

artsource

Annual Report 2018



Artsource directly contributes to Western Australia's dynamic and diverse visual arts sector by providing services and strategic initiatives that support the working lives of visual artists

We are a not-for-profit that contributes to the cultural fabric of Western Australia by engaging with the broader community through visual arts events, information, education and advocacy.

Our strategies are to:

- > Provide INCLUSIVE opportunities for the wider community, including visitors to the State, to appreciate the unique value of Western Australian visual arts practice.
- > Inform and inspire state arts policy and cultural vision through direct representation of artist members in ways that are AUTHENTIC and assessible.
- > Develop RESILIENT visual arts practices through professional development and entrepreneurial initiatives
- > Lead sector strategic workforce development and job creation by modelling INTEGRITY, best practice principles and strong governance.
- > Preserve and explore Western Australian identity, culture and heritage with COLLABORATIVE associations and partnerships

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← Front cover image: Art in the West End Artsource open studios, installation view of Tom Freeman, 2018. Photographer: Gera Woltjer.

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 Guilio, 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 has keen involvement with the artist community. Mal is an Artsource Patron and has been a Board member since 2012.



Rick Vermey, 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 maintains an ongoing studio practice and 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 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 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. Kingsley has been a Board Member since 2017.



Simon Gilby, Simon Gilby is an accomplished contemporary artist who graduated in 1990 and has since been making art primarily as sculpture for public exhibition and permanent public artworks. He has lectured and taught at local universities, TAFE, secondary and primary schools and has worked as 'artist in residence' at several aboriginal communities.



Simon is experienced working with community groups, artists with disabilities and has organised and curated art events and exhibitions. He is the founding Artist of the ongoing Syndicate Project.

Simon has been a Board member since 2018.

Leanne Bray, Leanne has worked as a full time arts professional for over 35 years. As a self-confessed risk taker - she has maintained a busy and varied inter-disciplinarian and professional background, which enables her to tackle just about any creative design project that requires hands on skills.



Leanne has used the combination of strong technical background and sound conceptual development and combined it with the management skills that she has developed over the last fifteen odd years through her own businesses. Leanne has been a Board Member since 2018.

Vincent Allegre, Vincent is a corporate executive in the energy industry having lived and worked on all the continents. He is today the Country Manager of a global Malaysian engineering and construction company representing the group in Australia, New Zealand and Papua New Guinea.



He was born in France, he migrated to Perth in 2003. Vincent became Australian in 2017. His journey has provided him with a formidable experience in leadership and governance including overseeing implementation of agreed strategic initiatives.

Vincent has been a Board member since 2018.

Julie Hobbs, Julie is the Chief Executive Officer of FutureNow, Creative and Leisure Industries Training Council, a not for profit organisation that produces research and advice about current and projected workforce needs.



Julie has a background as a creative practitioner, educator and business person. Her multifaceted career has encompassed the private and public spheres as well as engagement with the not for profit sector. She has held leadership positions within the Design Institute of Australia, the multidisciplinary peak body for Australian design, serving as WA President from 2009 to 2013 and more recently as National President from 2014 to 2017.

Julie has been a Board member since 2018.



Chair's Report

Shared responsibility means a lightened load but for true success artists need to appreciate the benefits of collaboration and enjoy it!

At the last AGM (May 2017) members were provided with a transparent report of changes to Artsource's

management with a impending restructure. Inevitable outcomes of the change process were the reduction of staff numbers and loss of organisational memory leading to limited resources for service delivery.

With transparency came vulnerability but I believe the board tapped into new courage and found greater purpose during the uncertain months. It has not always been possible to keep members up to date and indeed one could argue that the board's role to manage the finer details is also there to shield its members from the day-to-day disruptions. I thank members and partners for their patience as the organisation was steadied.

It was expected members would be advised of a new executive appointment by mid-year and sadly decisions took longer than expected. I was able to relinquish the role of executive Chair in August once it was determined that we would appoint a General Manager; for which Sue-Lyn Aldrian-Moyle accepted the challenge. Her knowledge of all aspects of operations coupled with communications and marketing expertise are invaluable. The board is confident in her abilities to steer a new generation of Artsource staff into the future; a markedly unknown future as we wait to hear of whether fundraising applications are successful. Taking on the role at this time is not for the faint hearted and Sue-Lyn's loyalty to the organisation and vision for its future is a great asset.

For most of 2018 it was necessary to look inward, reviewing and improving governance and organisational structures in order to adapt, become sustainable and stay valid within the dynamic and competitive arts ecology. Our focus was to prepare for 2019 as a lean year and survival is thanks to careful management of membership and tenancies. The peppercorn rent at OCH makes the budget feasible and we thank the DLGSCI for their ongoing support. Nexia Perth has become a major sponsor through in-kind management of Artsource's accounts, systems setup, reporting, board training, human resources and governance compliance. Thank you to Mal Di Giulio, Artsource's Treasurer and Director of Nexia for the company's generous support.

Also much appreciated are the new 2018 board members, artists Leanne Bray and Simon Gilby and co-opted members Vincent Allegre and Julie Hobbs, who gallantly joined the team understanding we were in for a tough year. They came with new energy, contributing knowledge about governance and business, and providing leadership for our visual art community. I am inspired by the board's ability to embrace issues that seem to arise relentlessly.

All board members have been active participants in one way or another. Simon, Rick and Leanne's input directly contributed to the engagement of artists in studios particularly Midland and Ashfield. They also established new fundraising activities to bring together artists and patrons. Other board members worked extremely hard to develop policies and charters befitting best practice with sub committees created to further improve financial management and governance. I have said this before but it is worth repeating - being a board member of a NFP arts organisation is both challenging and rewarding - I can recommend it!

Devising new strategies to improve core business culminated in Artsource's 2020-2022 Strategic Business Plan and it is ready to be implemented should we be successful in the next OIP round. Until then Artsource remains committed to empowering and focusing the sector by partnering with other organisations. Managing priorities alongside feasible workloads has been a real issue for staff with inevitable compromises. Nonetheless, as demonstrated by the 2018 KPI's Artsource continued to be a conduit for news and opportunities through online channels of communication, it advocated (mostly behind the scenes and on the phone), and provided numerous events for artists and the public.

Overall the board aimed to improve the organisation's authenticity post the change process. It values the full range of demographics reflected within the visual art sector including different levels of professionalism, elevating awareness of cultural differences and artistic diversity. Artsource is broadening its reach by introducing new categories of membership encouraging crafts people, makers, arts administrators, curators, consultants and installers to take up membership, share our studio buildings and benefit from services and opportunities.

A DLGSCI Commercial Development grant has resulted in undertaking research to develop a new PD framework, which will have ramifications for the broader sector. The aim is to help artists upskill their business acumen, project management, social impact, sustainability and entrepreneurship knowledge. The short courses on these big subjects will help artists to future proof their practices as they continue to be self made and self directed.

New directions came through opening Old Customs House (OCH) as an arts venue. Bennett Miller, artist and previous Director of the artist-run-initiative (ARI) Blank Space, presented a diverse program inviting artists and ARI's to create site-specific projects suited to the raw and voluminous atrium. It was a huge task with Bennett proving incredibly resourceful keeping the nature of experimentation central to his program. With OCH now an arts hub, more opportunities are available for artists to connect with audiences. The gallery will grow in line with the revitalisation of the West End planned by City of Fremantle.

The final OCH exhibition of 2018, *Galvanise*, took shape as a democratic group show open to Artsource members. Set up 'on the smell of an oily rag' a curatorial team presented works of over 200 members. Destined to become a yearly event the intention is to attract greater crowds, patrons and sponsors. The energy and drive of Leanne and Rick, along with Sandy Murray's in-kind curatorial support should not be underestimated. Thanks to over 120 volunteers and our intern team who assisted Artsource throughout 2018.

Artsource relies on harnessing the collective spirit of artists. This was recently demonstrated by events aimed at celebrating and bringing together art, artists, Artsource. Commencing with Soup Nights to bring OCH studio artists together evolved into long table fundraising dinners encouraging patron and artist networking and highlighting the value of the gallery. This small wins revenue raising and profile building is directed toward improving OCH offerings. Together artists can make things happen. Shared responsibility means a lightened load but for true success artists need to appreciate the benefits of collaboration and enjoy it!

Details of changes to other core services, including Consulting and the Global Cities Residencies are provided in more detail later in this Annual Report.

Retiring board member, Rick Vermey, made valuable contributions to the board providing solid support during Artsource's change process. He first joined a position on the Art Advisory Committee set up in 2015. Rick presented considered strategies directly benefiting artists, including advocating for the residency and studio services and managing improvements for the gallery; not to mention many hours of writing, editing and proofing documents.

I would urge members to build awareness of both the state and federal art strategies. There are many useful publications by the DLGSCI, Australia Council and NAVA providing insight into current issues and future directions for the visual arts. Of great encouragement is growing acceptance that creativity improves individual and community wellbeing and benefits the economy (we know this). Promoting creativity and critical thinking is now identified as highly desirable 21st Century skills for future employment (2015 World Economic Forum). Artists with their intrinsic knowledge about creativity should be leading the way and so now is the time to capitalise on the shifting attitudes.

Let's lead on.

Penny Bovell
Chair



Membership Services

Artsource members

Artsource members reflect the unique characteristics and identity of the Western Australian context in which they practice. Our alumni of eminent WA artists all contribute to an evolving ecology through varied art forms and the audiences they attract.

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.

2018 saw a shift in membership categories, with a slight decrease in MAX membership and increases in ACCESS and PLUS members.

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 2018. In partnership with the institutions and Paper Mountain, the following graduates won the Artsource Industry Award of a free PLUS membership and a three month studio residency at Paper Mountain ARI in Northbridge, in recognition of their readiness to take up professional opportunities in the visual arts:

- UWA: Molly Werner
- ECU: Cian Holt
- North Metro TAFE: Felice Anderson
- Curtin University: Madeleine Beech

Information, advocacy + advice

Artsource provides relevant 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 institution's core activities and programs;
- Other members with a wide range of professional advice that they can share with their peers.

Member communications

Artsource communications support the positive development of WA's visual arts sector. Artsource responds to local issues through media and local government, works in allegiance with NAVA to inform Federal issues, stimulates discourse when writing and promoting, and maintains links to key industry bodies such as DLGSCI, Chamber of Arts and Culture WA, Australia Council and more.

Communications are delivered to members, associates, stakeholders and general public in various channels including: newsletters, website, magazine, online artist gallery, events calendar and invitations, annual report, media release, advocacy letters and social media.

In 2018, due to reduced staff capacity, email newsletter delivery was contracted from fortnightly to monthly ArtLines and weekly to fortnightly ArtLeads with view to return to regular communications as soon as feasible.

7 articles and features were added to the online Artsource Magazine, including residency reflections from Andrew Nicholls, Brad Rimmer, Perdita Phillips and Dan Gladden, plus articles: *Director's Cut* by Perdita Phillips and *Reinvigorating the Residency model* by ArtsHouse artist-in-residence, Elizabeth Pedler.

Our online Artist Gallery hosted 470 individual artist profiles in 2018. 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 online gallery is still the most visited page on our website, closely followed by Artist Opportunities, a handy reference for jobs, awards, competitions, public art and consulting opportunities relevant for industry professionals.

Artsource Membership 2014–2018					
	2014	2015	2016	2017	2018
Access	293	275	272	347	353
Plus	172	165	182	179	154
Max	424	527	496	483	474
Total	889	967	950	1009	981
Associates	74	78	73	75	66

◀ (Left to right, top to bottom): Galvanise exhibition opening, 2018. Photographer: Matthew Clifton. Sarah Wilkinson, *Widely Scattered Showers*, 2018. Photographer: Sue-Lyn Moyle. Pippin Drysdale, *Tanami Traces Series TTS V1*, 2009. Photographer: Sue-Lyn Moyle.



Professional development + artist talks

A series of winter workshops, Winter Peaks, provided professional development opportunities hosted by our partner, Paper Mountain.

Artist talks were held at Old Customs House and included talks by returning Basel Exchange artists, Jochen Kitzbihler (from Switzerland, 2013) and Brad Rimmer (from Fremantle, 2018).

We also partnered with Emergence Creative who hosted conversations with Ian Strange and a range of workshops on tourism, networking and social media in Margaret River.

Old Customs House

As an incubator for artists, curators and industry personnel to develop their work and practice, Old Customs House is Artsource's flagship building being a unique combination of studios and home to the Artsource art gallery in the historic West End of Fremantle.

In 2018, curator Bennett Miller oversaw a full calendar of events including performances, gigs, private functions and art exhibitions that brought over 6,000 attendees to Old Customs House.

Thanks to the generous volunteer support and the donations of sponsors including Brookfield Place, OCH has been fitted with rail, hangers and cable, mobile walls and hanging space.



Open Studios

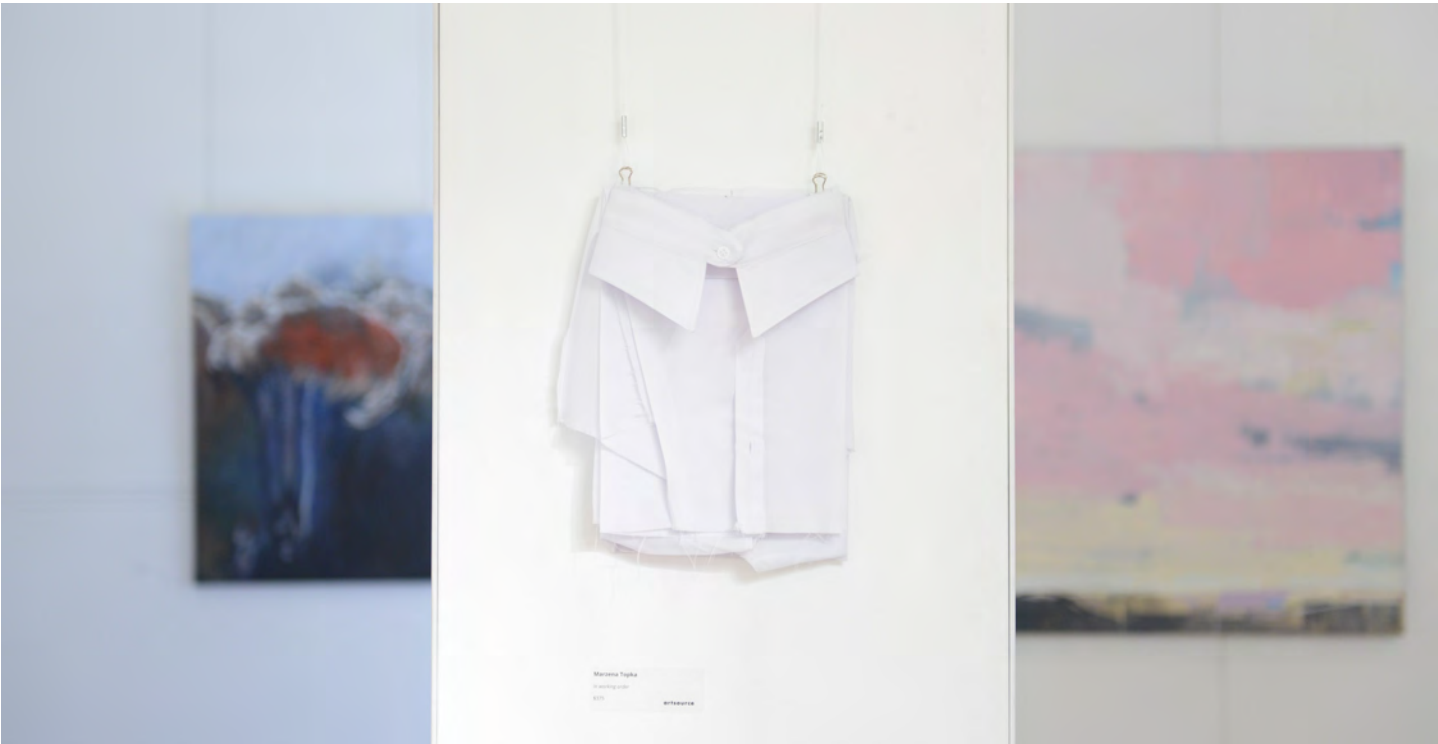
2018 saw OCH open its studio doors along with three other artist studios for a cultural walk in the West End of Fremantle. Visitors also engaged with artists, creatives and makers from the street art collective, Level Up Studios, the contemporary project space PSAS and attended the launch of the Staircase Gallery at the National Hotel.

↑ (left and right) Opening night of HIGH VISIONS, 2018.
Photographer: Christophe Canato. z.

➔ (left and right) Art in the West End open studios at Old Customs House, 2018. Photographer: Elli Gemmo.

Artsource Events 2018	Number of attendees
Professional Development	
Successful Networking: developing strategies for building professional networks. In partnership with Emergence Creative Festival	30
Social Media for Creatives Who Don't Want to Lose Their Soul: a workshop with Mik Johanson about creating and maintaining an online presence for emerging artists. In partnership with Emergence Creative Festival.	30
Leveraging Creativity and Culture for Tourism: A panel discussion addressing the topic of new strategies to leverage creativity and culture in order to drive visitation in Western Australia. In partnership with Emergence Creative Festival	40
Public Art Workshop and Masterclass, Narrogin: developing, commissioning and delivering public artworks	31
Artist Talks	
<i>If Less Is More, How Are You Keeping Score:</i> with 2013 Basel Residency exchange artist Jochen Kitzbihler	21
<i>The Art of the Grind:</i> conversation with artist Ian Strange in partnership with Emergence Creative Festival.	30
Events	
<i>High Visions:</i> exhibition at Old Customs House: featuring work from George Howlett, Zora Kreuzer and Joshua Webb.	1181
<i>False Alarm:</i> exhibition featuring work from Alexander Tandy.	275
<i>Don't Look Down:</i> exhibition by 2017 Global City Residency recipient Brad Rimmer at Old Customs House.	481
<i>This Is How We Walk On the Moon:</i> exhibition by Amy Perejuan-Capone.	596
<i>Woven from Straw and Systematic Intuition:</i> exhibition featuring the work of Artsource Fremantle and Basel Residency exchange artists Theo Koning and Gert Handschin.	207
<i>GUILTY: World Day Against the Death Penalty:</i> national film screening, directed by Matthew Sleeth	33
<i>New Customs:</i> exhibition opening featuring Fremantle studio artists	304
<i>Galvanise:</i> exhibition and Artsource Sundowner: the inaugural Old Customs House Salon	1222
<i>A Practical Approach to Curating:</i> in partnership with Paper Mountain Winter Peaks	10
<i>Social Practice Workshop:</i> in partnership with Paper Mountain Winter Peaks	8
<i>Writing in the Arts Workshop:</i> in partnership with Paper Mountain Winter Peaks	11
<i>An Introduction to approaches in art and healing:</i> in partnership with Paper Mountain Winter Peaks	12
<i>Art in the West End:</i> Open Studios	182
<i>This Mess We're In and It Is a Long Time Since This Moment:</i> exhibition as part of Symbiotica Unhallowed Arts	558





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 studio tenure.

All studio tenants are required to be current Artsource members for the duration of their stay in Artsource studios. As such, provision of studio space is an important stream for growing and maintaining Artsource’s membership base. Placement is considered for younger and emerging artists as well as experienced professional artists. Artsource encourages cross-cultural networks and supports artists with a non-commercial focus to their art practice.

In 2018, it was necessary to review our head leases and studio agreements, reconcile the rental income against the true expenses of each building and identify the risks and benefits of the program. The move ensured studios became cost neutral for the organisation to prepare for 2019 without state funding.

A risk of considerable aged debt from rental arrears came to light during our restructure and review. A new accounting system and computer program was recently introduced to ensure accurate invoicing and improved record keeping. Health and safety compliance of building and practices has also been a focus with an artist appointed to oversee communication and maintenance for each of building

The studios report was compiled with the following objectives in mind:

- The studios portfolio must be made to be cost-neutral – studio income must pay for all outgoings and for administrative overheads;
- Any surplus is to be used to grow the portfolio and improve studio facilities
- Artsource should maintain reasonable rental costs and advocate for affordable spaces where possible;
- Artsource should seek to ensure studio agreements are fair and equitable for all member artists at each complex.

The following assumptions were also made:

- Income from the studios portfolio will not offset other services such as residencies or venue hire;
- Studio development is included as part of the role of the Studio Manager.

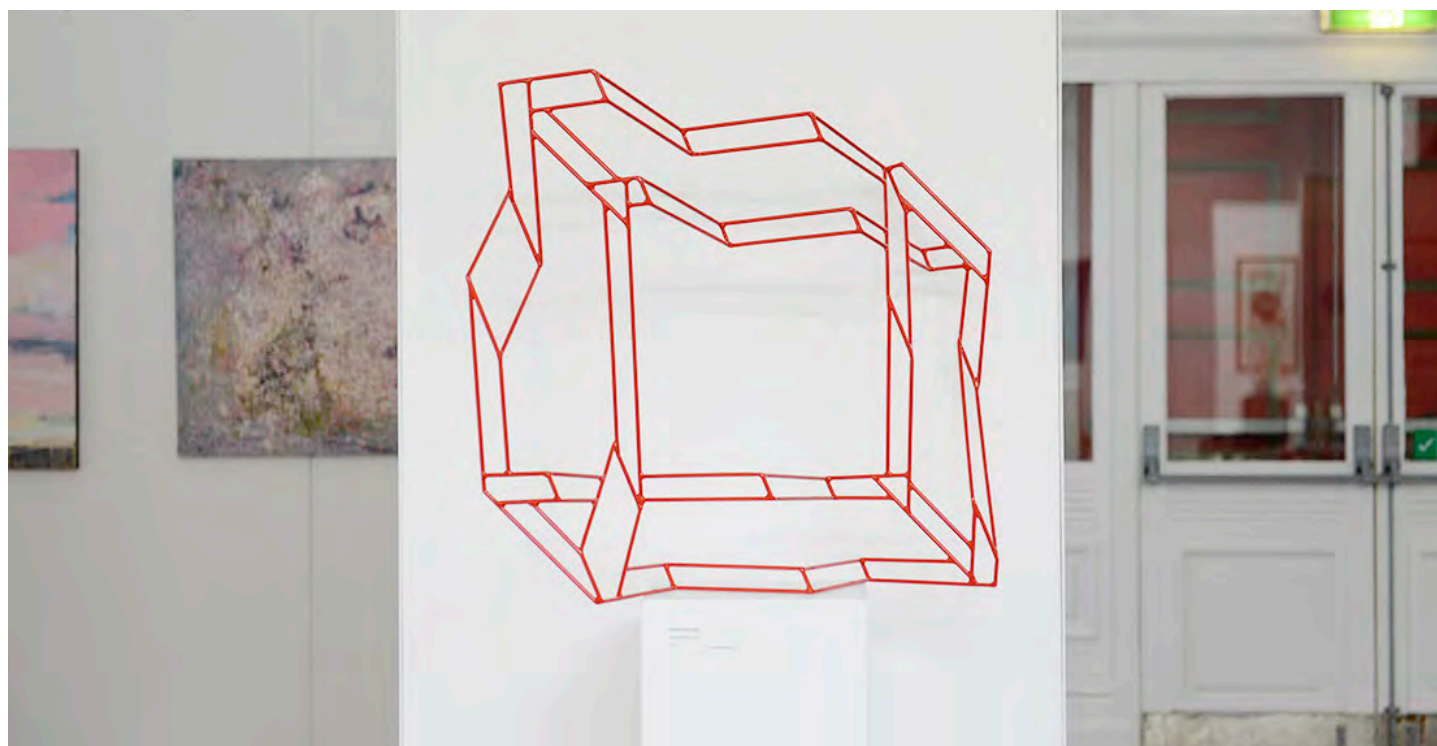
Meetings were held with both Midland and Ashfield studio artists during 2018 as well as Artsource members in the Eastern Hills region. Artists identified the benefits of studio tenancy in terms of validation as an artist, mentorship and sharing information. Some of the key issues identified were advocacy and education on industry best practice.

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, the Artsource office and the art gallery.

2018 Artists in Studios:	
Louise Dickmann	Neda Bahremand
Kyle Hughes-Odgers	Charmaine Ball
Stuart McMilan	Susan Roux
Amanda Marsh	Fiona Rafferty
Teelah George	Hiroshi Kobayashi
Susan Milne	Tom Freeman
Paul Kaptein	Dan Bourke
Guillermo Kramer	Bjoern Rainer Adamson
Lucille Martin	Marcia Espinosa
Rima Zabaneh	Xander Rood
Matthew McAlpine	Rick Vermey
Angela Mezzatesta	Tanya Jaceglav
Liam Dee	Gera Woltjer
Devan Job	Alana McVeigh
Susannah Kings-Lynne	Dan McCabe
Anna Pesti	David Whish-Wilson
Claire Taylor	Elisabeth Keller
Mollie Taylor	Tom Allum
Alex Tandy	

↑ Marzena Topka, *In working order* (installation view) in *Galvanise*, 2018. Photographer: Sue-Lyn Moyle..



Steve Richter
Carola Akindele-Obe
Mary Ellen Cliff

Will Axten

Cy Rocchi
Peter Kitely
Kianoosh Kavooosi
Martien van Zullen
Peter Farmer

Mark Tweedie
Amanda Allerding
Dan Gladden

Alexander MacIver
Kelly Price
Perdita Phillips
Darryn Ansted
Scott Robson
Greg Hart

Jamie Arkeveld
Mat Pavlinovich
Matthew Hayes
Vanessa Russ
Kirsten Biven

Artsource Midland Studios

The Artsource Midland studios inhabit a former boarding house centrally located near the Town Hall. Since 2009, seventeen studios operate from the building, giving access to artist members in the eastern suburbs and hills areas.

2018 Artists in Studios:

Karen Blandford	James Daly
Bradley Kickett	Pablo Hughes
Mal Harry	Leah Tarlo
Debbie Cooper	Peter Saxon
Marisa Tindall	Graeme McCullagh
Julie Hein	Gayle Mason
Elwyn Marren	Clare Detchon
Gemma Ben-Ary	Bruce Reid
Robert Dorizzi	

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.

2018 Artists in Studios:

Nathan Beard	Tessa Beale
Megan Hevron	Behzad Alipour

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.

2018 Artists in Studios:

Elizabeth Ottey
Luci Foresi
Miranda Green
Marzena Topka

Ashfield Studios

Ashfield Studios offered 16 studio spaces in 2018 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.

2018 Artists in Studios:

Marina van Leeuwen	Vania Lawsom
Jilalga Murray	Andrew Cross
Paul Ulrich	Adam Ismail
Ayako Goto	Giovanni Di Dio
Bruce Reid	Sue Leeming

Dickmann Studios, O'Connor

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

2018 Artists in Studios:

Lisa Dymond	Harry Hummerston
Karen Millar	Sarah Wilkinson
Angela McHarrie	Pascal Proteau
Melanie MacIou	

Beaufort Street

The arrangement for artists to have studios at Billabong Backpackers in central Highgate continued in 2018.

2018 Artists in Studios

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

↑ Jennifer Cochrane, *Impossible Shadow #7* (installation view) in Galvanise exhibition, 2018. 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 and build networks while providing opportunity to reflect on one’s own culture with fresh contextual perspective.

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

Historically, a range of quality residencies of varying lengths were offered to meet the needs of artists throughout different stages of their career.

In 2018, we continued to manage the Basel Residency and the Artspace Residency with funding from the WA Government through DLGSCI. However, due to lack of funding for 2019, we were unable to call out for future recipients. Our goal is to be able to reinvest funds for our legacy residencies with providers, Atelier Mondial and Artspace again as soon as possible. We continue to actively seek new partnerships and funding streams for quality residency opportunities.

Atelier Mondial, Basel, Switzerland

Caspar Fairhall, spent four months at Atelier Mondial in Basel, Switzerland to research and develop an interactive video work exploring the geologically youthful Alpine region around Basel in contrast to the ancient geology of the Pilbara.

ArtsHouse, Cyril Jackson Senior Campus, Bassendean WA

Elizabeth Pedler is the second artist in residence for this AiR project supported by Copyright Agency Cultural Fund. ArtsHouse offers an example of an artists-in-schools program that delivers creative exchange for artists, the school, and the community. The art teachers structure the class-time, the curriculum and workshops around the availability and skill-sets of the resident artists, maximising the engagement between artists and students.

“The [ArtsHouse] Arts Department is such a vibrant group of people. I wanted to create a space that could provide for collaborative experiences across the campus and across curricula.”

- Marie Molloy



The Farm, Margaret River WA

The South West location of The Farm, provides a fitting backdrop for Art and Agriculture to coexist. The 2018 call out encouraged sculptors, site artists and all who feel inspired to apply their focus to the earth, water, air, flora and fauna of the surrounds in a three month residency in 2019.

Grey Projects, Singapore

Creative Partnerships Australia supported two residencies for artists Dan Gladden and Nathan Beard, who received a six-week residency located in the heritage district of Tiong Bahru. We look forward to the development of an exchange with Grey Projects sending the first Singapore artist to reside in Old Customs House during 2020.

Artspace, Sydney NSW

Fiona Harman’s residency provided three month’s of research and creative development concerned with restrictive and planned suburban developments and infrastructure spaces, taking into account the landscape particularities of Sydney, with a focus on the inner-city suburban areas around Woolloomooloo.

Paper Mountain, Northbridge WA

The four 2017 Artsource Industry Award recipients, Shona McGregor (ECU), Reegan Jackson (UWA), Agnes Botman (Curtin) and Eric C. (NMTAFE), each received a three month residency at Paper Mountain ARI and co-working space, plus an group exhibition in 2018. Their show was presented with guidance from mentor, Leanne Bray. Mentoring will be extended throughout 2019 for the 2018 Industry Award recipients: Molly Werner (UWA), Cian Holt (ECU), Madeleine Beech (Curtin) and Felice Anderson (NMTAFE).



↑ The Farm Margaret River residency space, 2018. Image courtesy of The Farm.

← Student installations as part of Elizabeth Pedler’s Cyril Jackson Arthouse Residency, 2019. Image courtesy of the artist.





Susan Roux with visitors in her
Artsource Frontline studio, 2018.
Photographer: Eli Gemma.



Since its inception the purpose of Artsource Consulting Services was to develop and deliver quality work opportunities for artists. Inadvertently this successful business arm helped to train a generation of strong arts administrators and public art consultants with many forging successful careers as private consultants and local government project officers. Artsource’s public art projects were aimed at promoting best practice contracting models and helping emerging artists gain traction within a competitive and seemingly closed terrain, where those with the most experience secured tenders.

The consulting arm of Artsource’s business model held the organisation in good stead with profits subsidising the not for profit aspect of the business including reducing costs of other services such as studios, professional development and subsidised insurances so that members benefited. The contracts and business processes concerning consulting services attracted criticism from some, but by no means all, artists. Whilst much of this

criticism arose from individual projects starting some years ago, in 2015 Artsource undertook an independent study to get to the bottom of the matter and identify where improvement could be made. The report is available to read on our website.

In 2017, the down turn in the mining industry impacted on the building and construction projects within the state. A number of projects Artsource managed stalled and contributed to organisational risk. Along with contractual issues arising within private development changes in the field of public art itself provided impetus for the board to restructure Consulting Services in 2018.

The intention of a new direction for Consulting is to improve support more generally for the sector, consultants and artists interested in taking up public art commissions. New strategies will include:

- Professional development focusing on collaborations with industry and fabricators

to build awareness of new technologies and innovation.

- Online development to record the history of public art in Western Australia highlighting best practice and new developments, including marketing, communications, research, reviews and promotion, advertising.
- Presentation of new online resources to assist in training of consultants and artists.
- Advocacy with developers, local government and DLGSCI for continued improvement of policies to keep the sector strong and dynamic.

↑ Bjoern Rainer Adamson, *IMACHINATION*, 2018.
Photographer: Paul Parin. An Artsource and Artefact Creative project for School of Early Learning North Perth.



Professional artist members are able to lease or sell their works to corporate and private clients who value a curatorial service and quality experience in their acquisition of artworks. Works are loaned for a minimum twelve-month period to clients for placement in corporate offices, display homes, private properties and government agencies.

Total income to artists 2018: \$29,351.26

Nexia

Tony Jones	Guundie Kuchling
Lesley Munro	Francesca Gnagnarella
Tracey Harvey	Miik Green
Jean Pastore	Alba Cinquini
June Pastore	

Perron Group

Naomi Grant	Susan Sheppard
Jacinda Bayne	
Lyn Franke	
Ian De Souza	
Louise Macfie	

Stockland

Alex Spremberg

Investa Office Fund
Kim Maple

Ashurst

Jo Darbyshire

Garden Office

Francesca Gnagnarella

Leach Legal

Jo Darbyshire
Jennifer Sadler
Liam Dee

HIF

Jacinda Bayne
Jill Bryant

Wrays

Francesca Gnagnarella
Penny Coss

Lighting Options Australia

Jennifer Sadler	Jessica Holliday
Vania Lawson	Susan Sheppard
Susan Sheppard	Lyn Franke
	Naomi Grant

CCC

Jessica Holliday
Susan Sheppard
Lyn Franke
Naomi Grant

↑ Penny Coss, Oyster (installation view) at Wrays Perth, 2018. Photographer: Leah Robbie.

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 2018.

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	
Leanne Bray	
Simon Gilby	
Vincent Allegre	
Julie Hobbs	

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.

Significant Changes

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

Future Developments

The company continues to focus 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 surplus for the year amounted to \$86,034.

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

27 May 2019



Mal Di Giulio
Treasurer
27 May 2019



Auditor's Report

Qualified Opinion

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 statement of financial position as at 31 December 2018, the statement of profit or loss and other comprehensive income, the statement of cash flows and the statement of changes in members' funds for the year ended on that date, notes comprising a summary of significant accounting policies and other explanatory information, and the members of the board declaration.

In our opinion, the financial report presents fairly, in all material respects, the financial position of The Association as at 31 December 2018 and of its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements and is appropriate to meet the requirements of the Associations Incorporation Act 2015 (WA); and the Australian Charities and Not-for-profits Commission ("ACNC") Act 2012.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Association in accordance with the auditor independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Auditor's Responsibilities for the Audit of the Financial Report

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

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

Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Association's internal control.

Evaluate the appropriateness of accounting policies used based on the accounting policies disclosed in Note 1 and the reasonableness of accounting estimates and related disclosures made by the Board.

Conclude on the appropriateness of the Board's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Association to cease to continue as a going concern.

Independent Auditor's Report

To the Members of The Artists Foundation Of Western Australia Limited (Continued)

Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

Name of Firm:	Bentleys Audit & Corporate (WA) Pty Ltd Chartered Accountants
Auditor:	Chris Nicoloff CA Registered Company Auditor
Address:	Lvl 3, 216 St Georges Tce, Perth WA 6000
Dated:	27 May 2019

Profit and Loss Statement 2018

Income	2018	2017
	\$	\$
Grants		
Department of Culture & the Arts:	325,343	525,535
General Purpose		
Department of Culture & the Arts:	-	40,231
Total Grants	325,343	565,766
Sponsorship		
Rio Tinto	132,555	1,198
Total Sponsorship	132,555	1,198
Donations		
Patrons & Small Donors	23,001	11,215
Folio - Sponsorship	-	9,196
Sundries	-	-
Total Donations	23,001	20,411
Fee for Service		
Consulting Management Fees	36,235	153,490
Project Income	-15,773	106,883
Studio Rentals	221,023	222,740
Total Fee for Service	241,485	483,113
Membership		
Member Fees - Access	17,529	15,775
Member Fees - Plus	15,464	21,115
Member Fees - MAX	105,534	116,357
Artsource Associate Fees	7,109	7,691
Total Membership	145,635	160,938
OCH gallery		
Commission Income	1,169	-
Venue Hire	4,932	-
Artwork Sales	1,909	-
Bar Sales	4,933	-
Exhibitions Entry Fee	5,763	-
Total Atrium	18,706	-
Sundry Income	6,036	10,963
Total Income	892,761	1,242,389

Expenditure	2018	2017
	\$	\$
Overhead Expenses		
Legal, Finance & Governance	110,277	94,013
Consumable Resources	7,679	20,621
Communications	41,330	54,543
Marketing Expenses	10,322	22,205
Travel & Accomodation	3,121	8,796
Salaries & On-costs	280,719	749,780
Total Overhead Expenses	453,448	949,958
Program Expenses		
Artist Fees & Commissions	36,053	65,936
Project Outgoing	87,869	116,608
Grant Payments to Artists	25,218	28,779
Studio Rents & Consumables	190,544	191,722
Atrium Outgoings	13,478	-
Sundry	-	55
Total Program Expenses	353,161	403,100
Total Expenditure	806,609	1,353,058
Surplus/(Deficit) for the year	86,034	(110,669)

Balance Sheet 2018

	31 DEC 2018	31 DEC 2017
	\$	\$
Assets		
Current Assets		
Cash & Cash Equivalents	135,319	64,402
Trade and Other Receivables	57,438	202,692
Provision for Doubtful Debts	-46,921	-
Accrued Interest Earnings	402	473
Accrued Income	-	64,232
Rent on Premises Prepaid	8,884	2,806
Bond Paid	6,088	6,088
Prepayments	12,906	9,207
Total Current Assets	174,116	349,900
Non-Current Assets		
Art Collection	23,070	23,070
Plant and Equipment	13,540	40,946
Total Current Assets	36,610	64,016
Total Assets	210,726	413,916
Liabilities		
Current Liabilities		
Trade and Other Payables	56,250	175,965
Borrowings	1,794	1,305
Employee Benefits	12,072	28,798
Accrued Expenses	13,033	17,150
Donation - Residency Fund	-	20,250
Grants in Advance	48,583	163,641
Consulting Services in Advance	24,602	40,563
Studio Rent in Advance	17,560	15,444
Total Current Liabilities	173,893	463,116
Total Liabilities	173,893	463,116
Net Assets	36,833	-49,201
Member's Funds		
Retained Earnings	36,833	-49,201
Total Member's Funds	36,834	-49,201

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



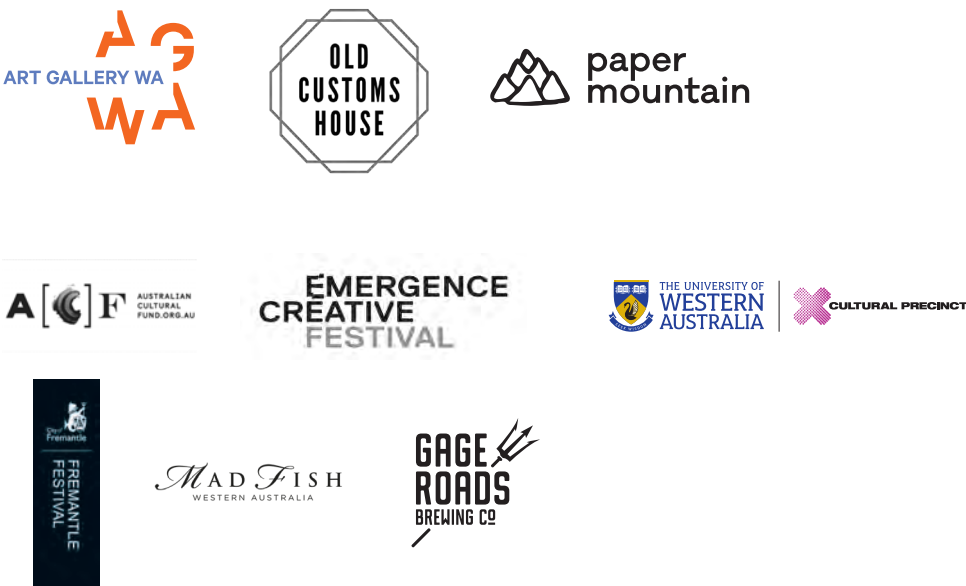
Regional + Indigenous Development Program



Studios + Residencies



Event Partners



Corporate Supporters



Patrons and Donors

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

Back cover image: Opening of High Visions at Old Customs House, 2018. Photographer: Christophe Canato

Our Team 2018-2019

Penny Bovell
Interim Executive Chair (to August 2018)

Sue-Lyn Aldrian-Moyle
General Manager

Mary Peck
Membership + Studios Manager (to May 2019)

Leah Robbie
Membership Services + Studios Coordinator (from April 2019)

Anna Richardson
Membership Services Coordinator (to December 2018)

Rose Barton
Membership + Marketing Assistant

Elli Gemmo
Membership Development Coordinator (to December 2018)

Paul Parin
Snr Art Consultant (to April 2018)

Dale Buckley
Studios Manager (to August 2018)

Rhyll Walshe
Event Coordinator (from April 2019)

Pat Reid
Bookkeeper

Contact Details

Level 1, Old Customs House
8 Phillimore Street, Fremantle WA 6160

PO Box 999, Fremantle WA 6959

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ACCESS Adam Ismail, Adrian Jones, Agnes Botman, Aimee Rytenskild, Alana McKenzie, Alana McVeigh, Alex Kyriakakis, Alexander Tandy, Ali Watson, Aliesha Mafrici, Aliesha King, Alira Callaghan, Alison Barrett, Alpana Alpana, Amanda Allarding, Amy McGivern, Andre Lipscombe, Andrew Varano, Andrew Salter, Andy Quilty, Angela Allen, Angela Mezzatesta, Ann Steer, Anna Konowalows, Anna Pesti, Anne Sorensen, Annemie McAuliffe, Annette Nykiel, Annie Yang, Annie O Medley, Annie Shelley, Annie Huang, Antasia Asure, Anthony Lacomella, Aston Clarke, Aya Jones, Beekia Tan, Behzad Alipour, Belinda Birchall, Ben Brennan, Benjamin Bannan, Bob Poolman, Bradley Kickett, Branko Pravica, Brent Harrison, Brett Todman, Brockman Belle, Bronwen Newbury, Bruce Reid, Bruce Bradfield, Camilla Loveridge, Camille Joyce de Vos, Cara Teusner-Gartland, Carmel O'Neill, Carmela Corvaia, Carola Akindele-Obe, Caroline Goodlet, Caroline Lyttle, Carolyn Bye, Cat Vernon, Catherine Brindley, Catherine Gordon, Chantel Magor, Cheryl Hepple, Chloe Nolan, Chris Hunter, Christina Davies, Christina Simonic, Christopher Hopewell, Christopher Keen, Chubby Chubby, Cian Holt, Claire Gillam, Clyde McGill, Corine van Hall, Craig Broomhall, Crawlín Crocodile, Cynda Empsall, Cynthia Payne, Dan McCabe, Danyon Burge, Darcy Crudeli, Darryn Ansted, David Moore, David Forrest, Deborah Storey, Deborah Cooper, Deborah Hunter, Deborah Worthy- Collins, Declan Hardisty, Dee Noney, Deedee Noon, Deidre Bruhn, Denni Clifton, Desiree Crossing, Devan Job, Di Parsons, Diane Binns, Digby De Bruin, Earl Cole, Ed Wilkens, Elanie Van Zyl, Eleonora Barcellona, Elisa Markes-Olivia Ryan, Elisabeth Keller, Elizabeth Strauss, Elizabeth Pedler, Ellen Norrish, Em Crawford, Emily Brennan, Emma Horvát, Erin Coates, Eve Young, Fiona Chamberlain, Fiona Harman, Frances Hammond, Francis Koenig, Franco Fogliani, Frederick Chaney, Gail Hawes, Gary Parris, Gemma Ben-Ary, Geoffrey Buchan, Giles Hohnen, Graeme McCullagh, Graeme Rowley, Hannaa Adam, Hannah Bulton, Hannah Becsi, Hansdieter Hansdieter, Harry Lagdon, Harry Hummerston, Hazem Hazem, Helan Pereira, Helen Robins, Helene Levett, Hilary Mann, Hiroshi Kobayashi, Hock Hong Choo, Holly Langford-Smith, Holly O'Meehan, Iain Dean, Ian Williams, Ian Nichols, Ida Killigrew, Imogen Palmer, Jacqueline Harman, Jaimee Porter, Jan See, Jane Barwell, Janet Carter, Janice Sedgman, Janis Nedela, Jeffrey Xavier, Jenni Skinner, Jenni Vacca, Jeremy Kirwan-Ward, Jessica Whiteman, Jessica Eva, Jill O'Meehan, Jillian Betterton, Joan Hillman, John Patterson, Jonnine Evans, Jude van de Merwe, Julian Poon, Julie Hobbs, Julie Hein, Karen Dickson, Karen Blandford, Karen Millar, Karin Morris, Kate Floyd, Kathy Collett, Katie Glaskin, Kaur Mandy, Keely Sheahan, Kelly Tysoe, Kelly Flemming, Kim Anderson, Kimmy Stuart, Lachlan Jennings, Laura South, Laura Galati, Laura Maria Keenan, Lene Makwana, Lesley Ross, Lewis Inglis, Libby Guj, Lily Kerr, Liz Gray, Louise Dickmann, Luci Foresi, Lucille Martin, Lucy Griggs, Lyn Bindley, Maddee Rice, Maddy Collins, Madeline Clare, Maija Liisa Schneider, Mal Di Giulio, Mal Harry, Mandy Mai Yung Ng, Manu Madan, Margaret Fane, Marie Mitchell, Marisa Windall, Mariyon Slany, Mark Parfitt, Mark Richards, Mark Tweedie, Martien Van Zuielen, Martine Perret, Mary Ellen Cliff, Marzena Topka, Matať Lipsky, Matt Scurfield, Matt Brown, Matthew Wright, Matthew Hayes, Matthew Bremmer, Maureen Wilson, Meaghan Johnson, Meg Buckley, Megan Hyde, Megan Kirwan-Ward, Megan Shaw, Megan Hevron, Meghan Gibb, Mel Lamanna, Melissa Fry, Michael Iwanoff, Michelle Wells, Miranda Green, Mirjam Kowner, Moira Mcdermont, Molly He, Molly Bai, Molly Frances, Monika Lukowska, Morgan Schaafsma, Mr Moon, Murray Gill, Myra Mitchell, Nancy Cardo, Naqin Xie, Natalie McKevitt, Natalya Liew, Nathan Beard, Natsumi de Dianous, Neda Bahremand, Nicholas Werrett, Nicole Gordon, Nigel Hewitt, Norah Murphy, Norah Ohrt, Norm Wilson, Olga Cironis, Olivia Ryan, Oskar Burchett, Ourania Grozotis, Pamela 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