 2011 Cossack Art Award, Artsource provided project

direction and oversight, curatorial advice, input for the opening events, public programme, installation and marketing strategy.

### **Shire of Derby West Kimberley Art Prize Collection Management**

*Client:* Shire of Derby

*Job:* Collection valuation and management/conservation strategy

*External Consultant:* Seva Frangos Arts

*Summary:* Seva Frangos Arts was enlisted by Artsource to prepare desktop and in situ valuations and conservation advice on approximately 40 artworks. Artsource prepared and delivered a final report cataloguing the information collated during valuation and options for display of works.

### **Commissions**

#### **Riverstone**

*Client:* Riverstone

*Job:* Artwork commission for a display home

*Artist:* Britt Salt

*Summary:* Artsource sourced works by Britt Salt, as selected by Riverstone's Interior Designer, for a bespoke, high end display home in Minim Cove, Mosman Park.

### **International Consultancy**

#### **Al Bustan Project, Abu Dhabi**

*Client:* Al Saqr Holdings

*Job:* Site-specific commissions

*Artists:* Jo Darbyshire, Caspar Fairhall, Stuart Green, Tom Muller, Jon Tarry

*Summary:* In 2011, eight commissions were completed for three multi storey buildings in Abu Dhabi. These are now waiting the finalisation of construction prior to installation.

#### **Al Bustan Project, Abu Dhabi**

*Client:* Al Saqr Holdings

*Job:* Purchased works

*Artists:* Marion Borgelt, Penny Bovell, Kingsley Burton, Mary Dudin, Richard Dunn, Galliano Fardin, Liza Green, Giles Hohnen, Bevan Honey, Ingrid Kellenbach, Jeremy Kirwan Ward, Trevor Vickers.

*Summary:* As part of the above commission, Artsource collated, condition reported and packaged 2482 works on paper and shipped to Abu Dhabi for framing and installation.

### **ArtLease**

*Clients:* Chamber Minerals and Energy; Perron Ross; City of South Perth; Artsource Perth office; City of South Perth; State Administrative Tribunal; Perron Group; District Court; Riverstone; Blake Dawson; Town of Peppermint Grove; Stockland

*Job:* Provision of artwork through leasing program

*Artists:* Neil Aldum, Eve Arnold, Claire Beaussein, Frances Blythe, Penny Bovell, Denise Brown, Suzanna Castleden, Sue Codee, Jo Darbyshire, Adam Derums, Judith Dinham, Caspar Fairhall, Eva Fernandez, Lyn Franke, David Giles, Inta Goddard, Naomi Grant, Lindsay Harris, Patricia Hines, Nick Horn, Tony Jones, Ida Killigrew, Eveline Kotai, Paul Lacey, Kim Maple, Elisa Markes-Young, Jane McKay, Lesley Meaney, Lesley Munro, Jean and June Pastore, Helen Seiver, Ben Sewell, Joyce Symms, Jon Tarry, Lynne Tinley, Annie Hsiao-Wen Wang, Gabrielle Woodhams.

*Summary:* New clients in 2011 included Riverstone and the State Administrative Tribunal, with our many of our existing clients extending their collections.

#### **Right**

*Munday Wall*, designed by Wendy Hayden, Deborah Bonnar and Joanna Robertson, 2011. Image: Christophe Canato

#### **Bottom left**

*Safe in Newman*, Judith Forrest (2010)  
A BHP Billiton Iron Ore Legacy Project, presented by Country Arts WA in association with Artsource and the Newman Community. Image: Artsource

#### **Bottom right**

ArtLease installation showing works by David Giles *Oceanic 1* and *Oceanic 2*  
Image: Simon Cowling





Artsource Table of Opportunities and Employers

Opportunities	2008	2009	2010	2011
<b>AUD\$ values</b>				
All opportunities	\$15,362,243	\$17,459,201	\$14,175,982	\$15,727,939
Art practice opportunities	\$6,845,600	\$10,621,814	\$7,310,967	\$8,382,849
State Government Percent for Art	\$1,473,500	\$1,907,300	\$4,740,700	\$3,761,076
Art administration jobs	\$8,516,583	\$6,837,387	\$6,865,015	\$7,345,090
<b>Employers</b>				
Art organisations	99	118	50	72
State Government Percent for Art	13	17	22	21
Local Government	64	62	52	51
Private Clients	67	59	56	49
Education	53	69	38	14
Government	37	22	39	47
<b>TOTALS</b>	<b>333</b>	<b>347</b>	<b>257</b>	<b>254</b>



# Director's Declaration

In the directors' opinion:

- a) the financial statements and notes set out in the full audit are in accordance with the Corporations Act 2001, including:
  - i) complying with Accounting Standards, the Corporations Regulations 2001 and other mandatory professional reporting requirements ; and
  - ii) giving a true and fair view of the company's financial position as at 31 December 2011 and of its performance, as represented by the results of its operations and its cash flows, for the financial year ended on that date; and
- b) there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the directors.



**ANTHONY HASLUCK**  
**DIRECTOR**



**DAVID DOEPEL**  
**DIRECTOR**

Dated this 13th April 2012

# Auditor's Opinion

In our opinion, except for the effects of such adjustments, if any, as might have been determined to be necessary had the limitation discussed in the qualification paragraph not existed, the financial report of The Artists Foundation of WA 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 2011 and of their performance for the year ended on that date; and
- ii. complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporation Act 2001.
- iii. the approved provider has complied with Division 3 of Part 4 of the User Rights Principles 1997 in the 2010-11 financial year.



**DANIEL PAPAPHOTIS**  
**REGISTERED COMPANY AUDITOR**

R/N: 410503

FRANCIS A. JONES PTY LTD

154 HIGH STREET

FREMANTLE WA 6160

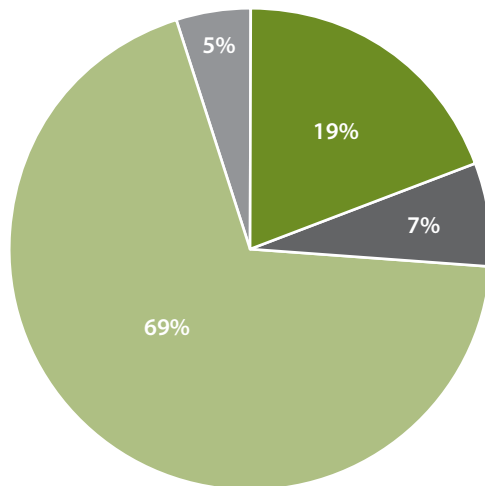
13 April 2012



# Finances

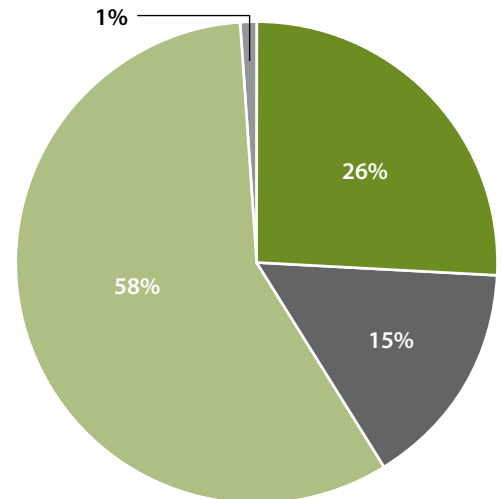
As a not-for-profit organisation our objective is not to make profit, but rather to ensure the income we earn supports artists effectively and that our operations are sustainable. Income is generated from a number of avenues and in 2011 all but \$663 was expended on activities in the support of artists.

**Artsource 2011 sources of income**  
Total income **\$1,858,376**



■ Core Funding – Department Culture & the Arts  
■ Project Grants

**Artsource 2010 sources of income**  
Total income **\$1,360,544**



■ Fee for Service  
■ Sponsorship & donations

Our core funding grant from the Department of Culture & the Arts increases moderately each year through CPI indexation. However, our total turnover continues to increase significantly from the growth in core activities such as additional studios, consultancy projects and membership fees. The effect is that the DCA grant represents a smaller percentage of the organisations total income although the actual amount has not reduced. Whilst it is a major achievement that our growth is funded through our own resources, it does not reduce the significance of receiving this core administration grant each year.

Turnover increased to \$1.8m (up from \$1.3m in 2010) and was due to the following:

- Continued growth in Consultancy Services activity generated an additional \$110k in income from 2010
- The two Abu Dhabi Consultancy projects increased both Consultancy Project Income and payments to artists

- The focus on sponsorship generated additional income

It is significant that the increase in turnover has had the flow-on effect of increasing payments to artists by over 200% to \$626,865 in 2011; up from \$208,190 in 2010.

The increase in donations is pleasing; to date, these funds have all been committed to artist residency grants. Donations are shown as a separate amount within our overall equity position. This is to reflect our commitment that donations are clearly quarantined until they are allocated as artist grants.

## Where to next?

Although the equity position is adequate to cover the minimal risk factors of our day-to-day business, our plan is to gradually increase the equity over the coming years. This will give us additional security and options as we continue to grow and develop new markets.

# Balance Sheet 2011

	2011	2010
<b>Assets</b>		
Cash & Bank Accounts	583,746	356,802
Donations	35,365	36,998
Prepayments & Accruals	55,657	13,045
Trade Debtors	79,278	38,133
	<b>754,046</b>	<b>444,978</b>
Property, Plant & Equipment	15,825	25,022
<b>Total Assets</b>	<b>769,871</b>	<b>470,000</b>
<b>Liabilities</b>		
Trade Creditors	15,840	38,319
Grants & Services received in Advance	510,157	249,572
Provisions	132,500	71,601
<b>Total Liabilities</b>	<b>658,497</b>	<b>359,492</b>
<b>Net Assets</b>	<b>111,374</b>	<b>110,508</b>

# Equity Statement 2011

	2011	2010
Accumulated Funds	75,620	73,786
Donations	35,551	36,722
Adjustment from previous year	203	
<b>Total Equity</b>	<b>111,374</b>	<b>110,508</b>

Full audit report available on request.



## Left

Category winner for works on paper: Gabrielle Woodhams with *Blue with Diamonds* (2011)  
Image: Artsource

# Income & Expenditure Statement 2011

	2011	2010
<b>Income</b>		
<b>Grants</b>		
DCA:General Purpose	360,043	353,683
DCA:Artist Residency Grants	39,250	38,550
Australia Council for the Arts – artConnect	41,234	34,928
Sundry grants		27,293
<b>Regional &amp; Indigenous Development</b>		
Rio Tinto	32,473	86,816
WARIS	1,530	13,904
BHP Nickel West	9,145	
Indigenous Business Australia	2,964	4,750
Healthway		2,197
<b>Sponsorship</b>		
Cox Howlett & Bailey Woodland	10,000	
WA Premiers Art Partnership Fund	10,000	
PSZ Tax Pty Ltd	5,000	
City of Fremantle	3,000	
Fremantle Ports	1,000	
<b>Donations &amp; Interest</b>		
Donations	59,881	14,160
Interest Received	19,812	15,289
<b>Fee for Service</b>		
Consultancy Services Income	250,898	140,325
Consultancy Project Income	691,427	329,744
Management & Service Fees	36,437	34,999
Registration Fees	1,886	3,488
Studio Rentals	142,352	141,303
<b>Membership</b>		
Artsource ACCESS Membership	11,526	10,557
ArtSource PLUS Membership	30,208	27,896
Artsource MAX Membership	85,732	72,431
Artsource ASSOCIATE Membership	7,875	5,741
<b>Sundry</b>	4,703	2,490
<b>Total Income</b>	<b>1,858,376</b>	<b>1,360,544</b>
<b>Expenses</b>		
Governance & Administration	51,421	31,089
Consumables & Resources	65,033	55,003
Communications	40,257	43,101
Marketing	73,533	78,537
Program Expenses		
– Administration & Management Fees	12,939	32,398
– Artist fees & commissions	626,865	208,190
– Consultancy Services outgoings	124,020	138,611
– Grant Payments to artists – DCA	33,750	38,550
– Grant Payments to artists – Patrons	53,921	11,300
– Materials	492	1,179
– Max Membership Insurance	26,597	23,551
– Studio rents & consumables	86,206	106,476
– Travel & accommodation	41,695	62,688
Salaries & on-costs	620,984	583,471
<b>Total expenditure</b>	<b>1,857,713</b>	<b>1,414,144</b>
<b>Net Surplus/Loss</b>	<b>663</b>	<b>-53,600</b>



# Professional Development Program 2011

## **Date/Time: 17.02.11, Thurs, 4.00pm-5.30pm**

Topic:	Australia Council and DCA Funding Opportunities
Venue:	King St Arts Centre, Perth
Price:	\$10 members (MAX Free), \$15 non-members
No. of Attendees:	59
Presenters:	Kate Major (Australia Council), Alana Culverhouse (DCA)
Partners:	Australia Council, Department of Culture and the Arts

## **Date/Time: 24.03.11, Thurs, 5.00pm-6.00pm**

Topic:	Asialink Residency Information
Venue:	International Artist Studio, Artsource
Price:	Free
No. of Attendees:	58
Presenters:	Eliza Roberts and Lesley Alway, Asialink
Partners:	Asialink

## **Date/Time: 24.03.2011, Thurs, 6.00pm-8.00pm**

Topic:	6x6 – Artists in Residence
Venue:	International Artist Studio, Artsource Fremantle
Price:	\$10 members (MAX Free), \$15 non-members
No. of Attendees:	58
Presenters:	Rebecca Baumann, Kati Thamo, Mark Parfitt, Rina Franz, Barbara Meier (Basel), Ric Spencer (Fremantle Arts Centre)
Partners:	Fremantle Arts Centre

## **Date/Time: 16.04.11, Sat, 1.00pm-4.00pm**

Topic:	Public Art – Working with Indigenous Cultural Material
Venue:	Fremantle Arts Centre, Fremantle
Price:	\$25 members (MAX Free), \$35 non-members
No. of Attendees:	28
Presenters:	Ron Bradfield (Facilitator), Jo Darbyshire, Richard Coldicutt, Ella Taylor
Partners:	Fremantle Arts Centre

## **Date/Time: 11.05.11, Wed, 5.00pm-6.00pm**

Topic:	Getting the Most Out of Your Membership
Venue:	King St Arts Centre, Perth
Price:	Free
No. of Attendees:	20
Presenters:	Loretta Martella (Staff)

## **Date/Time: 11.05.11, Wed, 6.00pm-8.00pm**

Topic:	6x6 – Moving Parts
Venue:	King St Arts Centre, Perth
Price:	\$10 members (MAX Free), \$15 non-members
No. of Attendees:	38
Presenters:	Merrick Belyea, Josh Webb, Phil Gamblen, Carol Wells, Simon Gilby, Elise Harmsen

## **Date/Time: 16.05.11, Mon, 6.00pm-7.30pm**

Topic:	Copyright and Moral Rights
Venue:	Oxford Hotel, Leederville
Price:	Free
No. of Attendees:	60
Presenters:	David Stewart, Wrays Lawyers
Partners:	Australian Graphic Design Association, Wrays Lawyers





**Top left**  
Sarah Nelson's *Mobile Moments*, at MarshArt 2011.  
Image: courtesy of the artist.

**Top right**  
Participants in one of Nalda Searles and Cecile Williams doll making workshops for CAN WA.  
Image: Nicola Davidson.

**Left**  
Minaxi May, *Confettied* (*Confetti and Pom Poms*), 2009  
Image: Jacqueline Baker.

<b>Date/Time:</b>	<b>23.06.11, Thurs, 6.00pm-8.00pm</b>
Topic:	6x6 – Artist Run Initiatives
Venue:	CIA Studios, West Perth
Price:	\$10 members (MAX Free), \$15 non-members
No. of Attendees:	46
Presenters:	PVI Collective, Fleur Schell (SODA), Melody Smith (Oats Factory), Ron Nyisztor (Nyisztor Gallery), Sarah Douglas (Free Range), Artifactory
Partners:	PVI Collective
<b>Date/Time:</b>	<b>03.08.11, Wed, 6.00pm-8.00pm</b>
Topic:	6x6 – Community Projects
Venue:	Fremantle Arts Centre, Fremantle
Price:	\$10 members (MAX Free), \$15 non-members
No. of Attendees:	33
Presenters:	DADAA, CANWA, AGWA, Jahne Rees, Nalda Searles, Simone Hicks
Partners:	DADAA, CANWA, AGWA
<b>Date/Time:</b>	<b>19.10.11, Wed, 5.00pm-6.00pm</b>
Topic:	Getting the Most Out of Your Membership
Venue:	Artsource, Fremantle
Price:	\$10 members (MAX Free), \$15 non-members
No. of Attendees:	18
Presenters:	Ron Bradfield (Staff)

<b>Date/Time:</b>	<b>19.10.11, Wed, 6.00pm-8.00pm</b>
Topic:	6x6 – Studio Artists
Venue:	International Artist Studio, Artsource Fremantle
Price:	\$10 members (MAX Free), \$15 non-members
No. of Attendees:	27
Presenters:	Lesley Meaney, Alex Spremberg, Minaxi May, Jánis Nedéla, Andre Lipscombe
<b>Date/Time:</b>	<b>16.11.11, Wed, 3.30pm-5.30pm</b>
Topic:	Writing Better Public Art EOLs/ New Products
Venue:	King St Arts Centre, Perth
Price:	\$25 members (MAX Free), \$35 non-members
No. of Attendees:	39
Presenters:	Stuart Green and Malcolm McGregor, Darren Stringer (Locker Group) and Steve Foote (Exoclad)
<b>Date/Time:</b>	<b>16.11.11, Wed, 6.00pm-8.00pm</b>
Topic:	6x6 Public Art
Venue:	King St Arts Centre, Perth
Price:	\$10 members (MAX Free), \$15 non-members
No. of Attendees:	43
Presenters:	Bevan Honey, Penny Bovell, Consuelo Cavaniglia, Michelle Horrocks, Geoff Drake-Brockman

## ARTSOURCE GRATEFULLY RECOGNISES THE FINANCIAL SUPPORT OF ITS PARTNERS



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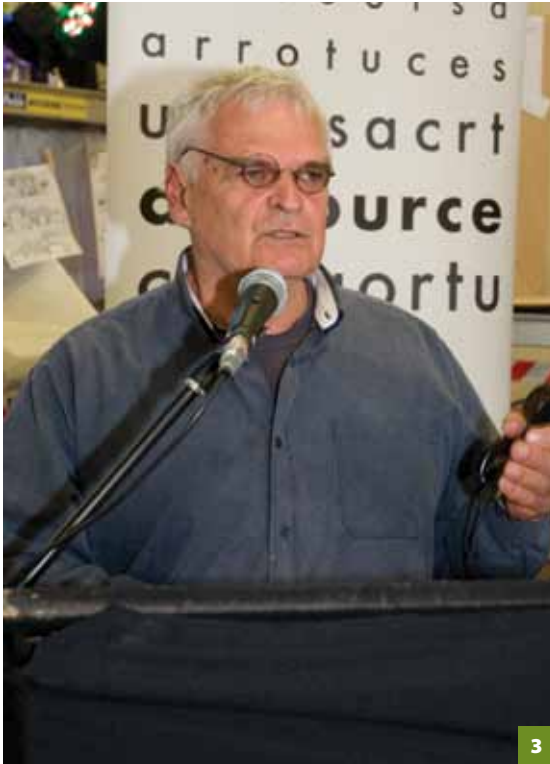




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#### Images

1. Cecile Williams and Nalda Searles. Image: Nicola Davison.
2. Nigel Helyer, working on *CrayVox*, 2012. Images courtesy of the artist.
3. Tony Jones at our 25th Anniversary.
4. Children enjoying Newman Town Centre park; Photo courtesy of BHP Billiton 2011. Image: Bianca Guadagnino.
5. A toast to 25 years



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