### The year at a glance

<table>
<thead>
<tr>
<th>Category</th>
<th>2016–2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>2016–2017 visitation</td>
<td>61,658</td>
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<tr>
<td>Exhibitions presented</td>
<td>16</td>
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<tr>
<td>Student exhibitions</td>
<td>2</td>
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<tr>
<td>Operating budget (million)</td>
<td>$1.79</td>
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<tr>
<td>People who participated in public programs</td>
<td>5,987</td>
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<tr>
<td>Number of public programs offered</td>
<td>74</td>
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<tr>
<td>Number of guided tours offered</td>
<td>82</td>
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<tr>
<td>Number of people attending guided tours</td>
<td>752</td>
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<tr>
<td>Number of students and educators who visited</td>
<td>5,994</td>
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<tr>
<td>Number of students and educators who participated in Learn programs</td>
<td>1,770</td>
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<tr>
<td>Number of people who visited with community organisations</td>
<td>949</td>
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<tr>
<td>Number of access focused programs</td>
<td>10</td>
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<tr>
<td>Gallery staff (FTE)</td>
<td>12.4</td>
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<tr>
<td>Gallery volunteers (not including Board members and support groups)</td>
<td>67</td>
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<tr>
<td>Hours donated by volunteers</td>
<td>3,873</td>
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<tr>
<td>Gallery members</td>
<td>670</td>
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<td>Foundation donors to 2016–2017 appeals</td>
<td>141</td>
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<tr>
<td>Donations to the Geelong Gallery Foundation 2016–2017</td>
<td>$92,410</td>
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About Geelong Gallery

Geelong Gallery was established in 1896 and is one of Australia’s leading regional galleries. The Gallery holds a magnificent collection of 19th, 20th and 21st century Australian and European painting, sculpture, printmaking, photography and decorative arts. The Gallery has important holdings of 18th and 19th century British, Irish and Welsh porcelain, and colonial Australian silver. The historical collection has been developed with a special focus on early images of the Geelong region, the exemplar of which is Eugene von Guérard’s 1856 masterpiece View of Geelong.

Our vision: That Geelong Gallery has a regional and national reputation for the excellence, imagination and relevance of its collection and programs.

Our mission: Geelong Gallery aims to be impactful through three pillars which will:

1. deliver artistic and cultural advancement for the community thus making Geelong a more liveable City;

2. bring economic benefit to the region through tourism arising from its exhibitions and events; and

3. provide learning for everyone.

Government Partners

Geelong Gallery is supported by the Victorian Government through Creative Victoria.
On behalf of my fellow Board members and Gallery staff, I have pleasure in presenting the Geelong Gallery’s Annual Report for the 2016–2017 financial year.

This has been a milestone year for the Geelong Gallery where the new Strategic Plan was developed and a great deal of work and planning took place, the results of much of which will be seen in the financial year 2017–2018.

At the end of June 2016 the Board and Director met for a strategic planning day, the outcome of which is a new 2017–2020 Strategic Plan. This plan, available on the Gallery’s website, is endorsed by the Geelong Gallery Board, and supported by the five key sub-committees of the Board which are focused on the governance and guidance of Gallery operations, and will be implemented by Senior Management through detailed annual business plans.

The three pillars in this plan inform the Gallery’s goals and strategies. They are: artistic and cultural advancement; economic benefit; and learning for everyone. These pillars effectively encapsulate all areas of the Geelong Gallery’s business operations and commitment to community engagement. Further, they are designed to raise the profile of the Gallery through ambitious programming so as to broaden its reach; to deepen its influence; and to assert its relevance to local, state and national stakeholders.

Your Board has also endorsed a refined organisational structure which addresses the human resources required to ensure the delivery of the Gallery’s core functions, and which clarifies each of the distinct roles and areas of responsibility. This new structure will be implemented in full in the new financial year.

Our third significant achievement was the completion and endorsement of a comprehensive new human resources policy and procedures manual which effectively guides and supports the collective work and responsibilities of the Board, staff and volunteers.

In a year of operational change the Board focused on the fundraising and logistical planning for the refurbishment of the Gallery’s spaces, particularly the foyer entrance and the major project to replace the floors in the Douglass and Hitchcock Galleries, the oldest in our building.

I want to record the Gallery’s appreciation of the support of the City of Greater Geelong for their completion of the flooring replacement project. We are also most appreciative of the City’s generous recurrent funding as our principal government partner, additionally the Gallery also benefits from an annual operating grant from the Victorian Government through the agency of Creative Victoria and I similarly acknowledge with gratitude their vital financial support. The Gallery has, in the past year, expanded its base of supporting sponsors and partners all of whom are detailed elsewhere in this report, and I thank them most sincerely.

With great sadness we noted the death on 12 July 2016 of Dr Colin Holden. Colin was a long-standing benefactor, guest curator and academic partner of the Gallery. As a collector, historian and author, Dr Holden shared his comprehensive knowledge of Australian and international printmaking with the Gallery and our audiences for twenty years. He curated exhibitions including *In search of the picturesque—the architectural ruin in art* (2012) and *Print traditions—sources of Australian printmaking* (2008).
Dr Holden was also a considerable fundraiser for the Gallery through his celebrated garden parties, and an inaugural member of the Geelong Gallery Foundation’s Hitchcock Society. The Gallery is honoured to have been included in the terms of Dr Holden’s will, and the Estate has loaned the Gallery an extremely significant collection of prints which will form the basis of a number of exhibitions to come. As a result, we are delighted to announce that we have set aside a dedicated gallery for the world of prints, this space may, from time to time, be used for other exhibitions but in the main it will be dedicated to an art form which was Colin’s great interest.

One of the highlights of the exhibition calendar was our biennial Geelong contemporary art prize, a $30,000 acquisitive award for contemporary painting. The prize showcases the work of Australian practitioners and enriches the Gallery’s permanent collection of contemporary Australian art through the acquisition of one winning work. We were delighted to congratulate Melbourne artist, Kate Beynon, as the recipient of the 2016 prize. The generous support of the Dimmick Charitable Trust, for which we are most grateful, has ensured the continuation of this nationally important survey and celebration of contemporary painting.

I want to place on record the gratitude of the Board, and indeed all of the members and staff of the Gallery for the support of the Gallery Foundation. During the year the Foundation Chairperson, Maria Hamilton, retired and Barbara Cronin was appointed to the position. The Foundation has continued to provide funds to our annual budget and we look forward to their continued support.

Similarly I want to praise the work done by the Friends of the Geelong Gallery and Geelong Contemporary, their community engagement and fundraising provide essential outreach and financial support to the Gallery, and we are deeply appreciative of the efforts and steadfast commitment of these support groups.

This has been the first full year of Jason Smith’s directorship, and it has been a period in which he and I have worked closely to achieve significant outcomes in a number of governance and operational tasks that have been priorities for the Board. The relationship between the President and the Director is vital to the future of the Gallery and I have been grateful that this relationship, based on mutual respect and trust, has prospered during the year.

Finally I want to express my gratitude and my thanks to our Deputy Director and Curator who, with the Director, form our terrific management team, to our committed staff who very often go above and beyond what one might expect, and to our enthusiastic and loyal volunteers and guides. Lastly to my fellow Board members who continue to inspire me by their dedication and willingness to sacrifice their time to the undoubted benefit of the broader Geelong community.

Terry Wills Cooke
President
Geelong Gallery

Geelong Gallery Board

The Gallery Board met 6 times between July 2016 and June 2017.

The attendance figure of each Board member is outlined below excluding AGM attendance.

<table>
<thead>
<tr>
<th>Board member attendance</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>President — Terry Wills Cooke</td>
<td>6</td>
</tr>
<tr>
<td>Vice President — Ed Paton</td>
<td>4</td>
</tr>
<tr>
<td>Hon. Treasurer — Barry Fagg</td>
<td>5</td>
</tr>
<tr>
<td>Hon. Secretary — Gerard Mulla</td>
<td>6</td>
</tr>
<tr>
<td>Matthew Fisher</td>
<td>6</td>
</tr>
<tr>
<td>Maria Hamilton</td>
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<tr>
<td>Sally McLaine</td>
<td>5</td>
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<tr>
<td>Kathy Timmins</td>
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<tr>
<td>Olivia Tipler</td>
<td>4</td>
</tr>
<tr>
<td>City of Greater Geelong representative — Kaz Paton</td>
<td>4</td>
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</tbody>
</table>

Note
* Maria Hamilton retired from the Board at the February 2017 meeting
As the President of the Board has detailed, during my first full year as Director of the Gallery I have concentrated on key governance and operational priorities, several of which have involved detailed planning for the delivery of major projects in the 2017–2018 year. Some of these I will detail further in my report.

I wish to acknowledge how generously I have been welcomed to Geelong by many individuals and organisations, especially those in the cultural precinct, and others to which we are connected by our service to different yet interconnected communities. The Gallery and its hardworking team are supported by an enormous goodwill from the Geelong community, and it is important you know how sustaining your support is. I am particularly pleased to have been able to commence my participation in the G21 Arts, Heritage and Culture Pillar and to join a dynamic cohort of regional colleagues. It has also been a year in which the Gallery has engaged with and contributed to the immediate consultative planning for, and long-term envisioning of, Geelong’s ‘clever and creative’ future. In the immediate and long-term, the Gallery is committed to expanding its relevance as a cultural, social and learning space for everyone.

With the introduction of a new 2017–2020 Strategic Plan and a refined organisational structure, there have been some staff changes this year. Andrew Balaam resigned from his position as Business and Fundraising Manager. A new senior management position of Deputy Director, Development and Commercial Operations was established, and following a competitive recruitment process, Penny Whitehead was appointed to this key role. Penny assumed responsibility for the implementation of new visitor services, marketing and retail strategies and these will be fully implemented throughout the forthcoming year. Penny and I have worked closely to consolidate our formal relationships with existing annual and program partners, and to welcome a cohort of new sponsors into the life of the Gallery. We are grateful for the enthusiastic financial, in-kind and moral support of our partners, all of whom are detailed at the end of this Report.

Importantly, our organisational restructure has enhanced our capacity for commitment to community engagement and audience development. The introduction of a dedicated Public Program Coordinator to the team this year enabled great diversity and density in our offering. As this Report details, 5,987 people attended 74 public programs in 2016–2017, equating to an increase in participation by 30% on the previous year, and a 139% increase in programs made available to our membership and community.

From the Director

It has been a year in which the Gallery has engaged with and contributed to the immediate consultative planning for, and long-term envisioning of, Geelong’s ‘clever and creative’ future. In the immediate and long-term, the Gallery is committed to expanding its relevance as a cultural, social and learning space for everyone.

Jason Smith
Director & CEO
Geelong Gallery
Photographer: Matthew Wren
The entire year’s exhibition program is detailed elsewhere in this Report. A particular highlight was *Tricking the eye—contemporary trompe l’oeil*, a subject and range of artistic practices surveyed in depth through the vision and work of our Curator Lisa Sullivan. The support of the Australia Council for the Arts for the exhibition enabled the commissioning of several new works and site specific installations. Most exhibitions were accompanied by Public and Learn programs, and these were promoted in the Gallery’s comprehensive suite of printed and online communications. The Gallery published two online publications (*Tricking the eye—contemporary trompe l’oeil* and *Luminous relic*) and one printed publication (*Adam Pyett—Still life painting*, generously supported by a group of donors).

An exhibition of which I will make special note is *My Geelong*—our Gallery, designed specifically to reach out to diverse members of our community. Presented over the summer of 2016–2017, it was an exciting community engagement campaign initiated by Penny Whitehead to promote the Geelong community’s ownership of this collection and its artistic riches. I invited twenty people—adults and children—from vastly different social, professional and cultural contexts to select a favourite work of art from the Gallery’s permanent collection. Their choices were accompanied by personal statements and revealed fascinating reflections of the powerful impression works of art can make on people’s imaginations and inner lives.

A list of all acquisitions made during the year is distinguished by major groups of works representing the careers of Barbara Brash and Brent Harris, and Brook Andrew. Additionally, the establishment of a dynamic new support group, Geelong Contemporary, was celebrated with an exceptional fundraising evening in February, resulting in funds that enabled the purchase of works by Louise Paramor, David Rosetzky and Charlie Sofo. The final funds from the Gallery’s esteemed former support group, the Grasshoppers, were allocated to the acquisition of an exceptional 1987 painting by Mandy Martin.

I would like to note the ongoing generosity of the Friends of the Geelong Gallery, whose support continues to ensure our capacity to acquire or conserve works of art. I warmly thank the numerous artists and private collectors whose donations over the past year under the Australian Government’s Cultural Gifts Program have significantly enriched the Collection; and the supporters of the biennial Geelong contemporary art prize.

I acknowledge the special support this year of the Peggy and Leslie Cranbourne Foundation. Their grant has enabled the design and fit out of a dedicated learning and public programs space in the Gallery. Additionally, we worked closely with Gandel Philanthropy this year to secure significant funding to deliver learning and outreach programs associated with our presentation of the 2017 and 2018 Archibald Prize. I am grateful to Vedrun Drakolic and Alexandra White for their commitment.

The Gallery’s exceptionally supportive government partners, major philanthropic and corporate partners, hospitality partners, and exhibition and program sponsors, are vital to our success and community service, and on behalf of the team I thank you!

The Geelong Gallery Foundation’s report is detailed separately but it is most important to acknowledge the indispensable financial and advocacy support provided by the Foundation Board and wider membership to the Gallery’s annual program.

I thank the Gallery Board President, Terry Wills Cooke, and the entire Board for their unwavering support during what has been an exceptionally busy year of planning and preparation.

The loyalty and enduring commitment of Gallery members ensures our mission of broadly-based community engagement is upheld. An unwavering focus on artistic excellence, learning and participation for everyone, and our contribution to the prosperity of a clever and creative Geelong will continue to drive the work of the Gallery’s outstanding team of professional staff and remarkable volunteers. We look forward to seeing you.

*Jason Smith*
Director & CEO
Geelong Gallery
The past year has proved to be one of exciting growth and change for the Geelong Gallery Foundation and the Gallery itself. The Foundation remains steadfast to its purpose of supporting the Gallery, and to this end is strongly committed to growing its Endowment Fund to $10 million in order to continue to ensure the Gallery’s long-term prosperity. This objective is being underpinned by a tripartite program of annual giving, bequests and capital appeals. Such fundraising allows the Foundation to not only grow its Endowment, but also to provide essential financial support of the Gallery’s core business of presenting exceptional exhibitions; promoting learning for everyone through a diverse range of education programs; and the ongoing development of our nationally acclaimed collection.

My fellow Board members and I are passionate and determined to support the Gallery’s growth and development so that future generations might draw inspiration and have transformative experiences in this much-loved institution. This current Board’s resolution to meet every two months rather than quarterly is designed to ensure momentum in the strategic design and implementation of our engagement and fundraising activities. I am particularly appreciative of the enthusiasm brought to our meetings by new Board members Chris Bufford, Sarah Scott and Mara McDonald.

I would also like to take this opportunity to thank our 2016 Annual Giving donors, whose generosity helped bring the ground-breaking exhibition Abstraction: celebrating Australian women abstract artists to Geelong Gallery from the National Gallery of Australia.

Fundraising has been a key focus of the Foundation in the last twelve months. We received $92,410 through Annual Giving, pledges and a capital appeal to fund the foyer redevelopment. In early 2018 Annual Giving donations will support a marvellous family exhibition focused on the delightful variety and powerful messages of children’s book illustration. I am pleased that this exhibition will be a platform for a diverse range of public and education programs.

My sincere thanks go to Foundation and Gallery members, friends and the wider Geelong community who have given so generously. The Foundation Board is grateful for your support. We are delighted to acknowledge and celebrate your commitment as donors on our Foundation’s webpage and the new foyer honour board.

The Foundation established the Hitchcock Society in 2015 as a bequests program. The Society represents and acknowledges the generous people who have made a notified commitment to the Gallery in their Will. The Hitchcock Society aspires to encourage future bequests to the Gallery. The late Dr Colin Holden, an enthusiastic founding member of program, passed away in July 2016 and has become the first member of the Society to advance the Gallery’s collection and programs through his bequest. Colin was an extremely generous and exuberant man and we had the wonderful opportunity to honour him at the annual Hitchcock Society luncheon in October 2016. Our guests at that event were engaged by speakers Jason Smith and Katherine Kovacic from The Copland Foundation.

Barbara Cronin
Chairperson
Geelong Gallery Foundation
Photographer: Reg Ryan
I am thrilled that the newly formed support group Geelong Contemporary is co-chaired by Foundation Board members Sarah Scott and Amy Lu, and includes a diverse team of young people who see the great potential that contemporary art in the Gallery offers to our visitors and younger generations. The mandate of Geelong Contemporary is to support young and emerging artists, acquire contemporary artwork through fundraising activities, and to donate twenty-five percent of fundraising proceeds to the Foundation corpus. This year’s inaugural Geelong Contemporary soirée was a fantastic event that brought new faces to the Gallery and enabled the purchase of three new contemporary pieces for the Gallery’s collection.

This last year has seen significant changes of the Foundation’s financial operations in terms of reorganisation and evaluation of investment strategy. The Foundation formed an Investments and Allocations sub-committee which includes the Geelong Gallery Hon. Treasurer and provides transparency and communications between the Boards. A strategic review was completed, and an Investment Policy implemented that guides investment objectives and processes for that committee. We are very pleased that JBWere has assumed responsibility for the Foundation’s fund management. I would like to personally take this opportunity to thank our new Hon. Treasurer & Secretary, Mike Deam, who has been so instrumental in promoting and actioning these positive changes.

In the last financial year the Foundation has donated $150,000 to the Gallery to help fund recurrent operations. The Endowment Fund had a total of $2.96 million, an increase of $255,390 on the previous year, reflecting positive changes in our investment strategy and portfolio.

On a personal note, I would like to thank former Chair, Maria Hamilton for her passionate and tireless service to the Board and I am honoured that Maria and my fellow Board members have provided me such support in my vision for the Foundation’s future. Finally, I wish to thank the Gallery’s Director & CEO, Jason Smith, Deputy Director Penny Whitehead, and their hard-working team for the exemplary support they provide to the Foundation. It has certainly been an amazing twelve months, and the Foundation Board looks forward to continuing to support the Geelong Gallery’s ambitions and advancement.

Barbara Cronin
Chairperson
Geelong Gallery Foundation

Geelong Gallery Foundation Board

The Foundation Board met 4 times between July 2016 and June 2017.

The attendance figure of each Board member is outlined below excluding AGM attendance.

Foundation Board member attendance

| President— | Jim Cousins AO | 2 |
| Chairperson— | Barbara Cronin | 4 |
| Hon. Treasurer & Secretary— | Mike Deam | 4 |
| Barbara Abley AM DJJS FACN | 3 |
| Chris Bulford* | 3 |
| Rosemary Forsyth* | 1 |
| Maria Hamilton* | 3 |
| Andrew Jones* | 0 |
| Frances Loughrey* | 1 |
| Amy Lu | 4 |
| Philip Marshman* | 1 |
| Mara McDonald* | 2 |
| Paul Murphy | 4 |
| Sarah Scott* | 2 |
| Terry Wills Cooke | 3 |

Notes
* Elected to the Foundation Board at the AGM—19 September 2016
* Resigned from the Foundation Board during 2016–2017 financial year
Artistic program highlights
16 exhibitions presented
13 exhibitions initiated by Geelong Gallery
3 travelling exhibitions organised by another institution
645 works of art exhibited
220 artists exhibited
25 new works commissioned for exhibitions
3 official openings of exhibitions

Exhibition program
Black to blackest
until 14 August 2016
Selected works from the Gallery’s collection in which artists deploy an exclusively black palette—using paint, ink, mixed media and charcoal—with variously expressionist and minimalist approaches.

People Like Us
until 21 August 2016
People Like Us captured universal aspects of the contemporary human condition in film, animation, digital and interactive art. In a diverse collection of recent new media works by Australian and international practitioners, the exhibition also revealed the many experimental technologies being deployed by artists as they comment on issues confronting us in the 21st century.

Exhibition openings
The Gallery hosted three official openings of exhibitions with over 1,100 members, guests, Gallery partners and supporters in attendance.

Friday 9 September, 6.00pm to 8.00pm
2016 Geelong contemporary art prize
10 September to 13 November 2016
and
Where we find ourselves—Jo Scicluna
20 August to 6 November 2016

Saturday 26 November, 2.00pm to 4.00pm
Tricking the eye—contemporary trompe l’oeil
26 November 2016 to 12 February 2017
and
My Geelong—our Gallery
12 November 2016 to 2 April 2017

Friday 24 February, 6.00pm to 8.00pm
Abstraction: celebrating Australian women abstract artists
25 February to 7 May 2017
Guest speaker: Dr Gerard Vaughan AM, Director, National Gallery of Australia

People Like Us was one of the best exhibitions I have seen at Geelong Gallery. I will recommend it to all’
—Anonymous
Selected watercolour and gouache paintings from the collection
16 July to 11 September 2016
Modern and contemporary works from the collection illustrating a variety of approaches taken by artists working with these traditional media.

Meet Graham—the only person designed to survive on our roads
11 August to 14 September 2016
Evolutionary science and human vulnerability were at the centre of Graham, a new sculptural work by Patricia Piccinini that explored what we might look like if we were built to survive on our roads. Created in collaboration with Royal Melbourne Hospital trauma surgeon Christian Kenfield and Monash University Accident Research Centre road safety engineer Dr David Logan, Graham is a sober reminder of just how vulnerable our bodies really are. Commissioned by the Transport Accident Commission, the work merges art, medical science and road safety. It also included a unique augmented reality experience, an Australian first, allowing visitors to look beneath Graham’s skin and discover why he looks the way he does. A Transport Accident Commission Towards Zero initiative

Where we find ourselves—Jo Scicluna
20 August to 6 November 2016
Jo Scicluna drew upon historical landscape photographs, paintings and drawings from Geelong Gallery’s collection, her fascination with natural phenomena and her exploration of the broader region encompassing the city’s fringe and adjoining peninsula to create a new body of work for exhibition. Through the process of physically inhabiting and traversing iconic vistas and landmarks, Scicluna’s array of photo-sculptural objects, ranging from the representational to the abstract, subtly challenged the viewing conventions of the museum object through sculptural gestures imposed onto the photograph and collaged conflations of local vistas.

2016 Geelong contemporary art prize
10 September to 13 November 2016
This nationally recognised biennial prize showcased the best of contemporary Australian painting practice through the work of thirty-three shortlisted artists, continuing a tradition of prizes established by the Geelong Art Gallery in the late-1930s. In 2016, the $30,000 acquisitive award was generously sponsored by the Dimmick Charitable Trust.

Artist Kate Beynon was awarded the prize for her 2014–15 painting Graveyard scene/the beauty and sadness of bones: the first of this artist’s works to be acquired for the collection. The 2016 judging panel comprised: Victoria Lynn, Director, TarraWarra Museum of Art; Jason Smith, Director, Geelong Gallery; and Lisa Sullivan, Curator, Geelong Gallery.

"Meet Graham] He's amazing. Kids were blown away, a must see!"
—Deborah Fisher
A print legacy—in memory of Dr Colin Holden 
22 October 2016 to 13 March 2017
A selection of historical and contemporary prints gifted to the collection by the late Dr Colin Holden, a long-standing benefactor, guest curator and academic partner of the Gallery who passed away in July 2016.

My Geelong—our Gallery 
12 November 2016 to 2 April 2017
My Geelong—our Gallery was an exciting community engagement campaign focused on the fact that we all ‘own’ the Geelong Gallery and the artistic riches of its collection. Twenty diverse members of our community were invited to meet Director, Jason Smith, and each selected a favourite work of art from the Gallery’s permanent collection. The choices of these individuals were revealed in a fascinating exhibition and trail through the Gallery.

Tricking the eye—contemporary trompe l’oeil 
26 November 2016 to 12 February 2017
Drawing on the centuries old tradition of trompe l’œil painting (or ‘trick of the eye’), this exhibition brought together the work of twelve contemporary Australian artists whose paintings, sculptures and moving images are intentionally illusionistic, play with perspective or are something other than what they first appear to be. Included works by Chris Bond, Daniel Crooks, Georgina Cue, Jess Johnson, Ricky Swallow and Anne Zahalka, as well as works commissioned specifically for the exhibition by Colleen Ahern & Tully Moore, Stephen Bowers, Gregory Hodge, Jan Murray and John R Neeson, made possible through the support of the Australia Council for the Arts.

A human form 
10 December 2016 to 17 September 2017
Decorative arts and small sculptures from the collection that demonstrate artists’ different approaches to the representation of the human body: from 18th century ceramic forms to contemporary interpretations rendered in various media.

Abstraction: celebrating Australian women abstract artists 
25 February to 7 May 2017
Drawn from the extensive collection of the National Gallery of Australia, this exhibition highlighted the astounding contribution Australian women artists have made to abstract art. Covering the work of 38 artists from a wide ranging period, the exhibition revealed a passion for colour, shape and rhythm and a dedication to experimentation and conceptual innovation.

Prized 
18 March to 16 July 2017
A selection of contemporary prints, acquired through recent presentations of the Gallery’s Geelong acquisitive print awards, recognised the generous support of the late Dr Colin Holden towards the biennial prize as both a guest judge (in 2005) and donor (from 2009–2015).

'Love trompe l’oeil. Glad to see you are embracing it. And bringing it to the masses!'
—@tortoiseshellgallery
Artistic program

Luminous relic
8 April to 9 July 2017

*Luminous relic* presented a major collaborative painting and moving image work by Mandy Martin and Alexander Boynes, with a score by Tristen Parr. Based on fieldwork around industrial Geelong, the urgent politically charged work examined the ongoing and cumulative effects of industry on landscapes, fragile ecosystems and human conditions. A sense of intimate connection between industry, carbon emissions, the end of the fossil fuel era, and a lurid dawn heralding freak winds and, far across the ocean, a collapsing ice shelf, underlined the artistic response from each artist in *Luminous relic*.

Still life painting—Adam Pyett
20 May to 16 July 2017

This survey exhibition of works spanning over ten years charted Adam Pyett’s long-standing interest in the still life genre. Mining traditional subjects from leaves and flowers, transparent vessels, and skulls through to those that reflect popular culture such as drink cans and rock t-shirts, still life is the genre through which Pyett explores his primary interest, the subject of painting itself.

’When we think of still life painting, one might be inclined to think of hyper realistic paintings of fruit on purple tablecloths. Adam Pyett’s paintings work to break that mould, featuring rougher brush strokes, changed up colours and more nontraditional subjects.’

Learn & Access program highlights

4,979 student visits
1,015 educators accompanying students
1,722 students participated in Learn programs
48 students participated in online workshops
949 individuals participated in community and group guided tours
153 student groups participated in self-guided tours
635 students participated in guided tours with a Gallery Educator
7 Art + Memory tours
2 Auslan-interpreted tours developed
2 family trail activity sheets developed
2 Alzheimer’s Australia training sessions
1 colouring-in station
1 Learn poster printed and distributed to 1,200 schools
1 Art + Memory brochure printed

Learn

Geelong Gallery delivered a dynamic Learn program in 2016–2017 through activities based on the Gallery’s permanent collection and temporary exhibitions. Programs incorporated digital engagement platforms and supported life-long learning across generations based on the diverse social needs of our community.

Highlight events and programs

Kaleidoscope—an applied learning experience across the curriculum

Australian stories
23 August 2016

Students explored narrative imagery and subject matter in Geelong Gallery’s permanent collection.

A partnership program with Geelong Performing Arts Centre and Geelong Regional Library Corporation

Who’s who portrait prize
17 September to 9 October 2016

This children’s prize and exhibition attracted over 800 entries by students from fourteen schools across the region. It featured 220 selected portraits of local heroes from sporting identities and community leaders, to teachers and family members.
Poppykettle festival Primary School Day  
20 October 2016  
Children celebrated the arts through participation, inspired by Robert Ingpen’s book *The Voyage of the Poppykettle* and imagery from the sea.

Big play day, Botanical Gardens—a highlight of National Playgroup Week 2016  
25 October 2016  
This family friendly community event offered free, hands-on activities throughout the day in Johnstone Park and the new Geelong Library & Heritage Centre.

Sustainable strategies across the curriculum  
8 November 2016  
AusVELS levels 5 & 6 and levels 7 & 8  
Students enhanced their understanding of sustainability by participating in dynamic cross-curriculum interactive programs, exploring a broad range of sustainable topics.  
A partnership program with Geelong Performing Arts Centre, Geelong Regional Library Corporation, Barwon Water and National Wool Museum

Kaleidoscope—an applied learning experience across the curriculum  
**Let’s talk recognition**  
Tuesday 14 and Thursday 16 February, Tuesday 28 and Thursday 30 March, Tuesday 2 and Thursday 4 May 2017  
AusVELS levels 4 to 8—English, the Arts and Humanities (History)  
These workshops celebrated National Reconciliation Week which acknowledges and builds on the respectful relationships shared by Aboriginal and Torres Strait Islander people and other Australians. It is an ideal opportunity for students and educators to join the reconciliation conversation and reflect on our shared histories, contributions and achievements. This learning activity was presented by local Aboriginal artist, Gavin Couzens.

**Let’s talk recognition—a children’s art exhibition**  
22 May to 9 July 2017 (coincided with National Reconciliation Week and NAIDOC Week)  
With the support of the Geelong Gallery Educator and four regional Aboriginal artists, 1,300 students and 145 educators from a wide range of schools and year levels explored the theme of reconciliation through 32 workshops, both in the Gallery, online and outreach in schools. The resulting works of art, displayed in the Geelong Gallery, provided students with the opportunity to express creative responses to reconciliation, and promote respect for Aboriginal and Torres Strait Islander people.

Presented in association with Geelong One Fire Reconciliation Group and the Wathaurong Aboriginal Co-Operative. This exhibition and program was sponsored by Strategic Partnership Program—Department of Education and Training

**Access programs**

**Art + Memory**  
In 2017, Geelong Gallery launched its Art + Memory program providing monthly tours to individuals living with early-stage dementia in a supportive environment, meanwhile fostering meaningful engagement with the Gallery’s permanent collection. Tours encouraged health and well-being through visual and intellectual stimulation generating discussions based on works of art. These group-based tours continue to place value on participants’ own personal connections and encourage community belonging.

**Art and Dementia outreach program**  
The National Gallery of Australia and Geelong Gallery presented a two-day specialised training workshop for guides, volunteers and community health professionals. The workshops were facilitated by educators delivering the Art and Dementia Program at the National Gallery of Australia and provided knowledge and expertise necessary to foster partnerships to build a sustainable Art + Memory program at our Gallery.  
Supported by Healthscope

**Who Are You**  
**Ahead of our hosting of the Art Gallery of New South Wales’ Archibald Prize in 2017 and 2018,** Geelong Gallery has established significant funding for the Who Are You program. An ambitious child, youth and access-focused program, this cross-generational education, development and engagement project will integrate three key programs based on learning through participation and inclusion.

The program aims to promote dynamic educational opportunities for students and for the wider community through the development of new partnerships with key community stakeholders, new learning resources and enhancing its inclusive life-long learning strategies. Watch our website for details.

Program partners: Gandel Philanthropy, Geelong Gallery Foundation, Geelong Connected Communities and McHarry’s buslines

**OVERPAGE**  
Let’s talk recognition—a children’s art exhibition (installation view, featuring work by students from Rollins Primary School, St Francis Xavier Primary School, and Surfside Primary School, Torquay, Geelong Gallery, 2017)  
Photographer: Andrew Curtis
Geelong Gallery has a high level of recognition amongst the Geelong shared arts & culture market, with many of the Gallery’s current audience having made multiple visits within the past 12-months. Nearly three-quarters of the current audience consider themselves ‘extremely likely’ to return to the Gallery (74%).

A study commissioned by Creative Victoria and City of Greater Geelong

Public programs and guided tours

A total of 5,987 people attended 74 public programs in 2016–2017. This equates to an increase in participation of 30% and 139% increase in programs made available to our membership and community. The increase in program offering demonstrates the diverse nature of our audience engagement this year.

3 exhibition opening events
1 Geelong Contemporary soireé
3 creative conversations
1 Geelong Contemporary Talking art
11 floortalks
1 adult workshop

3 child-focused workshops (excluding Eye Spy tours)
1 twilight sip & shop
2 Melbourne Food & Wine Festival events
1 Pivot Connect Festival children’s workshop
1 Geelong After Dark event (City of Greater Geelong)
6 ‘After hours’ events

In addition, the Gallery’s 15 Voluntary Guides facilitated tours to assist visitors explore and meaningfully engage with the permanent collection and temporary exhibitions. The year’s highlights included:

8 Gallery kids’ Eye Spy tours
752 people attended guided tours
82 tours hosted
1 ‘Slow Art Day’ tour
1 International Women’s Day tour

Audience engagement highlights

12,971 website unique users of which 38.14% are using mobile or tablet device
3,657 Facebook friends with 20% growth*
579 Twitter followers with 35% growth*
3,667 Instagram fans with 155% growth*
9,407 e-news subscribers with 23% growth*
1,817 new e-news subscribers
108 e-newsletters sent

2 e-publications: Tricking the eye—contemporary trompe l’oeil and Luminous relic
1 Geelong Gallery publication: Still life painting—Adam Pyett exhibition catalogue
3 printed newsletters
3 printed invitations
1 2016 Geelong contemporary art prize brochure
2 video series produced to document 2016 Geelong contemporary art prize and Tricking the eye—contemporary trompe l’oeil
1 visitor survey created for My Geelong—our Gallery

* Growth references are a comparison between 2015–2016 and 2016–2017

‘My kids are so proud of the (bug) diorama they made with you yesterday! Thanks Geelong Gallery.’
—@chelsea_gustafsson
Media coverage

Geelong Gallery received impressive media coverage with all major exhibitions attracting national and local media. A national audience was reached through a number of stories in *The Weekend Australian*, *The Age* and *Sydney Morning Herald*, *The Guardian*, *Herald Sun*, ABC radio, 3RRR, *Art Guide*, *Art Almanac*, *Imprint Magazine* and more. Local audiences were engaged through strong coverage in *Domain Geelong*, *Geelong Advertiser*, *GT Magazine*, *Geelong Surf Coast Living*, *Forte Magazine* and *Geelong Independent* and *Surf Coast Times*. Online media provided additional exposure with younger audiences targeted in *Forte Magazine* online and *Trouble Magazine*.

Media coverage included editorial, interviews and listings as summarised in the following breakdown:

- **10** *Meet Graham*—the only person designed to survive on our roads
- **12** Where we find ourselves—Jo Scicluna
- **13** 2016 Geelong contemporary art prize
- **5** A print legacy—in memory of Dr Colin Holden
- **6** My Geelong—our Gallery
- **25** Tricking the eye—contemporary trompe l’oeil
- **31** Abstraction: celebrating Australian women abstract artists
- **5** Prized
- **10** Luminous relic
- **14** Still life painting—Adam Pyett

Geelong Contemporary

Succeeding 30 years of support from the Geelong Gallery Grasshoppers, Geelong Contemporary was established in August 2016 to support the growth and presentation of the Gallery’s acclaimed collection of contemporary art, through advocacy, engagement and fundraising.

Geelong Contemporary hosted its inaugural event, Geelong Contemporary soireé, on Thursday 9 February 2017. Over 160 people attended the event and collectively raised over $11,000 to assist with the acquisition of three works by contemporary artists from the Gallery’s priority list. A sculpture by Louise Paramor, photograph by David Rosetzky and digital work by Charlie Sofo were acquired with the funds.

Geelong Contemporary raised additional funds through hosting *Talking art* with Gallerist, Sophie Gannon, on 22 June, coinciding with *Still life painting*—Adam Pyett.

Geelong Contemporary committee, co-chaired by Amy Lu and Sarah Scott, includes Roxie Bennett, Geoffrey Carran, Deborah Fisher, Dylan Foley, Claire Greig, Melissa Hoare, Morgan Jamieson, Rowena Martinich and Nicky Sleep (retired).
Friends of the Geelong Gallery

The Friends of the Geelong Gallery play an important role in our annual calendar of events, particularly through the First Friday series of illustrated lectures. The lectures celebrate and examine the Gallery's artistic program while exploring a broad range of cultural, historical and contemporary issues and ideas.

The Friends of the Geelong Gallery fundraise to provide crucial support for the conservation and growth of the collection. 700 people attended the 11 First Friday lectures in 2016–2017. We gratefully acknowledge each of the guest speakers.

Thanks are also extended to the President of the Friends of the Geelong Gallery, Rosemary May-McSween, Treasurer, Irene Cannon, and committee members, Kath Baulch, Mary Christopher, Cheryl Gibbons, Nan Smiles and Ivy Taylor for their outstanding contribution to the Gallery. Geelong Gallery would also like to acknowledge Margery Rix, a long-standing committee member who served on the Friends for some 35 years who sadly passed away this year.

Volunteers and guides

Geelong Gallery volunteers continue to donate their time to our Gallery in many significant ways. Gallery volunteers contribute in the areas of invigilation, visitor services support, opening nights and events, research, guiding, learn and public programs. This year we saw our volunteer team grow to 67 dedicated individuals who have made volunteering with the Gallery part of their community commitment.

Within our volunteering team, we have 15 Gallery Guides who provide personalised guided tours for our visitors. These tours enhance the visitor experience through interpretation and permit a deeper understanding of Gallery exhibitions and the permanent collection.

This year our volunteers contributed over 3,873 hours to Gallery operations while our Guides took 752 individuals on 82 personalised tours across the twelve-month period.

Gallery Shop

The Gallery Shop continues to thrive and become a key component of the Gallery’s commercial output.

Focus in 2016–2017 turned to the creation of Geelong Gallery collection inspired merchandise featuring much-admired works such as Arthur Streeton’s Ocean blue, Lorne, Eugene von Guérard’s, View of Geelong and Sally Smart’s Mad house (history painting) no. 1. This range of products includes tea-towels, magnets and lens cloths which complement the gift cards and Geelong Gallery—Collections catalogue already on sale in the Shop.

Further focus in the Gallery Shop saw visual merchandising and product selection carefully complement exhibition content including Tricking the eye—contemporary trompe l’oeil, Abstraction: celebrating Australian women abstract artists and Still life painting—Adam Pyett. Customers and visitors to the Shop enjoyed this evolving change in stock and product sales reflected the success.

The Gallery Shop’s point of difference in the local retail market continues to be its focus on art publications, creative ideas for children, textiles and accessories, homewares and bespoke jewellery sourced from local and Melbourne designers.

Members receive 15% discount at the Gallery Shop. All purchases support the ongoing costs of the Gallery.

‘Geelong Gallery is ALWAYS a satisfying venue to visit as the permanent collection and exhibition programming is admirable. A beautiful gallery physically and always a warm welcome from interested staff. A great asset for the local community, showcasing the best of contemporary art along with treasures from the colonial period.’  
—Dianne Beevers
Membership

Membership highlights

670 financial members (total)
103 new members
200 renewed lapsed members
367 renewed members
15 member-benefit partnerships with local businesses

Geelong Gallery members support our organisation by providing a catalyst for community connection and participation. Their financial contribution through subscription underpins the Gallery’s mission to contribute to the life and well-being of the city by operating the best regional gallery in Australia, delivering artistic and cultural advancement; economic benefit and learning for everyone.

We thank our members who have renewed or taken up the opportunity to become further engaged with the Gallery.

Membership to the Gallery provides a number of key benefits including discounts to ticketed exhibitions, invitations to exclusive openings and previews, discounts on purchases from the Gallery Shop, workshops and programs. We work in collaboration with our Membership Partners across the region to develop a bespoke program of benefits including offers from the following businesses: Boom Gallery; Cavalier Art and Drafting Supplies; Eye Gallery; Flower Bowl; Geelong Chamber Music Society; Geelong Creatives; Geelong Picture Framers; James Street Bakery; Leura Park Estate Cellar Door; Metropolis Gallery; Queenscliff Gallery & Workshop; Steampocket; The Pivotonian Cinema; Tulip Restaurant; and Waterfront Restaurant at Novotel Geelong.

In late 2016, online subscription was established enabling website payments for membership and 12 month activation from individual sign-up.

Membership costs for 2016–2017 were as follows:
Concession $50
Individual $95
Family $145

Tricking the eye—contemporary trompe l’oeil exhibiting artist, Chris Bond discusses his work (Vogue Hommes, September 1986, mirror detail, rear, 2014) with Gallery members, Lyda Cover and Sally Groom at the exhibition opening, 2016
Photographer: Adrienne Campbell
Honorary life membership

Honorary life membership has been granted to members of the community who have played significant roles at Geelong Gallery since 1909. Whether their involvement has been through service, donations of artwork to Geelong Gallery’s collection or community advocacy, these individuals have played a crucial role in the life of the Gallery.

Geelong Gallery Board and staff wish to acknowledge our Honorary life members since 1909 in this published edition of the 2016–2017 Annual Report. In future, the Annual Report will include only those Honorary members who have been nominated and approved at that year’s Annual General Meeting.

Walter GM Hitchcock 1909
Tom Hawkes 1909
Howard Hitchcock CMG OBE 1909
William A Pacey 1909
Philip Russell 1909
Mrs EA Whyte 1909
Mrs James W Sayer 1915
George F Walter 1916
AW Gray 1916
Louise Russell 1917
Mrs William T Appleton 1918
Mrs Alexander P McMillan 1918
Cuthbert Trail 1918
Henry B Hodges 1919
Marcus E Collins 1920
Dr Frederick Moreton 1920
H Byron Moore 1920
W Max Bell 1920
Edward G Gurr 1921
Henry P Douglass 1921
James H McPhillimy OBE 1922
Frank L Hooper 1922
Lloyd Hooper 1922
Dr Thomas J M Kennedy 1923
Robert Camm 1925
Hon. Horace F Richardson 1926
Andrew E Anderson 1931
Robert D Elliott 1932
Mrs Arthur W Marwood 1932
Lady Joan Lindsay 1933
Louisa J McPhillimy 1935
Edvard A McDonald OBE 1935
Henry G Oliver 1935
Mrs Edward H Lascelles 1935
Lady Evelyn Casey 1935
Ramsay B Cook 1935
Roy Martin 1935
Dora Meeson Coates 1935
Mrs Cecil M Kirchubel 1935
Cora HA Roach 1935
Edward A Austin 1936
Louis C Matthews 1937
Frank E Richardson 1937
Edward A Vidler 1938
Alfred J Day 1944
Janet Biddlecombe 1944
The Very Rev. Sir Francis Rolland MC 1946
Edward J Mitchell 1947
Mrs Andrew S Gray 1950
Gladys Bell 1957
Edith Gurr 1957
J Spencer Nall CMG 1963
Donald Webb 1963
William P Heath 1963
Lady Fingall 1969
Stanley E Orchard 1970
Richard FL Annois AM 1972
Alan R David OAM 1973
Kenneth B Myer AC 1974
A Austin Gray 1975
Donald Webb 1976
Dr and Mrs Bruce Munro 1982
Mrs Ranald McAllister 1982
Ellen Koshland 1985
Peter Spear 1985
Pam Gullifer AM 1985
Bruce Hyett 1986
Michael Dowling AM 1987
Philip Russell 1989
Jim Cousins AO 1996
Libby Cousins 1996
Greg Bryant 2001
Will Bailey AO 2005
John Rosenberg 2006
Neil Everist OAM 2006
Jim Salmon 2007
Michael Cahill 2009
Pauline Shirlow 2009
Katharine Bauch 2011
Gail Rooney 2012
Barbara Abley AM 2012
John Nagle 2012
Veronica Filmer 2013
Peter McMullin 2014
Alan Currie 2014
Gerard Mullaly 2016
Geoffrey Edwards 2016
Collection highlights

54 new acquisitions
39 inward loans
38 outward loans
343 works from the collection were exhibited
328 images were added to the online collection database

Acquisitions

Sculpture

Louise Paramor
Yellow Fort United Bank 2011
plastic
Purchased with funds generously provided by Geelong Contemporary, 2017

New media

Charlie Sofo
Cracks, faults, fractures 2012
digital video; edition of 8; duration 2:08 mins
Purchased with funds generously provided by Geelong Contemporary, 2017

Paintings

Kate Beynon
Graveyard scene / the beauty and sadness of bones 2014–15
synthetic polymer paint on canvas
Geelong contemporary art prize (winner), 2016

Mandy Martin
Beyond Eden 1987
oil on canvas (diptych)
Purchased with funds generously provided by the Geelong Gallery Grasshoppers, 2016

Works on paper

Brook Andrew
Bringing up the bodies without fear or favour 2016
colour photolithograph with hand-coloured photolithograph collage
Purchased with funds generously provided by Christine Bell in memory of Dr Colin Holden and Christopher Bell, Robert Salzer Foundation Acquisition Fund, and the Sybil Craig Bequest Fund, 2017

Brook Andrew
Jumping into Nation’s Party 2016
colour photolithograph with hand-coloured photolithograph collage
Purchased with funds generously provided by Christine Bell in memory of Dr Colin Holden and Christopher Bell, Robert Salzer Foundation Acquisition Fund, and the Sybil Craig Bequest Fund, 2017

Brook Andrew
Lately? 2016
colour photolithograph with hand-coloured photolithograph collage and red fibre-tipped pen
Purchased with funds generously provided by Christine Bell in memory of Dr Colin Holden and Christopher Bell, Robert Salzer Foundation Acquisition Fund, and the Sybil Craig Bequest Fund, 2017

Brook Andrew
Prime new plan: panic 2016
hand-coloured photolithograph with collage elements
Purchased with funds generously provided by Christine Bell in memory of Dr Colin Holden and Christopher Bell, Robert Salzer Foundation Acquisition Fund, and the Sybil Craig Bequest Fund, 2017

Brook Andrew
Rethinking foreign prosody intelligence 2016
hand-coloured photolithograph with collage elements
Purchased with funds generously provided by Christine Bell in memory of Dr Colin Holden and Christopher Bell, Robert Salzer Foundation Acquisition Fund, and the Sybil Craig Bequest Fund, 2017

Brook Andrew
The rallying 2016
hand-coloured photolithograph with collage elements
Purchased with funds generously provided by Christine Bell in memory of Dr Colin Holden and Christopher Bell, Robert Salzer Foundation Acquisition Fund, and the Sybil Craig Bequest Fund, 2017

Brook Andrew
The rallying the rallying 2016
hand-coloured photolithograph with collage elements
Purchased with funds generously provided by Christine Bell in memory of Dr Colin Holden and Christopher Bell, Robert Salzer Foundation Acquisition Fund, and the Sybil Craig Bequest Fund, 2017
Brook Andrew  
_The troops executive headhunters_ 2016  
hand-coloured photolithograph with collage elements  
Purchased with funds generously provided by  
Christine Bell in memory of Dr Colin Holden and  
Christopher Bell, Robert Salzer Foundation Acquisition  
Fund, and the Sybil Craig Bequest Fund, 2017

**Barbara Brash**  
_Seated woman_ c. 1955  
colour lithograph  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_Head_ 1956  
colour linocut  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_House_ c. 1958  
colour lithograph  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_Landscape_ c. 1959  
colour screenprint  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_Cliff foliage_ (by 1962)  
colour woodcut  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_Sea fringe_ 1963  
colour screenprint on Japanese paper  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_The Stumpy Gully fire brigade breaks down on the way to Moomba_ c. 1963  
colour screenprint  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_Aboriginal burial ground_ 1965  
sepa aquatint; edition 8/10  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_Blue-grey Gnatecatcher (Polioptila caerulea)_ 1965  
colour screenprint  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_Turquoise browed Motmot (Eumomota superciliosa)_ 1965  
colour screenprint; edition 29/40  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_Twelve wired Birds of Paradise (Parotia sefilata). Six plumed Birds of Paradise (Selevucdis melanoleucus)_ 1965  
colour screenprint; edition /40  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_White backed Magpie (Gymnorhina hypoleuca)_ 1965  
colour screenprint  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_Promontory_ c. 1967  
colour screenprint  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_Butterflies I_ c. 1971  
colour screenprint  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_Butterflies II_ c. 1971  
colour screenprint  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_Ice_ 1978  
colour screenprint  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_Desert II_ 1982  
colour screenprint  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_Rain forest – rain_ 1982  
colour screenprint  
Gift of Moira Eckel, 2017

**Barbara Brash**  
_Sun stroke_ 1988  
screenprint  
Gift of Moira Eckel, 2017

Mandy Martin  
_Beyond Eden_ 1987  
oil on canvas (diptych)  
Purchased with funds generously provided by  
the Geelong Gallery  
Grasshoppers, 2016  
© Courtesy of the artist  
Photographer: George Stawicki
### Collection

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Edition</th>
<th>Gifted By</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brent Harris</td>
<td>Untitled 1989/1995</td>
<td>etching; artist’s proof</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>Agenda 1991/1996</td>
<td>etching; edition 2/19</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>Troubled 1995</td>
<td>etching; artist’s proof</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>Troubled (Appalling moment) 1995</td>
<td>etching on grey paper mounted on paper sheet; edition 9/21</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>Troubled (Appalling moment) 1995</td>
<td>etching on cream paper mounted on paper sheet; edition 15/21</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>On becoming (Yellow no. 3) 1996</td>
<td>colour screenprint</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>Swamp 1999</td>
<td>colour screenprint; edition 9/17</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>To the forest 1999</td>
<td>colour screenprint; edition 25/30</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>Swamp 1–7 2000</td>
<td>aquatints; edition of 20</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>Grotesquerie (Le regarder) 2001</td>
<td>aquatint; edition 28/30</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>Swamp no. 6 (Lavender) 2001</td>
<td>colour screenprint; edition 20/30</td>
<td></td>
<td>Mark Grant, 2017</td>
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<tr>
<td>Brent Harris</td>
<td>Swamp no. 6 2000</td>
<td>colour aquatint, edition 18/20</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>Swamp no. 8 2001</td>
<td>colour screenprint; edition 27/30</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>Swamp no. 8</td>
<td>colour screenprint</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>Grotesquerie 2002</td>
<td>aquatint; edition 28/30</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>Grotesquerie (no. 11) 2002</td>
<td>aquatint; edition 28/30</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>Heritage I–II 2004</td>
<td>aquatint (diptych); edition 18/30</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
<tr>
<td>Brent Harris</td>
<td>To the river 2004</td>
<td>colour lithograph; edition 11/30</td>
<td></td>
<td>Mark Grant, 2017</td>
</tr>
</tbody>
</table>
Ruth Johnstone
lithograph (poster)
Gift of Di Mcleod, 2016

Kevin Lincoln
lithograph (poster)
Gift of Di Mcleod, 2016

Rosslynd Piggott
Torn Peony touches punctured night sky / Venus Bay
2005–16
digital print and cotton threads; unique state
Gift of Christine Bell in memory of Christopher Bell, 2017

David Rosetzky
Composite portrait 4 2015
silver gelatin print; edition 2/6
Purchased with funds generously provided by Geelong Contemporary, 2017

James W Sayer
Callocephalon (Gang Gang Cockatoo) c. 1870
watercolour and pencil
Gift of Lindesay Hart, 2017

James W Sayer
Calyptorhynches Funereus (Red tailed Cockatoo) c. 1870
watercolour and pencil
Gift of Lindesay Hart, 2017

Outward exhibition loans

Gallery@Bayside Arts & Cultural Centre
Clarice Beckett, Rainy day
On loan to The ordinary instant, 2 July to 11 September 2016

Hamilton Art Gallery
Arthur Streeton, View up the valley
On loan to Streeton—Australia Felix, A Grampians selection, 15 July to 25 September 2016

Glen Eira City Council Gallery
Kate Beynon, Graveyard scene / the beauty and sadness of bones
On loan to Kate Beynon. Other worlds: creatures of the in-between, 27 April to 21 May 2017

Gertrude Contemporary
Damiano Bertoli, Continuous moment: requiem
On loan to The end of time. The beginning of time, 5 May to 10 June 2017

Inward loans

Geelong Gallery gratefully acknowledges the private collectors and organisations that assisted with the short-term and long-term loans of 39 works of art: Cbus Art Collection, Geelong Botanic Gardens, Geelong Heritage Centre, National Trust of Australia, and private collections.

Furnishing loans

Geelong Gallery provided 35 works of art for display on short-term and long-term loan at the following organisations: City of Greater Geelong, Geelong Botanic Gardens, Geelong City Motors, Geelong Performing Arts Centre, National Trust of Australia (Geelong), Gordon Institute of TAFE, National Trust of Australia, and (Victoria) Wathaurong Aboriginal Cooperative.
Board’s report

Your Board members submit the financial report of the Geelong Art Gallery Incorporated for the financial year ended 30 June 2017

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

Terry Wills Cooke  Kathy Timmins
Ed Paton  Olivia Tipler
Barry Fagg  Maria Hamilton*
Matthew Fisher  Sally McLaine
Gerard Mullaly  Kaz Paton

Principal activities
The principal activities of the association during the financial year involved the operation of a public art gallery encompassing exhibitions, permanent collection and related public programs.

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

Operating result
The operating result for the year amounted to a deficit of $100,119.

Signed in accordance with a resolution of the Members of the Board.

Terry Wills Cooke
President

Barry Fagg
Hon. Treasurer

Note
* Maria Hamilton retired from the Board at the February 2017 meeting

Dated this 31st day of August 2017
## Statement of comprehensive income for the year ended June 2017

<table>
<thead>
<tr>
<th>Note</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Income</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grant income</td>
<td>1,412,950</td>
<td>1,283,450</td>
</tr>
<tr>
<td>General income</td>
<td>330,396</td>
<td>315,466</td>
</tr>
<tr>
<td>Sponsorship &amp; prize income</td>
<td>113,354</td>
<td>247,084</td>
</tr>
<tr>
<td>Interest &amp; dividend income</td>
<td>27,423</td>
<td>30,491</td>
</tr>
<tr>
<td>Shop revenue</td>
<td>1,884,123</td>
<td>1,876,491</td>
</tr>
<tr>
<td>Shop revenue</td>
<td>109,970</td>
<td>164,090</td>
</tr>
<tr>
<td>Shop cost of sales</td>
<td>(65,002)</td>
<td>(85,006)</td>
</tr>
<tr>
<td>Shop gross profit</td>
<td>44,968</td>
<td>69,084</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td><strong>1,929,091</strong></td>
<td><strong>1,945,575</strong></td>
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<tr>
<td><strong>Expenditure</strong></td>
<td></td>
<td></td>
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<tr>
<td>Administration</td>
<td>1,567,856</td>
<td>1,427,021</td>
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<tr>
<td>Finance</td>
<td>2,729</td>
<td>2,746</td>
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<tr>
<td>Marketing</td>
<td>129,378</td>
<td>341,832</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>136,603</td>
<td>109,319</td>
</tr>
<tr>
<td>Other expenditure</td>
<td>192,644</td>
<td>122,343</td>
</tr>
<tr>
<td><strong>Total expenditure</strong></td>
<td><strong>2,029,210</strong></td>
<td><strong>2,003,261</strong></td>
</tr>
<tr>
<td><strong>Net result before income tax expense</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Income tax expense</td>
<td>1 (a)</td>
<td>–</td>
</tr>
<tr>
<td><strong>Result after income tax expense for the year attributable to the members of the entity</strong></td>
<td>(100,119)</td>
<td>(57,686)</td>
</tr>
<tr>
<td><strong>Other comprehensive income for the year</strong></td>
<td>(100,119)</td>
<td>(57,686)</td>
</tr>
<tr>
<td><strong>Items that will not be reclassified to profit or loss:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revaluation of art collection</td>
<td>1 (a)</td>
<td>29,635,324</td>
</tr>
<tr>
<td>Transfers to general reserves</td>
<td>–</td>
<td>12,774</td>
</tr>
<tr>
<td><strong>Total other comprehensive income for the year</strong></td>
<td>29,648,098</td>
<td>14,386</td>
</tr>
<tr>
<td><strong>Total comprehensive income for the year</strong></td>
<td>29,547,979</td>
<td>(43,300)</td>
</tr>
</tbody>
</table>

The accompanying notes form part of this financial report.
**Statement of financial position**  
for the year ended June 2017

<table>
<thead>
<tr>
<th>Note</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

### Current assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Note</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>2</td>
<td>2,034,460</td>
<td>2,016,139</td>
</tr>
<tr>
<td>Inventories</td>
<td></td>
<td>49,614</td>
<td>38,905</td>
</tr>
<tr>
<td>Receivables</td>
<td></td>
<td>36,853</td>
<td>51,424</td>
</tr>
<tr>
<td>GST refundable</td>
<td></td>
<td>13,191</td>
<td>11,035</td>
</tr>
<tr>
<td>Other assets</td>
<td></td>
<td>73,536</td>
<td>36,863</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td></td>
<td><strong>2,207,654</strong></td>
<td><strong>2,154,366</strong></td>
</tr>
</tbody>
</table>

### Non current assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Note</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art collection</td>
<td>1 (e)</td>
<td>34,306,864</td>
<td>4,640,828</td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>3</td>
<td>2,486,222</td>
<td>2,458,493</td>
</tr>
<tr>
<td><strong>Total non-current assets</strong></td>
<td></td>
<td><strong>36,793,086</strong></td>
<td><strong>7,099,321</strong></td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td></td>
<td><strong>39,000,740</strong></td>
<td><strong>8,253,687</strong></td>
</tr>
</tbody>
</table>

### Current liabilities

<table>
<thead>
<tr>
<th>Description</th>
<th>Note</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and other payables</td>
<td>4</td>
<td>124,315</td>
<td>132,129</td>
</tr>
<tr>
<td>Provisions</td>
<td>5</td>
<td>233,527</td>
<td>254,277</td>
</tr>
<tr>
<td>Prepaid income</td>
<td>6</td>
<td>267,568</td>
<td>72,879</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td></td>
<td><strong>625,410</strong></td>
<td><strong>459,285</strong></td>
</tr>
</tbody>
</table>

### Non current liabilities

<table>
<thead>
<tr>
<th>Description</th>
<th>Note</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provisions</td>
<td>5</td>
<td>32,949</td>
<td>–</td>
</tr>
<tr>
<td><strong>Total non current liabilities</strong></td>
<td></td>
<td><strong>32,949</strong></td>
<td>–</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td></td>
<td><strong>658,359</strong></td>
<td><strong>459,285</strong></td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td></td>
<td><strong>38,342,381</strong></td>
<td><strong>8,794,402</strong></td>
</tr>
</tbody>
</table>

### Members’ funds

<table>
<thead>
<tr>
<th>Description</th>
<th>Note</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated surpluses</td>
<td></td>
<td>4,171,479</td>
<td>4,271,598</td>
</tr>
<tr>
<td>Asset revaluation reserve</td>
<td>1 (e)</td>
<td>29,635,324</td>
<td>–</td>
</tr>
<tr>
<td>General reserves</td>
<td>7</td>
<td>4,535,578</td>
<td>4,522,804</td>
</tr>
<tr>
<td><strong>Total Members’ funds</strong></td>
<td></td>
<td><strong>38,342,381</strong></td>
<td><strong>8,794,402</strong></td>
</tr>
</tbody>
</table>

The accompanying notes form part of this financial report.
# Cash Flow Statement for the Year Ended 30 June 2017

## Cash Flows from Operating Activities

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receipts from revenue</td>
<td>2,175,930</td>
<td>2,037,923</td>
</tr>
<tr>
<td>Payments to suppliers and employees</td>
<td>(2,002,762)</td>
<td>(1,878,005)</td>
</tr>
<tr>
<td>Interest received</td>
<td>27,423</td>
<td>30,492</td>
</tr>
<tr>
<td><strong>Net cash provided from operating activities</strong></td>
<td><strong>9</strong></td>
<td><strong>200,591</strong></td>
</tr>
</tbody>
</table>

## Cash Flows from Investing Activities

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of plant and equipment</td>
<td>(164,332)</td>
<td>(83,746)</td>
</tr>
<tr>
<td>Purchase of art</td>
<td>(30,712)</td>
<td>(54,293)</td>
</tr>
<tr>
<td><strong>Net cash inflow/outflow from investing activities</strong></td>
<td><strong>(195,044)</strong></td>
<td><strong>(138,039)</strong></td>
</tr>
</tbody>
</table>

## Cash Flows from Financing Activities

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receipts to reserves</td>
<td>12,774</td>
<td>14,386</td>
</tr>
<tr>
<td><strong>Net cash inflow/outflow from financing activities</strong></td>
<td><strong>12,774</strong></td>
<td><strong>14,386</strong></td>
</tr>
<tr>
<td>Net Increase/(decrease) in cash held</td>
<td>18,321</td>
<td>66,757</td>
</tr>
<tr>
<td>Cash at the beginning of the financial year</td>
<td>2,016,139</td>
<td>1,949,382</td>
</tr>
<tr>
<td>Cash at the end of the financial year</td>
<td>2,034,460</td>
<td>2,016,139</td>
</tr>
</tbody>
</table>

The accompanying notes form part of this financial report.
Notes to the financial statements for the year ended 30 June 2017

Note 1—summary of significant accounting policies

These financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Reform Act 2012. The board has determined that the association is not a reporting entity.

The financial statements have been prepared on an accrual basis, are based on historic costs and do not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of the financial statements.

a. Income tax
The association is exempted from income tax under the provisions of Income Tax Assessment Act—1997 Subdivision 50-5.

b. Cash and cash equivalents
Cash and cash equivalents include cash on hand, deposits held at call with banks, and other short-term highly liquid investments with original maturities of three months or less.

c. Inventories
Inventories are measured at the lower of cost and net realisable value.

d. Property, plant and equipment (PPE)
The depreciable amount of all PPE is depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use. Improvements made to buildings are brought to account at cost and is amortised over the estimated useful life of the improvement. This change in accounting policy was made during 2017. Previously building improvements had not been subject to depreciation. The change in policy has been made as the association believes that depreciation of this item over its estimated useful life provides a better representation of the value of the asset. The change in accounting policy has been applied retrospectively and has resulted in the following changes to prior period disclosures:

<table>
<thead>
<tr>
<th>Statement of comprehensive income</th>
<th>1 July</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2016</td>
</tr>
<tr>
<td>Increase in Depreciation</td>
<td>63,736</td>
</tr>
<tr>
<td>Change in Operating Result</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Statement of Financial Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decrease in Property, Plant and Equipment</td>
</tr>
<tr>
<td>Change in Retained Surplus</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Statement of Changes in Equity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change to Retained Surplus at 1 July</td>
</tr>
<tr>
<td>Change to Operating Result in 2016</td>
</tr>
</tbody>
</table>

e. Art collection
The art collection has been recognised at valuation as at 30 June 2017.

Up to the year ended 30 June 2016 only the value of art purchased since 30 June 2007 had been recognised at cost upon acquisition. Art acquired prior to this date had not been recognised in the financial statements. A valuation process to assign current values to the existing art collection was completed in 2017 and the difference between the valuation and the amount recorded in the financial statements has been brought to account as a revaluation adjustment. The art collection is not depreciated in the financial statements.

f. Impairment of assets
At the end of each reporting period, the entity reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset’s fair value less costs to sell and value in use, is compared to the asset’s carrying value. Any excess of the asset’s carrying value over its recoverable amount is expensed to the income and expenditure statement.

g. Goods and services tax (GST)
Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the assets and liabilities statement are shown inclusive of GST.

h. Employee benefits
Provision is made for the association’s liability for employee benefits in respect of employees’ services up to the reporting date and are measured at the amounts expected to be paid when the liabilities are settled.

i. Revenue and other income
Grant and donations revenue is recognised in the statement of comprehensive income when the entity obtain control of the revenue, it is probable that the economic benefits gained from the revenue will flow to the entity and the amount of the grant or donation can be measured reliably. When grants and donations revenue is received whereby the entity incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant or donations revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant or donation is recognised as income on receipt.

Revenue from the sale of goods is recognised upon the delivery of goods to customers.

Membership revenue is recognised when received.

Interest revenue is recognised on an accruals basis. All revenue is stated net of the amount of goods and services tax (GST).
## Note 2—cash and cash equivalents

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Westpac operating</td>
<td>192,118</td>
<td>320,555</td>
</tr>
<tr>
<td>Westpac notice saver</td>
<td>843,457</td>
<td>657,014</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>1,035,575</strong></td>
<td><strong>977,569</strong></td>
</tr>
</tbody>
</table>

## Term Deposits

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bequest funds – Sybil Craig</td>
<td>110,179</td>
<td>108,046</td>
</tr>
<tr>
<td>Bequest funds</td>
<td>888,706</td>
<td>929,220</td>
</tr>
<tr>
<td>Foundation funds held in Trust</td>
<td>–</td>
<td>1,304</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2,034,460</strong></td>
<td><strong>2,016,139</strong></td>
</tr>
</tbody>
</table>

## Note 3—property plant and equipment

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Federation building improvements</td>
<td>2,069,635</td>
<td>2,069,635</td>
</tr>
<tr>
<td>Building improvements at cost</td>
<td>1,117,180</td>
<td>1,117,180</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(1,020,136)</td>
<td>(966,400)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2,166,679</strong></td>
<td><strong>2,230,415</strong></td>
</tr>
<tr>
<td>Equipment at cost</td>
<td>892,259</td>
<td>777,586</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(663,741)</td>
<td>(618,650)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>228,518</strong></td>
<td><strong>158,936</strong></td>
</tr>
<tr>
<td>Office equipment at cost</td>
<td>265,835</td>
<td>216,176</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(175,432)</td>
<td>(147,764)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>90,403</strong></td>
<td><strong>68,412</strong></td>
</tr>
<tr>
<td>Furniture, fittings &amp; equipment</td>
<td>27,214</td>
<td>27,214</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(462)</td>
<td>(354)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>26,752</strong></td>
<td><strong>26,860</strong></td>
</tr>
<tr>
<td>Leasehold improvements at cost</td>
<td>1,084</td>
<td>1,084</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(462)</td>
<td>(354)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>622</strong></td>
<td><strong>730</strong></td>
</tr>
<tr>
<td><strong>Total property, plant &amp; equipment</strong></td>
<td><strong>2,486,222</strong></td>
<td><strong>2,458,493</strong></td>
</tr>
</tbody>
</table>

## Note 4—trade and other payables

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade payables</td>
<td>74,993</td>
<td>98,399</td>
</tr>
<tr>
<td>Westpac corporate card</td>
<td>2,162</td>
<td>4,008</td>
</tr>
<tr>
<td>Payroll liabilities</td>
<td>27,031</td>
<td>15,470</td>
</tr>
<tr>
<td>Sundry payables &amp; accrued expenses</td>
<td>20,129</td>
<td>14,252</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>124,315</strong></td>
<td><strong>132,129</strong></td>
</tr>
</tbody>
</table>

## Note 5—provisions

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provision for annual leave</td>
<td>124,706</td>
<td>93,647</td>
</tr>
<tr>
<td>Provision for long service leave</td>
<td>141,770</td>
<td>160,630</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>266,476</strong></td>
<td><strong>254,277</strong></td>
</tr>
</tbody>
</table>
Note 6—prepaid income

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>2017 Geelong acquisitive print awards</td>
<td>18,568</td>
<td>1,250</td>
</tr>
<tr>
<td>2016 Geelong contemporary art prize</td>
<td>–</td>
<td>49,003</td>
</tr>
<tr>
<td>2017 Archibald Prize</td>
<td>100,201</td>
<td>–</td>
</tr>
<tr>
<td>Foyer redevelopment</td>
<td>83,250</td>
<td>–</td>
</tr>
<tr>
<td>Fred Williams exhibition</td>
<td>29,000</td>
<td>–</td>
</tr>
<tr>
<td>Geelong Community Foundation</td>
<td>15,000</td>
<td>–</td>
</tr>
<tr>
<td>Other</td>
<td>21,549</td>
<td>22,626</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>267,568</strong></td>
<td><strong>72,879</strong></td>
</tr>
</tbody>
</table>

Note 7—accumulated reserves

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bequest funds</td>
<td>870,217</td>
<td>857,443</td>
</tr>
<tr>
<td>Building fund</td>
<td>1,518,288</td>
<td>1,518,288</td>
</tr>
<tr>
<td>Federation grant</td>
<td>2,078,205</td>
<td>2,078,205</td>
</tr>
<tr>
<td>Other funds</td>
<td>68,868</td>
<td>68,868</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>4,535,578</strong></td>
<td><strong>4,522,804</strong></td>
</tr>
</tbody>
</table>

Note 8—events after the balance sheet date

Since 30 June 2017, there are no matters or circumstances that have arisen which require adjustments to or disclosure in the financial statements.

Note 9—Reconciliation of net cash provided by operating activities to operating surplus

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating surplus/(deficit)</td>
<td>(100,119)</td>
<td>(57,686)</td>
</tr>
<tr>
<td>Non-cash items</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation</td>
<td>136,603</td>
<td>109,319</td>
</tr>
<tr>
<td><strong>Movement in assets and liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increase/(decrease) in payables and prepaid income</td>
<td>186,875</td>
<td>59,768</td>
</tr>
<tr>
<td>Increase/(decrease) in provisions</td>
<td>12,199</td>
<td>41,177</td>
</tr>
<tr>
<td>(Increase)/decrease in receivables and prepayments</td>
<td>(24,258)</td>
<td>30,287</td>
</tr>
<tr>
<td>(Increase)/decrease in inventories</td>
<td>(10,709)</td>
<td>7,545</td>
</tr>
<tr>
<td><strong>Net cash provided by operating activities</strong></td>
<td><strong>200,591</strong></td>
<td><strong>190,410</strong></td>
</tr>
</tbody>
</table>

Statement by members of the Board

The Board has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

In the opinion of the Board the financial report as set out on pages 28 to 35:

1. Presents a true and fair view of the financial position of Geelong Art Gallery Inc. as at 30 June 2017 and its performance for the year ended on that date.

2. At the date of this statement, there are reasonable grounds to believe that Geelong Art Gallery Inc. will be able to pay its debts as and when they fall due.

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

**Terry Wills Cooke**
President

**Barry Fagg**
Hon. Treasurer

Dated this 31st day of August 2017
Independent audit report to the members of Geelong Art Gallery Inc.

Opinion
We have audited the accompanying financial report, being a special purpose financial report, of Geelong Art Gallery Inc. which comprises the statement of financial position as at 30 June 2017, the statement of comprehensive income and statement of cash flows, for the year ended on that date, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the Board.

In our opinion, the financial report presents fairly, in all material respects the financial position of Geelong Art Gallery Inc. as at 30 June 2017 and its financial performance and its cash flows for the year then ended in accordance with Associations Incorporation Reforms Act 2012 and the requirements of the Australian Charities and Not-For-Profits Commission Act 2012.

Responsibilities of management and those charged with governance for the financial report
The Board of Geelong Art Gallery Inc. is responsible for the preparation of the financial report and have determined that the basis of the preparation described in Note 1, is appropriate to meet the requirements of the Associations Incorporation Reforms Act 2012 and is appropriate to meet the needs of the members. The committee of management’s responsibility also includes such internal controls as the Board determines is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor’s judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the association’s preparation of the financial report that gives a true and fair view, 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. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial report.

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

Basis of accounting and restriction on distribution
Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist Geelong Art Gallery Inc. to meet the requirements of the Associations Incorporation Reforms Act 2012 and the requirements of the Australian Charities and Not-For-Profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose.

Stephen Wight
Director
Dated this 1st day of September 2017

Davidsons Assurance Services Pty Ltd
101 West Fyans Street
Newtown, Victoria, 3220
Support

Geelong Gallery gratefully acknowledges the generous support of our partners and sponsors

Government partners

Exhibition sponsors

People Like Us
A National Exhibitions Touring Support Australia exhibition developed by UNSW Galleries, University of New South Wales and toured by Museums & Galleries of NSW. The National Touring Initiative is supported by the Australian Government through the Australia Council, its principal arts funding body, and by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

Meet Graham—the only person designed to survive on our roads

2016 Geelong contemporary art prize
Generously sponsored by the Dimmick Charitable Trust

Tricking the eye—contemporary trompe Foil
This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

A human form
Sponsored by the William Angliss (Victoria) Charitable Fund

Abstraction: celebrating Australian women abstract artists
This exhibition is supported by the National Collecting Institutions Touring and Outreach Program, an Australian Government program aiming to improve access to the national collections for all Australians.

Luminous relic
Luminous relic was Geelong Gallery’s contribution to ART+CLIMATE=CHANGE 2017, organised by CLIMARTE—an independent charity that aims to create a strong arts voice to join with other concerned citizens in calling for immediate, effective and creative action to secure a safe future for humankind and for all life on Earth.

Learn program partners

Learn exhibition partners

Who Are You program supporters

Who’s who portrait prize

Let’s talk recognition—a children’s art exhibition
Your support makes a difference

With your support, Geelong Gallery can plan for the future with confidence and provide inspiring and rewarding experiences for thousands of visitors each year.

In addition to Government funding, the Geelong Gallery receives vital and generous support from individuals, corporate supporters and philanthropic organisations along with our key support groups: the Geelong Gallery Foundation, Friends of the Geelong Gallery and Geelong Contemporary.

Become a Member
Join our creative community—become a Geelong Gallery member today. Hear our latest news, receive invitations to exhibition openings, discounts to all of the Gallery paid events and fabulous offers from our alliance partners in the region.

Donate
The Gallery’s renowned collection belongs to the people of Geelong. We are committed to the excellent custodianship and development of this nationally significant collection to ensure visitors are able to discover, explore and be inspired by these works of art, both today and in the future. Each and every donation through the Geelong Gallery Foundation helps to strengthen and develop the long-term future of the Geelong Gallery.

Visit geelonggallery.org.au/support

Make a bequest
A bequest through the Geelong Gallery Foundation is a living gift that will help develop and preserve the Gallery’s collection for the benefit and enjoyment of future generations.
Visit geelonggallery.org.au/support

Corporate support
Geelong Gallery gratefully acknowledges the long-term partnerships, annual program sponsors and exhibition sponsors that have assisted our work in the past and continue to support our work today. Without their advocacy and investment a range of essential activities would not have been possible.
Contact us at info@geelonggallery.org.au

Volunteer
Would you like to work amongst a team of inspiring and interesting people of all ages and backgrounds? The Geelong Gallery volunteering program provides structured shifts for both weekday and weekend volunteer work allowing individuals the opportunity to work within the creative space of the Geelong Gallery.
Contact us at one@geelonggallery.org.au

Your support continues to make a difference
Explore ways in which you can make a difference—contact Geelong Gallery.

Phone: 03 5229 3645
Email: info@geelonggallery.org.au
Visit and speak to our friendly staff
Visit geelonggallery.org.au