

# 2018— 2019



Geelong



# 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 four 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;
3. provide life-long and inclusive learning for everyone and;
4. expand its premises to provide greater access to its collections and exhibitions, in order to significantly enhance the delivery of its aims in the first, second and third pillars.



Geelong Gallery collection  
works by Danila Vassiliev  
and Russell Drysdale  
Photographer: Hails & Shine

Government partners



## The year at a glance

159,281

2018/19 visitation

36%

% increase in visitation  
compared to 2017/18

17

Exhibitions presented

\$2.4m

Operating expenditure (million)

824

Gallery members

16,523

People who participated  
in public programs

293

Public programs offered

7,471

Students and educators  
who visited

4,444

Students and educators who  
participated in Learn programs

3,032

People who visited with  
community organisations

2

Student exhibitions

51

Access focused programs

504

People attending  
guided tours

13.9

Gallery staff (EFT)

145

Guided tours offered

95

Gallery volunteers  
(not including Board members  
and support groups)

# From the President



On behalf of my fellow Board members and Gallery staff, I have pleasure in presenting Geelong Gallery's Annual Report for the 2018–2019 financial year.

During the past busy year, the Gallery has delivered two nationally important ticketed exhibitions, and further strengthened its leadership as a cultural and learning institution through the implementation and consolidation of some outstanding audience engagement strategies. Our achievements are measured against a robust and realistic Strategic Plan that is subject to annual review by your Board in close and highly productive consultation with management. Our plan fully encompasses the Gallery's core business operations and its exciting evolution as a major public institution and collection.

The most significant development that redefined our strategic plan in the past year was the addition of a fourth pillar. The first three pillars—Artistic and Cultural Advancement; Economic Benefit; and Learning for Everyone—effectively encapsulate all areas of Geelong Gallery's current core business operations and commitment to community engagement. The fourth pillar—Gallery Expansion—ensures our ongoing focus on the strategic and business planning required at operational and government levels towards the Gallery's hoped-for future expansion into City Hall. It remains of vital importance to us that we help lead Geelong's Clever and Creative economic and cultural renewal, yet we reiterate that our capacity to achieve this ambition is seriously restricted by a lack of adequate space which, in turn, limits the scale of special exhibitions, and the display of and access to the great riches of the collection owned by the people of Geelong.

Our four strategic pillars are designed to raise the profile of the Gallery; to broaden its reach; to deepen its influence; and to assert its relevance to local, state and national communities. These pillars also focus attention on the immediate to mid-term necessity to assuredly assert our capability to government and funding stakeholders so that they are convinced to support our capacity-building. The Board welcomed opportunities in the past year to discuss openly and in greater depth with Council our ambitions regarding expansion.

The work undertaken by the Director and his Senior Management team throughout the past year to implement and report on our strategic objectives through a detailed Business Delivery Plan has been especially satisfying to your Board.

The Gallery's two ticketed exhibitions in the past year brought us into relationship with national and state partners. Our presentation of the 2018 *Archibald Prize* followed our successful delivery of the 2017 travelling exhibition. Again, the *Archibald* demonstrated the Gallery's capacity to make substantial cultural and economic contributions to Geelong. During the 58 days of the 2018 exhibition we welcomed 76,560 visitors, 87% of who indicated the *Archibald Prize* was their reason for visiting Geelong, while 41% of visitors also indicated it was their first visit to Geelong Gallery.

The Gallery again received significant financial support for the wide promotion of the exhibition from Geelong Major Events (GME) through the City of Greater Geelong, and we were delighted at the conclusion of the exhibition to report to GME, and indeed all our *Archibald Prize* exhibition partners and stakeholders, that our hosting of the exhibition contributed at least \$8.2 million to our local economy, an increase on the \$6.15 million contributed by the 2017 *Archibald Prize*. Our dedicated volunteers contributed 2,700 hours to the *Archibald* programs, and of the several thousand students of all ages who visited the exhibition, we were able to support 2,500 with complimentary entry as part of our outreach programming. And in his own report, the Director details our ongoing development of our valuable Youth Ambassador program. We are grateful to the Art Gallery of New South Wales and a great range of generous partners detailed elsewhere in this report whose support underpinned our delivery of the 2018 *Archibald Prize*.

Between March and May 2019, the Gallery presented *Sidney Nolan's Ned Kelly series*, touring from the National Gallery of Australia for the first time in 15 years. Geelong Gallery was the exclusive Victorian venue. 15,000 visitors to the Gallery were able to experience some of the most famous and poignant masterpieces of 20th century Australian art. The exhibition contributed \$1.3 million to the local economy.

The ongoing achievements arising from the now-routine embedding in our program of ticketed exhibitions encompasses not only wider audience reach, but increased income that we now strategically apply to funds that, over time, will accumulate to support the conservation and development of the collection. Geelong Gallery's role as a leading cultural institution is to ensure community access to our great collection.

The core business of collection development and exhibitions must be supported by the highest contemporary standards of physical collection management and storage. Geelong Gallery has the space to publicly display only 3% of the 6,000 paintings, works on paper and objects in its care, resulting in a large percentage of the collection being stored. Now is the moment to address inefficient storage systems, increase storage capacity, and ensure our custodianship of the collection meets 21st century museum standards.

In late 2018 the Gallery was successful in its submission to Creative Partnerships Australia's fund matching scheme Plus1, meaning that for every dollar raised for a specific campaign through donations and private giving Creative Partnerships Australia matches the amount up to \$50,000. Read more about this ambitious campaign on pages 8–9 of this report.

Each year the Geelong Gallery Board seeks to bestow Honorary Life Membership on those people who have made long-term, significant contributions to the life of the Gallery.

In 2018 the Board was delighted to recognise two hard-working people who have been fundamental to the Gallery's reach into our community. Barbara Kitson was awarded Honorary Life Membership in recognition of her greatly appreciated long-term contribution to, and leadership of the Geelong Gallery Grasshoppers, a group that operated for 33 years, and which has set a benchmark for the evolution and dedication of new support groups.

Rosemary May-McSween was awarded Honorary Life Membership in recognition of her exceptional and greatly appreciated leadership of the Friends of the Geelong Gallery. Barbara's and Rosemary's connection to the Gallery reflects the extraordinary goodwill of the community towards the Gallery, and their contributions have helped shape our vital community engagement work today.

As ever, I want to record the Gallery's appreciation of the support of the City of Greater Geelong. We gratefully acknowledge the City's generous recurrent funding as our principal government partner; in addition, the Gallery benefits from an annual Regional Partnerships Program 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.

In the increasing busyness of each year, our staff work with dedication and a strong sense of custodianship of our nationally significant collection and our reputation. I want to express my gratitude to our Director & CEO, Deputy Director and Senior Curator who form a progressive and unified management team; to our professional staff for their unwavering commitment to excellence, and to our enthusiastic and loyal volunteers and guides.

This report marks my last one as President as the term I set for myself at the outset has expired. On reflecting on the period I believe that I shall hand over to my successor a Gallery which is going from

strength to strength and is on the cusp of its much needed expansion. It has been a marvellous journey with a group of remarkable people, in particular all of the Board members who have given generously of their time and expertise to bring the gallery to its current strong position with sound governance, solid finances and a powerful strategic plan for the future. Two outstanding Directors in Geoffrey Edwards and Jason Smith who brought professionalism and passion to their respective tenures, who supported all that we planned for and who led a wonderful and deeply dedicated staff and group of volunteers and guides.

Together we have grown the Gallery in many ways as demonstrated by our extraordinarily successful ticketed exhibitions, an amazing growth in audience numbers and, very importantly to me, significant advances in our engagement with the young people who represent our future. I thank each and every one of these people for their support. The Gallery is in good hands and will continue to grow and to prosper. It's been great fun and I have enjoyed every minute.

#### President—

Terry Wills Cooke OAM



## Geelong Gallery Board

The Gallery Board met eight times between July 2018 and June 2019. Six meetings were focused on reporting and general business while two meetings had a strategic focus.

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

## Board member attendance

#### President—

Terry Wills Cooke OAM	6
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#### Vice President—

Gerard Mullaly	7
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#### Hon. Treasurer—

Barry Fagg	7
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#### Hon. Secretary—

Kathy Timmins	8
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Eliza Holt	8
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David Howley	7
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Julia Roache*	4
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Olivia Tipler	5
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#### City of Greater

<b>Geelong representative—</b> Cr Jim Mason	6
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\*Notes

– Julia Roache retired from the Board at the April 2019 meeting

# From the Director



When I review 'The year at a glance' on page 2 of this report I am reminded immediately that this great Gallery is about people. While statistics are important, and seeing a year-on-year increase in the numbers of people engaging with the Gallery is exciting, our highest priority is to ensure our visitors' experience is inspiring and enriching in the immediate and hopefully for the long term.

Welcoming just under 160,000 visitors over the past year has relied on a highly professional staff team working collegially and with the common goals of our strategic pillars front of mind. Our cohesion as an organisation over the past year has been the result of ongoing, strategic development in our staff structure, and the diligence with which every member of the team focuses on standards of excellence in the delivery of our core business activities. Geelong Gallery is a highly dynamic interdisciplinary professional environment. Our ambitions for the scope, scale, diversity and relevance of our programs, and our strong capacity to realise them, are evident in this Annual Report.

One significant structural change that has impacted positively on people's connection with the Gallery in the past year has been the introduction of a Learning & Audience Engagement Manager role to design and implement a diverse *Learning for Everyone* program aligned with the imperatives of that pillar of our Strategic Plan. Elishia Furet was appointed to this new position.

Welcoming just under 160,000 visitors over the past year has relied on a highly professional staff team working collegially and with the common goals of our strategic pillars front of mind.

The enhancement of our innovative learning resources linked to the permanent collection and exhibitions program, increased Gallery involvement in the community through communication and liaison with schools, teachers and education professionals, and an intensified focus on a more broadly based welcome and outreach to disparate community sectors and networks has resulted in an extraordinary 92% increase in student and educator visitation compared to 2017/18. Additionally we saw a 75% increase in public program participation compared to 2017/18 that was a direct result of the 90% increase in the public programs we offered compared to the previous year.

A program dear to our hearts, and one of mutually uplifting experience to the staff and the participants has been the consolidation of our Youth Ambassador program, again supported generously by Gandel Philanthropy.

The program is designed to connect with, empower and grow the confidence and skill sets of young people through art and culture, training and wellbeing initiatives. Our Youth Ambassador program provided training, work experience, short term casual employment, mentoring, public speaking experience and arts workshops at Geelong Gallery for 28 participants recruited through community-based youth organisations Northern Futures and Diversitat and secondary and tertiary institutions, Deakin University, Oxygen College and Northern Bay College. The program provided on-site, face to face training workshops, and casual employment for the majority of participants during the *2018 Archibald Prize* and the National Gallery of Australia's touring exhibition *Sidney Nolan's Ned Kelly series*.



We are delighted and simultaneously humbled by the outcomes and feedback of our Youth Ambassadors, and it is a program we will work very hard to fund and embed in the core business of our ongoing work in the community.

To hear from the participants themselves, I encourage you to watch this video:  
[www.youtube.com/watch?v=l8q-N4Ech9s](http://www.youtube.com/watch?v=l8q-N4Ech9s)

In his report the President has detailed the extension of our Strategic Plan to encompass our ambitions and planning for a future expansion and redevelopment of the Gallery to fulfil the vision for a 21st Century Cultural Precinct with public facilities that better serve the community and enable the Gallery to help lead Geelong as a Clever and Creative City. We have stated publicly over the past year that we have strong interest in expanding into the City Hall building in a manner that honours the building's past, provides for the continuation of City Hall's historical function as a social and ceremonial place, whilst realising its potential as a great social and civic hub, commanding and adaptable exhibition space and a major regional cultural facility.

To this end we have been proactive in the formulation of an important Investment Logic Mapping (ILM) as the first phase of a refreshed Business Case for our expansion. The outcomes of our ILM process are detailed on the following pages, and we will continue to work closely with the City and all levels of Government towards this long-awaited and exciting transformation.

A list of the 43 acquisitions made during the year is detailed elsewhere, and it is distinguished by collection-transforming works.

Through funding provided by the Dorothy McAllister Bequest, and a contribution by the Geelong Racing Club, we were fortunate to acquire *The 1874 Geelong Gold Cup* by Edward Fischer. Fischer was the pre-eminent silversmith in Victoria in the second half of the 19th century, and his Geelong workshop produced gold and silver objects of such outstanding quality they are now regarded as nationally important treasures. *The 1874 Geelong Gold Cup* is the earliest of only five remaining cups of the eighteen made by Fischer between 1873 and 1890. Geelong Gallery also holds the 1890 Cup. The 1874 cup was presented in 1874 to John Tait, the owner of McCallum Mohr, the winner of that year's race. The Cup remained with the Tait family until 1980, and subsequent owners of this remarkable object have included antiques specialist John B Hawkins, and media figures Kerry Packer and Trevor Kennedy. In 1994, industrialist Peter Simon purchased the cup for his wife Ruth to celebrate their 50th or 'golden' wedding anniversary. We are grateful to Sotheby's Australia for their assistance in facilitating the Gallery's acquisition of the Cup.

In June we were privileged to work closely with Mrs Rosemary Gough and members of her family to accept into the collection Mrs Gough's gift of Russell Drysdale's 1960 painting *Half-caste woman*. It is the most significant acquisition into our collection since the public campaign to acquire Eugene von Guérard's *View of Geelong* in 2006. This most generous gift adds substantially to the riches of the Geelong collection.

In this Financial Year we also received the John Norman Mann Bequest and we acknowledge John's generosity in enabling the Gallery to support contemporary Australian artists through acquisition.

Our diverse exhibitions program for the past year is detailed elsewhere in this report. I will mention our research and development of *The Moon*, a gallery-wide exhibition curated by the Gallery's Senior Curator Lisa Sullivan to coincide with the 50th anniversary of the Moon landing. The exhibition brought together a wonderfully diverse selection of works in all media, from across time and cultures, to reflect on the enduring enigmatic power and allure of Earth's luminous satellite. *The Moon* was a popular and critical success, and the range of partners and sponsors who enabled us to realise the project underscores the vital importance and contributions made to the Gallery by all our funding, exhibition and program partners detailed in this report. I thank every one of our partners for their essential support.

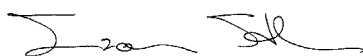
I would also like to acknowledge the support provided by Pigeon Ward in the transformation of the Geelong Gallery brand. After 20 years, we took the bold step of creating a new contemporary look that evokes a sense of exploration and discovery as we move forward. My thanks extend to the marketing team who supported this major implementation.

The Senior Management Team, and Gallery staff, enjoy the strong support and encouragement of our committed Gallery Board. On behalf of a very grateful staff, I would like to express deep gratitude to Gallery Board President, Terry Wills Cooke OAM, for his dedication to the Gallery and his unwavering moral support of what we do. Terry's innate sense for robust governance and community service has been inspiring, and we say thank you.

The loyalty and friendship of Gallery members and our remarkable volunteers is greatly appreciated, and underpins our work.

The Gallery is in excellent shape. We are energised, and excited about the diverse opportunities for growth that the year ahead presents.

Jason Smith—  
 Director & CEO



# Fund something you can't see

Our major capital fundraising campaign in 2019, *Fund something you can't see* supported the Gallery's direct need to address inefficient storage systems and aid an increase in storage capacity ensuring our custodianship of the collection meets 21st century museum standards.

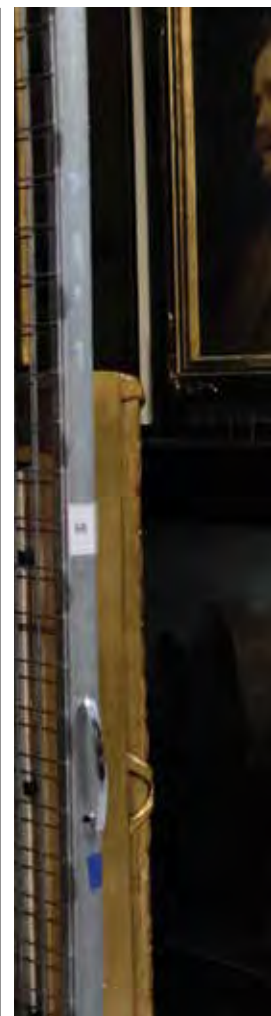
A breakdown of funds received:

- \$25,338 raised by 104 community donors during a 30-day Pozible campaign
- \$25,000 in funding from the Colin Holden Charitable Trust
- \$50,000 Creative Partnerships Australia's fund-matching scheme Plus1

The generosity of our community has provided crucial funds to support our back-of-house upgrade which will increase painting storage by 25%, demonstrably improve access to the collection for Gallery staff, students, art historians and researchers, and ensure the continuation of best practice in collection and cultural heritage management. We are truly grateful for the support of our extended community in helping us to achieve our goal of ensuring excellent long-term preservation of Geelong Gallery's marvellous collection.



Geelong Gallery collection,  
works on paper storage  
Photographer: Levi Ingram



Geelong Gallery collection,  
paintings storage  
Photographer: Levi Ingram



#### Thank you:

Jinah Johnston  
 Cheryl Hann-Woodlock  
 Julie Taylor  
 Mathew and Melissa Hoare  
 Gail and Bob Bett  
 Christine Bell  
 Amy Lu and Chien Ho  
 HR4Business  
 Susan Sutton  
 Anne Robertson  
 Kathryn Alexander  
 Salt Contemporary Art  
 Laurence O'Keefe and  
 Christopher James  
 Amanda Rimmer  
 Helen and Bernard Jordan  
 Sarah and Chris Scott  
 Gerard Mullaly and  
 Helena Buxton  
 John and Susan Agar  
 Kathy Timmins  
 Jason Smith  
 Richard Ferguson  
 Eliza Holt and Jim McKenna  
 Prue Johnstone and  
 Nick Agar  
 Jenny Port  
 Amanda Leen  
 Julie Dyer and David Madden  
 Rosemary Kiss and  
 Conrad O'Donohue  
 Anna Le Deux  
 Anita Iacovella  
 Dr Andrea Currie  
 Belinda Mason  
 Charlie Mackinnon

Malcolm Condie  
 Phillip Allen  
 Melinda Clarke  
 Sandra Powell  
 Garry Flanigan  
 Jon Zabiegala  
 Bronwyn Johnson  
 Ingrid Daniell  
 Barbara Nankervis  
 James McLeod  
 Eddie and Val Loughnan  
 Theo and Soula Mantalvanos  
 Rhondda Millen  
 John and Anne Duncan  
 Lisa Sullivan  
 Louise Bradley  
 Louise Saxton  
 Monty Stephens  
 Kate Beynon  
 Janette Carland  
 Julia Roache  
 Elizabeth Utting  
 Deborah West  
 Rachel Adami  
 Kylie Stillman  
 Gillian Turner  
 Frank and Lorraine Stokes  
 Gina Tobolov  
 Glen Smith  
 Petre Andreevski  
 Judy Hocking  
 Penny and Stuart Whitehead  
 Jeanette Fry  
 Hamish Cameron  
 Rebecca Lewis  
 Chantelle Hodgson  
 Annie Bolitho  
 Shane Hewitt

Nicole Brown  
 Paula Jones  
 Susan Petch  
 Martha-Ann Miller  
 Adam Fox  
 Claudia Palombi  
 Christine Nolan

In addition to numerous  
 anonymous donors.

# Forward planning

## Building a case for expansion

As the City of Greater Geelong Council continue to discuss their intentions and the future of the circa 1855 Geelong Town Hall and adjoining Conference Centre buildings, Geelong Gallery Board and Senior Management continue to develop a strong case for expansion.

From March to June 2019, Geelong Gallery engaged cultural business case experts Aalto Consulting and began the Investment Management Standard process with an Investment Logic Mapping (ILM) series of workshops as a precursor to a proposed Business Case.

The workshops applied simple, common-sense ideas and practices that aim to direct resources to achieve the best outcomes from their investments. The ILM process supports Government to identify and select the investments that provide the most benefit to society.

Participants in the ILM workshops included representatives from Creative Victoria, Regional Development Victoria, G21, City of Greater Geelong including the Council Office, Investments and Attractions and Geelong Major Events, Geelong Gallery Board and Senior Management.

The workshops produced the following rationale.

### What is the compelling reason this investment should be considered further?

Physical limitations are preventing Geelong Gallery from extending its programming and presenting a distinct and compelling cultural offering. The Greater Geelong region is changing rapidly, and the Geelong Gallery is not keeping pace as a regional facility of State significance. The lack of a leading presence within the Geelong Cultural precinct and a shortage of suitable exhibition and programming spaces is constraining the Gallery's ability to attract and present more commercial exhibitions. These issues are limiting the Geelong Gallery from making a suitable economic and social contribution to the region and State.



### Option 1: Business as usual—do nothing

Geelong Gallery will operate as per current arrangements, within the current footprint but will seek to broaden the programming offer. This may require limited investment in marketing and increased outreach to industry, sector and community networks.

### Option 2: Optimise current Geelong Gallery spaces

Geelong Gallery will optimise its layout and public offering within its current footprint. Some internal areas may be reworked to enhance operational and display options (including a necessary lighting upgrade, enhanced security and flow). Broader programming will be offered along with increased marketing presence. An enhanced community outreach program and sector collaboration will be developed and delivered.





### **Option 3:**

#### **Limited expansion of Geelong Gallery**

Geelong Gallery will expand into some of the non-heritage areas of the Geelong Town Hall as Council vacates these areas. The expanded footprint will deliver additional gallery space, in particular a dedicated special exhibitions gallery; increased collection display and storage; additional public and education programming spaces; and enhanced community and industry outreach program will be developed and delivered.

### **Option 4:**

#### **New 21st century regional gallery experience**

Geelong Gallery will present a new model of a regional art museum and civic, social space through a significant expansion into the Geelong Town Hall after it is vacated by the City of Greater Geelong. Major new special exhibitions gallery spaces, additional galleries and display spaces for the Gallery's permanent collection will be created and expanded. Certain heritage, civic and administrative spaces will remain accessible by City of Greater Geelong for Civic meetings, events and functions, but will be activated with suitable collection items, creating a dual function and activation. The street presence and activation of the Gallery will be enhanced, and a range of new education, public programming and artist-in-residence spaces will be created.

Collection storage, administration and commercial spaces will be enhanced, and programming will take on a broader 'draw-card' offering designed to attract a larger and more diverse audience. A significantly enhanced community and industry outreach program will be developed and delivered.

Geelong Gallery's proposed expansion will align with the City of Greater Geelong's UNESCO City of Design imperatives, Clever and Creative Future community vision and the Cultural Precinct Masterplan.

#### **A continued focus**

Geelong Gallery Board and Senior Management will continue close communication with the City of Greater Geelong Council and Executive to achieve the best outcomes for our organisation and community.

# Artistic program

17

Exhibitions presented

14

Exhibitions initiated by Geelong Gallery

431

Works of art exhibited\*

209

Artists exhibited\*

6

New works  
commissioned  
for exhibition

3

Travelling  
exhibitions  
organised by  
another institution

3

Official openings  
of exhibitions

\*Not including the ongoing display of the permanent collection  
(represented in Collection highlights, p.34)



2018 Archibald Prize winner,  
Yvette Coppersmith  
Geelong Gallery, 2018  
Photographer: Halls & Shine

# Artistic program

## Exhibition openings

Three major official openings of exhibitions were hosted with over 1,503 members, guests, artists, Gallery partners and supporters in attendance.

### Friday 21 September 2018, 6.00pm–8.00pm

*Cuttings—Elizabeth Gower*

1 September to 25 November 2018

and

*2018 Archibald Prize*

22 September to 18 November 2018

2 additional members openings also hosted on Friday 21 September.

### Friday 1 March 2019, 6.00pm–8.00pm

*Sidney Nolan—from the collection*

16 February to 26 May 2019

and

*Bauhaus centenary—Ludwig Hirschfeld Mack*

23 February to 26 May 2019

and

*Sidney Nolan's Ned Kelly series*

2 March to 26 May 2019

### Friday 14 June 2019, 6.00pm–8.00pm

*The Moon*

15 June to 1 September 2019

An additional private opening was held to celebrate

*There is no there—Gabriella Mangano and Silvana Mangano* on Saturday 8 December 2019, 2.00pm–3.30pm.

## Exhibition program

### Brook Andrew—rethinking Antipodes

14 April to 2 September 2018

Brook Andrew is renowned for his work using archival material to expose and re-examine ways in which Indigenous peoples have been represented. In 2016 he undertook a comprehensive study of the collections of the Cambridge Museums, and the extensive print collection of the British Museum, London, as part of the Australian Print Workshop's *Antipodes* project. In the resulting suite of eight photolithographs—acquired by Geelong Gallery in 2017—he used reproductions of 18th century satirical prints by British artist James Gillray as his primary source material.

### Beginnings—Indigenous art from the collection

16 May to 22 July 2018

Geelong Gallery has the beginnings of a fine and focused representation of Indigenous Australian art, and this exhibition revealed the cultural and aesthetic diversity of contemporary Aboriginal and Torres Strait Islander art in a selection of paintings and works on paper purchased and donated to the collection by passionate collectors over the past two decades.



## 2018 Geelong contemporary art prize

9 June to 19 August 2018

This nationally recognised biennial prize showcased the best of contemporary Australian painting practice through the work of thirty-six shortlisted artists, continuing a tradition of prizes established by the Geelong Gallery in the late-1930s. In 2018 the \$30,000 prize money for the acquisitive award was generously provided by the Dimmick Charitable Trust.

Artist Andrew Browne was awarded the prize for his 2017 painting, *The awakening*: the first of the artist's works to be acquired for the collection. The 2018 judging panel comprised: Justin Paton, Head Curator, International Art, Art Gallery of New South Wales; Rebecca Coates, Director, Shepparton Art Museum; and Lisa Sullivan, Senior Curator, Geelong Gallery.

## My Geelong—our Gallery

28 July to 9 September 2018

The second biennial exhibition, *My Geelong—our Gallery* revealed the artistic riches of Geelong Gallery, a collection owned by the people of Geelong. Twenty diverse members of the Greater Geelong community were invited to meet Gallery Director & CEO Jason Smith and select a favourite work of art. 2018 participants include Igny restaurant owner and chef Aaron Turner, Geelong Football Club captain Joel Selwood, local Indigenous leader Norm Stanley, primary school student Alyssa Taylor and City of Greater Geelong Mayor Bruce Harwood.

## Cuttings—Elizabeth Gower

1 September to 25 November 2018

Elizabeth Gower is one of Australia's most acclaimed contemporary artists with a career spanning forty years, and as a pioneering feminist artist who emerged in the 1970s, her work has had, and continues to have, an important impact on her peers and younger artists.

Gower recycles and collages remnants of popular culture to create exquisite optical patterns and explore ideas of consumerism and consumption. Her work typically involves cutting up and intricately collaging collected printed ephemera, packaging material and magazine pages. As we become more urgently cognisant of the degradation of our environment and the social impacts of consumerism and global consumption, Gower's concerns with refuse, redundancy, recycling and new aesthetics gain greater communicative potential and power.

## 2018 Archibald Prize

22 September to 18 November 2018

First awarded in 1921, the Art Gallery of New South Wales' *Archibald Prize* is Australia's favourite art award, and one of its most prestigious. Awarded to the best portrait painting, it's a who's who of Australian culture, with subjects often including politicians, celebrities, sporting heroes, authors and artists. Since its inception, the *Archibald Prize* has been engaging art enthusiasts, often stirring up controversy and always challenging the way we see ourselves and our society. Over the years, the prize has been awarded to many of Australia's most prominent artists. The Geelong Gallery was delighted to be the exclusive Victorian venue for the *2018 Archibald Prize*.

The *2018 Archibald Prize* is an Art Gallery of New South Wales touring exhibition and is supported by Presenting partner ANZ.

# Artistic program

## Distant lands

1 December 2018 to 10 February 2019

Reflecting artists' fascination with Orientalism, this selection of late-19th and early-20th century watercolours, prints and paintings from the permanent collection depict the landscapes, architecture, people and everyday activities of what were then considered exotic destinations.

## Recent acquisitions 2017–18

1 December 2018 to 24 March 2019

A diverse selection of works that reflect the Gallery's active acquisition program, and the generosity of a range of valued donors.

## There is no there—

**Gabriella Mangano and Silvana Mangano**

8 December 2018 to 10 February 2019

Gabriella Mangano and Silvana Mangano's collaborative video works explore the relationship of the body with material objects, space and time. In their 2015 work *There is no there*, they extend their concept of performance to a form of community engagement whereby fellow artists, friends and colleagues enact a series of movements and postures inspired by recent media coverage.

Exhibited in Australia for the first time, the Manganos' most recent work—the three-channel video *When mountains move*—evolved from an artist residency at the Aomori Contemporary Art Centre in Japan in mid-2018. Inspired by a poem by Akiko Yosano published in the first edition of feminist magazine *Seito* (*Bluestocking*) in 1911, the Manganos worked with local Aomori women who perform a series of choreographed movements.

## Akio Makigawa—Water drawing no. 1

8 December 2018 to 17 February 2019

Akio Makigawa's sculptural practice focussed on the essential life-giving elements of water, air, earth and fire. Gifted to Geelong Gallery shortly before the artist's death in 1999, *Water drawing no. 1* comprises several scroll-like drawings, metal channels filled with liquid and a single round stone that allude to the physical and spiritual properties of water.

## Sidney Nolan—from the collection

16 February to 26 May 2019

This selection of works drawn primarily from the Gallery's collection reveals the materials, processes and subjects that were of interest to Sidney Nolan in the years following his acclaimed Kelly series of enamel paintings from 1946–47.

## Bauhaus centenary—Ludwig Hirschfeld Mack

23 February to 26 May 2019

The centenary of the influential Bauhaus school of art, design and architecture was celebrated around the world in 2019. Founded in the German city of Weimar in 1919, the school operated until 1933. Its influence spread to Australia through émigré artist Ludwig Hirschfeld Mack (1893–1965).

This selection of works by Hirschfeld Mack was largely drawn from the significant gift made by his widow, Olive Hirschfeld, to Geelong Gallery in 1976 in recognition of the artist's connection to the region as art master at Geelong Grammar from 1942–57.

The exhibition was programmed to mark the Bauhaus centenary and in recognition of Geelong's recent designation as a UNESCO City of Design. This event was part of the Melbourne Design Week 2019 regional program, an initiative of Creative Victoria in collaboration with the National Gallery of Victoria.

## Sidney Nolan's Ned Kelly series

2 March to 26 May 2019

For the first time in 15 years, the National Gallery of Australia's collection of Sidney Nolan's 'Ned Kelly' paintings toured Australia in its entirety. The national tour gave Australians across the country the chance to experience some of the most famous and poignant masterpieces of 20th century Australian art.

From 1946–47, Nolan developed an original and starkly simplified image of Ned Kelly, which quickly became a national symbol. The NGA acquired its first Ned Kelly work from the series in 1972. In 1977, Sunday Reed donated to the NGA 25 of the 27 paintings from Nolan's first exhibited Kelly series. Together, these 26 paintings provide a masterclass on Australian art history and the development of a new figuration and landscape painting in Australian art.

*Sidney Nolan's Ned Kelly series* is a National Gallery of Australia exhibition.

It was wonderful to take the kids to see the Ned Kelly series and interactive space. The exhibit sparked great conversations in our house about right and wrong.

Narelle Clark

### Vital signs—smart city living city 14 to 24 March 2019

Vital signs encapsulated three different forms of engagement tailored according to the representations of alternative, possible, and plausible design futures for Geelong. This digital exhibition was comprised of Deakin University student projects undertaken within the Urbanheart Surgery studio program and was presented next to Eugene von Guérard's *View of Geelong* (1856), reflecting the dramatic transformation of the surrounding landscape over the past 160 years.

Presented by Deakin University with City of Greater Geelong, Geelong Gallery and Geelong Regional Libraries. This event was part of the Melbourne Design Week 2019 regional program, an initiative of Creative Victoria in collaboration with the National Gallery of Victoria.

### John Wolseley and Mulkun Wirrpanda— Molluscs / Maypal and the warming of the seas 30 March to 2 June 2019

John Wolseley's 2016 gift to Geelong Gallery of his ten metre long, six panel panoramic watercolour *The pearl fisher's voyage from Ise Shima to Roebuck Bay* (1985–89) was the catalyst for an immersive installation in which Wolseley and senior Yolgnu artist and clan leader Mulkun Wirrpanda, extended their decade-long collaboration. Both artists share a profound sense of the beauty and fragility of the earth and its ecosystems, and in this project their works meditate especially on the mollusc as a powerful indicator of changing oceanic conditions and water systems.

Part of ART+CLIMATE=CHANGE 2019 23 April–19 May, a socially-engaged festival of exhibitions, theatre works, keynote lectures, events and artist talks considering climate change impacts and the challenges and opportunities arising from climate change.

### The Moon

15 June to 1 September 2019

20 July 2019 marked the 50th anniversary of the first Moon landing and the first steps taken on the lunar surface by Neil Armstrong and Buzz Aldrin. *The Moon* was programmed to coincide with this significant milestone, and brought together artistic responses to the celestial body that orbits the Earth.

For centuries artists from many cultures have been inspired by the Moon, the most prominent feature of our night sky. Just as the Moon itself can be viewed from multiple vantage points from the Earth, works in the exhibition were located throughout the galleries. Across five key exhibition themes, *The Moon* invited a new engagement with, and provided new perspectives on, this enigmatic celestial body that we all see and are influenced by.

### Permanent collection

Ongoing

Geelong Gallery is one of Australia's leading and oldest regional galleries with an extensive history of—and commitment to—collecting since its first acquisitions were made in 1900. Our selection of paintings, works on paper, decorative arts and sculpture from the collection charted developments in Australian art from the mid-19th century to the present, through works that encompass a variety of genres, themes and stylistic approaches including landscapes, still-life, portraits, social history, figuration and abstraction.



Sidney Nolan's Ned Kelly series  
installation view  
Geelong Gallery, 2019  
Photographer: Hails & Shine

## Learn & Access

92%

Increase in student and educator  
visitation compared to 2017/18

235%

Increase in student and educator  
participation in Learn programs  
compared to 2017/18

7,471

Students and educators visited the Gallery

4,444

Students and educators participated  
in Learn programs

1,534

*Who's who portrait prize*  
student portraits exhibited

1,483

Students and educators provided  
busing to participate in Learn programs

500

Students participated  
in *We see recognition—  
a children's art exhibition*

28

Youth Ambassadors

18

*Who's who portrait prize*  
artist-led workshops

17

*We see recognition*  
Kaleidoscope workshops

14

Youth Ambassador training sessions

14

Art + Memory tours

13

*Who's who portrait prize* exhibition  
locations throughout Geelong

11

*Archibald Prize*  
outreach visits  
(Who Are You)

11

Access + Reach +  
Engage outreach  
workshops

8

*We see recognition*  
outreach workshops

8

Online video  
resources  
(VCE Industry  
& Context)

4

Access + Reach  
+ Engage portrait  
workshops

4

*Who's who portrait*  
*prize* access—  
focused workshops

2

STEM—  
Interdisciplinary  
workshops

2

*We see recognition*  
access workshops

2

VCE Studio Art  
Forum sessions  
(Industry & Context  
Unit 4)

1

Conservation  
fundraising event

1

STEAM trail created  
for National  
Science Week

1

VCE Studio Art:  
Industry & Context:  
*The Moon* resource

1

VCE Studio Art:  
*The Moon*  
installation video

1

Pattern Play  
digital resource

1

*We see recognition*  
Koorie youth  
workshop

# Learn

The 2018/19 Learn program saw considerable growth in the Gallery's capacity to deliver meaningful programs for students across the region.

The Gallery education team continued to provide unique opportunities for students and educators to explore ideas relating to temporary exhibitions and the permanent collection, through guided tours, artist-led workshops, learning resources and a VCE Studio Art Forum, supporting learning areas across the Victorian Curriculum.

The Gallery continued its focus on early learning and youth programming while maintaining strong support of local regional schools by providing fully-subsidised student busing and complimentary tickets to key exhibitions for over 2,500 students and educators.

## Learn Space activation highlights

With the support of the Peggy and Leslie Cranbourne Foundation, the Gallery Learn Space was activated as both a public program and learning space throughout the year.

### The Studio: Alice Oehr

22 September to 18 November 2018

To celebrate the Art Gallery of New South Wales' *2018 Archibald Prize*, visitors created their own silhouette portraits inspired by the artwork of illustrator, Alice Oehr.

### Pattern Play

29 November 2018 to 24 February 2019

Pattern Play, a Geelong Gallery learning App, invited visitors to explore geometry to create striking optical patterns with colour, texture and photographs. Inspired by the complex geometric works created by Elizabeth Gower, one of Australia's most acclaimed contemporary artists.





Today our Prep/1 students thoroughly enjoyed using the Elizabeth Gower inspired app Pattern Play. We explored the use of colour and texture to create optical patterns. Thanks Geelong Gallery.

Pattern Play app: St Aloysius Primary School

#### The man behind the mask

2 March to 26 May 2019

The man behind the mask invited visitors to explore, respond and learn how Sidney Nolan's Ned Kelly series built a strong narrative with particular emphasis on examining the living and working conditions for people in 19th century colonial Australia, and their significance as one of the greatest sequences of Australian paintings in the 20th century.

#### Destination Moon

15 June to 1 September 2019

To celebrate the 50th anniversary of the first Moon landing and National Science Week 2019—the Learn Space was transformed into a mini theatre showing the NASA space program through visualisations created by NASA's Goddard Space Flight Centre.

Part of the National Science Week 2019 program supported by the Australian Government.



# Learn

## Highlight events and programs

### Who's who portrait prize

15 September to 18 November 2018

Geelong Gallery expanded its existing annual *Who's who portrait prize* to mark Jules Francois Archibald's connection to Geelong, to encourage and inspire young artists to celebrate local and regional identities, and their own personal histories and achievements, through portraiture. The program targeted low SES (Social Economic Status) students living in the Geelong region and surrounding regional areas to participate in the *Who's who portrait prize*, engage in workshops and intensify their experience of the 2018 Archibald Prize and Geelong Gallery's collection.

### Kaleidoscope—an applied learning experience across the curriculum We see recognition

19 February to 17 May 2019

Students explored the theme of reconciliation with a First Nation artist in workshops held at Geelong Gallery.

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

### 2018/19 Youth Ambassador program

September 2018 to May 2019

Geelong Gallery achieved a connection with, and empowerment of, young people through arts, training and wellbeing initiatives in our Youth Ambassador program. The Youth Ambassador program provided training, work experience, short-term casual employment, mentoring, public speaking experience and arts workshops at Geelong Gallery for 28 participants recruited through community-based youth organisations Northern Futures and Diversitat and secondary and tertiary institutions, Deakin University, Oxygen College and Northern Bay College. The program provided four face-to-face training workshops at the Gallery and casual employment for the majority of participants during the 2018 Archibald Prize and NGA's Sidney Nolan's Ned Kelly series.



### We see recognition—a children's art exhibition

25 May to 9 June 2018

Over 600 students from a wide range of schools and year levels explored the theme of reconciliation through workshops, both in the Gallery and outreach workshops in schools. The resulting works of art, displayed at Barwon Water, provided students with the opportunity to express creative responses to reconciliation, and promote respect for Aboriginal and Torres Strait Islander people. This program coincided with National Reconciliation Week.

### Sustainable strategies across the curriculum

24 and 25 June 2019

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 and Barwon Water.

I believe I learnt many skills while I did the [Youth Ambassador] program and gained insight on how a job actually feels and works. I also feel that I am more confident as a person now and have gained initiative to actually take action when something happens.

Youth Ambassador program participant, Noah



Left:  
2019 Youth Ambassador program volunteers:  
Mathew Bugg (Deakin University internship program), Nikolina Derda, Danielle Cooper, Katrina Munday, Noah Radonic, Natalie Clarke, James Mayondo and Shane Pont  
Geelong After Dark, 2019  
Photographer: Levi Ingram

Above:  
*We see recognition—  
a children's art exhibition*  
installation view  
Barwon Water, 2019  
Photographer: Cormac Hanrahan



# Access

## Access + Reach + Engagement

Access + Reach + Engagement outreach program promoted inclusive learning and arts engagement opportunities for diverse audiences affected by barriers of access. Geelong Gallery educators and volunteers delivered specialised activities for people living in community care, aged care facilities, nursing homes and hospitals providing access to Geelong Gallery's extensive collection of portraits and works included in the *2018 Archibald Prize*.

## Art + Memory

In 2018/19, Geelong Gallery continued its Art + Memory program providing 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 place value on participants' own personal connections and encourage community belonging.

## Art + Connect

In 2018/19, Art + Connect and Art + Connect: outreach programs were launched providing tailored Gallery experiences for people of all ages with a disability or special access needs. The Gallery facilitated monthly outreach visits to community organisations, aged care facilities, and nursing homes to facilitate group-based discussions looking at works of art from the Gallery's permanent collection.

## Who Are You

Geelong Gallery completed the 2017 and 2018 Who Are You program, engaging 4,194 people over the two-year program. This exceptional program provided an opportunity for Geelong Gallery to bridge the gap between advantage and disadvantage through the provision of arts-based learning programs to help lead and support whole-of-community strategies to reduce the levels of disadvantage in the G21 region.

Promoting cross-generational education, development and engagement projects that integrated three key programs based on learning through participation and inclusion, the programs specifically targeted disadvantaged students, disengaged youth and people with a disability.

Geelong Gallery acknowledges the support of Gandel Philanthropy.



Owen DiCandilo in  
*The Studio: Alice Oehr*  
Geelong Gallery  
Learn Space, 2018  
Photographer:  
Taryn DiCandilo

# Audience engagement

## Public program and event highlights

# 75%

Increase in public program participation compared to 2017/18

# 90%

Increase in public programs offered compared to 2017/18

A total of 16,523 visitors participated in 293 public programs during 2018/19 with the Gallery continuing to increase its engagement with visitors from diverse communities through increased audience engagement, learning initiatives and community-focused partnerships. Programs presented included in-conversations, floortalks, lectures and workshops with exhibiting artists, educators, curators, academics and Gallery staff.

## 66

Venue hire events with Gallery representative/speaker

## 20

School holiday programs

## 12

Gallery Tot programs

## 11

First Friday lectures

## 11

Creative conversations including Melbourne Design Week, Writing & Concepts and Archibald Prize artist panel events

## 7

Artist/Curator floortalks

## 4

Artist-led adult workshops

## 3

Major collaborative events: White Night Geelong, Melbourne Food & Wine Festival and Geelong After Dark

## 2

Geelong Contemporary events

## 2

Pop-up kids stations

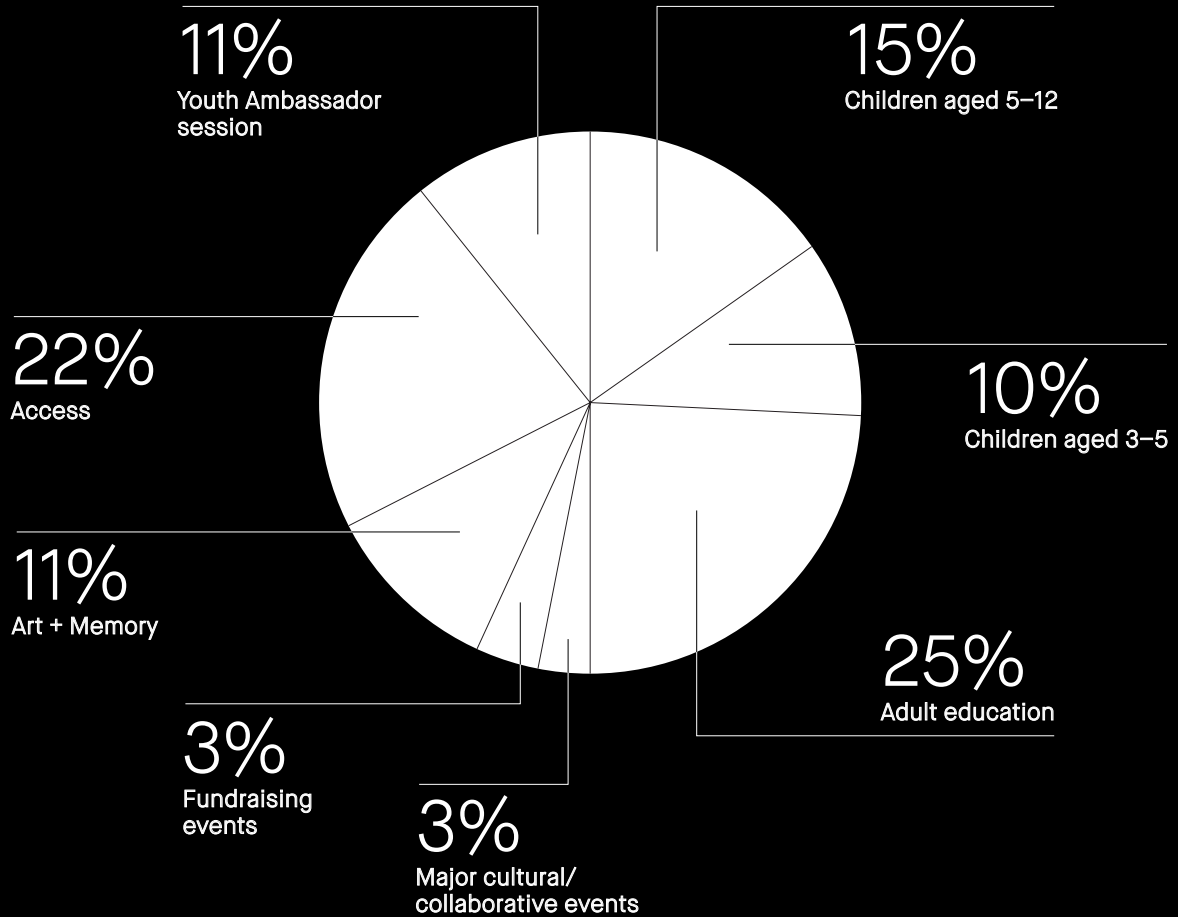
## 1

President's Fundraising Dinner

## 1

Summer sounds: Vox Angelica Geelong Chamber Choir and Geelong Symphony Orchestra

## Public programs offered—audience focus breakdown



**118,380**  
Website unique users  
with 25.5% growth\*

**5,557**  
Facebook friends  
with 20.8% growth\*

**824**  
Twitter followers with  
14.3% growth\*

**13,495**  
Instagram fans with  
100% growth\*

**19,679**  
e-news subscribers  
with 34.4% growth\*

**3,303**  
New e-news  
subscribers with  
81.8% growth\*

**130**  
e-newsletters sent  
with 54% open rate

**3**  
e-publications

**1**  
Printed publication

**3**  
Printed newsletters

**3**  
Printed invitations

**1**  
Youth Ambassador  
video

**2**  
Visitor surveys  
created for 2018  
Archibald Prize  
and *The Moon*

\*Growth references are a comparison between 2017/18 and 2018/19

## Audience engagement



Geelong Gallery received comprehensive media coverage with all major exhibitions attracting 26 national and 105 local media articles. A national audience was reached through stories in The Australian, The Age, Herald Sun, Sydney Morning Herald, ABC National Radio, ABC Radio Melbourne, 3RRR, Art Guide, Art Almanac, Vault Magazine and more. Local audiences were engaged through strong coverage in Geelong Advertiser, GT Magazine, Geelong Surf Coast Living, Forte Magazine, Geelong Independent and Surf Coast Times. Online media provided additional exposure with younger audiences targeted in Broadsheet, Concrete Playground, The Design Files, Timeout and The Urban List.

The life drawing event on Thursday night was absolutely wonderful, and I am sure every one of the participants felt the same way. Everyone was so enthusiastic chatting at the end. Just wonderful, the setting in the gallery was so beautiful and the model was great.

Janet Brown

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

5

2018 Geelong contemporary art prize

2

Who's who portrait prize

6

Fund something you can't see

248

Total

65

2018 Archibald Prize

6

There is no there—  
Gabriella Mangano  
and Silvana Mangano

1

Geelong acquisitive print awards

43

Sidney Nolan's Ned Kelly series

8

Bauhaus centenary—  
Ludwig Hirschfeld Mack

19

The Moon

17

Geelong Gallery redevelopment

43

General

16

Cuttings—  
Elizabeth Gower

5

John Wolseley and  
Mulkun Wirrpanda—  
Molluscs / Maypal  
and the warming of  
the seas



2018 Archibald Prize  
work by Yvette Coppersmith  
Geelong Gallery, 2018  
Photographer: Halls & Shine



# Support groups & Gallery Store



Above:  
Sarah Scott and Amy Lu,  
Co-chairs Geelong  
Contemporary Committee  
with Rone's *I've seen fire  
and I've seen rain*  
Photographer: Cormao Hanrahan



### Homage to the Friends

In March 2019, the Friends of Geelong Gallery committee, announced their decision to step down from their role as a key Gallery support group.

Geelong Gallery Board and staff wish to thank the Friends of Geelong Gallery for over 38 years of service, during which the committee have raised funds through the First Friday lecture series, Christmas luncheon and Christmas raffle.

Over the years, the Friends' fundraising has supported the acquisition of 53 works (including 40 works by artist, Eric Thake, purchased jointly with the Grasshoppers), conservation, publishing on the collection and exhibition presentation. Works acquired by the Friends citing their support, are routinely on display, some on a semi-permanent basis, which is a fine testament to their contribution.

We thank the committee for their dedicated service and the wonderful contribution made to the Gallery. In particular, recent committee members Rosemary May-McSween (President), Irene Cannon (Treasurer), Kath Baulch, Mary Christopher, Cheryl Gibbons, Sally McLaine, Nan Smiles and Ivy Taylor.

The First Friday lecture series continues to raise funds for the Gallery providing Inspiring Illustrated talks each month.

### Geelong Conservation

Following the significant collection support provided by the Friends of Geelong Gallery, Geelong Gallery is delighted to welcome new collection-focused support in the form of Geelong Conservation. Providing access to exclusive programs, people and places, Geelong Conservation events will raise funds towards the conservation of priority works in the Gallery's collection.

### Geelong Contemporary

Geelong Contemporary hosted its third annual Geelong Contemporary soireé, on Saturday 9 February 2019. The successful event raised over \$14,500 to assist with the acquisition of Geelong-born artist Rone's *I've seen fire and I've seen rain* 2016 and to kick-start the Gallery's *Fund something you can't see* campaign.

Geelong Contemporary raised additional funds through hosting *Talking art* with 2018 Archibald Prize winner Yvette Coppersmith in October 2018.

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

Left:  
Luke Adams, Prue Johnstone  
and Lisa Sullivan, Senior Curator  
Photographer: Cormac Hanrahan

Above:  
Mara McDonald, Paul Murphy,  
Libby Cousins and Chris Alexander  
Photographer: Cormac Hanrahan

## Support groups & Gallery Store

### Volunteers and guides

Geelong Gallery volunteers provided enormous support to the Gallery, dedicating over 5,812 hours to our daily operations in 2018/19. Our team grew to 95 volunteers who supported the Gallery in areas including invigilation, learn and public programs, guiding, visitor services, opening nights and events, and the delivery of two major ticketed exhibitions.

This year saw four new guides join the Guiding cohort, and the institution of our first emeritus guide, Liz Utting. The guides provided 160 enriching and personalised tours for 811 Gallery visitors, interpreting the Gallery's exhibitions and permanent collection and sharing a deeper understanding of our Gallery. In June 2019, our dedicated guides increased our offering of free tours for major exhibitions, from one weekly tour to three.

### Become a volunteer

Volunteer with Geelong Gallery today. Our volunteering program provides structured shifts for both weekday and weekend volunteer work allowing individuals the opportunity to work within the creative and social space of Geelong Gallery.

Visit [geelonggallery.org.au/support/volunteering](http://geelonggallery.org.au/support/volunteering)



Mathew Bugg, Deakin University Intern and Ally Deam, Visitor Services & Volunteer Manager  
Geelong Gallery, 2019  
Photographer: Hallis & Shine



## Fundraising

A number of fundraising events and campaigns were held throughout the year, as detailed in the President's and Director's reports: the President's Dinner, Geelong Contemporary soirée and *Fund something you can't see*. Geelong Gallery was also delighted to receive support from a number of donors throughout the year as part of their annual membership subscription, one-off donations or annual contributions.

Warm thanks are extended to:

Anonymous	Dianne and Neville Crane
Dimmick Charitable Trust	Russell Holmith
Dorothy and Will Bailey Charitable Trust	Veronica Holmith
Perpetual Trustees	Robert Purnell
Christine Bell	Cora Quick
Suzanne Davies	Keith Greenwood and Family
Alison Nash	David Eyres
Jessica Litsas Walker	Marita Fitzpatrick
JB Ryan Perpetual Trust	Valerie McDonald
John Agar	Robert and Valerie Tantau
Judyth Hansen	Alistair and Ellen Hope
Tim Rowley	Elizabeth Pollock
Catherine Gray	Kerry Marshall
Joy Bromley	Margaret Naismith
Jenny Zimmer	Joan Ham
Narelle Parker	Davina McIntosh
Jennifer Bourke	John Roszbach
David Salmon	
Wendy Cooke	

## Geelong Gallery Store

The Geelong Gallery Store retail focus remains art publications, creative ideas for children, textiles and accessories, homewares and bespoke jewellery sourced from local and Melbourne designers. The Gallery Store also leveraged the major exhibitions in 2018 and 2019 to enhance the retail offering.

An Elizabeth Gower inspired merchandise line including a catalogue, bookmarks, scarf and coaster series was produced with the support and input of the artist. The exclusive line was met with great enthusiasm with several lines selling out in a matter of months. Furthermore, the Gallery Store capitalised on the increased foot traffic associated with the *2018 Archibald Prize* by increasing stock levels and products of varying price points and appeals. The Gallery Store also merchandised and provided focused product lines in association with *Sidney Nolan's Ned Kelly series* and *The Moon* exhibitions.

The Gallery Shop is delighted to report an overall revenue increase year-on-year. All purchases support the ongoing operating costs of the Gallery.



Geelong Gallery Store  
Photographer: Hails & Shine

# Membership

## Membership highlights

824

Members

32

Life members

792

Financial members

Geelong Gallery wishes to extend gratitude to our members who have joined or renewed and partaken in the opportunity to become further involved in the life of the Gallery.

Geelong Gallery members significantly support our organisation by providing a catalyst for community connection, engagement and participation. Members’ financial contribution through subscription, extensively underpins the Gallery’s mission to contribute to the life and wellbeing of the city by operating the best regional gallery in Australia, delivering artistic and cultural advancement and extending economic benefit in conjunction with life-long and inclusive educational opportunities.

The above data reflects the current standing of the Gallery’s membership base for 2018/19. This data enables the Gallery to identify trends in different membership categories and to determine membership benefits for future retention.

Alongside the 824 financial members, the Gallery has 145 complimentary memberships in 2018/19, inclusive of volunteers, staff, sponsors and benefit partners, creating a full membership reach of 969.

## Membership breakdown

18%

New members

23%

Renewed lapsed members

57%

Renewed members

39%

Individual members

38%

Concession members

23%

Family members

18

Membership partners

The Gallery has worked in collaboration with eighteen Membership partners across the region to develop a bespoke program of exclusive benefits including: Boom Gallery; Caruggi; Cavalier Art Supplies; Eye Gallery; Flower Bowl; Geelong Chamber Music Society; Geelong Library and Heritage Centre; Geelong Performing Arts Centre; Geelong Picture Framers; James Street Bakery and Café; Leura Park Estate Cellar Door; Metropolis Gallery; National Wool Museum; Queenscliff Gallery & Workshop; The Pivotonian Cinema; Tulip Restaurant; Waterfront Restaurant at Novotel Geelong and new partner The Bookshop at Queenscliff.

Membership fees for 2018/19, for one and two year subscriptions, were as follows:

	1 Year	2 Years
Concession	\$50.00	\$85.00
Individual	\$95.00	\$170.00
Family	\$145.00	\$260.00

**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.

Walter GM Hitchcock	1909	Graeme G Harvey	1981
Tom Hawkes	1909	Dr and Mrs Bruce Munro	1982
Howard Hitchcock CMG OBE	1909	Mrs Ranauld McAllister	1982
William A Pacey	1909	Ellen Koshland	1985
Philip Russell	1909	Peter Spear	1985
Mrs EA Whyte	1909	Pam Gullifer AM	1985
Mrs James W Sayer	1915	Bruce Hyett	1986
George F Walter	1916	Michael Dowling AM	1987
AW Gray	1916	Philip Russell	1989
Louise Russell	1917	Jim Cousins AO	1996
Mrs William T Appleton	1918	Libby Cousins	1996
Mrs Alexander P McMillan	1918	Greg Bryant	2001
Cuthbert Traill	1918	Will Bailey AO	2005
Henry B Hodges	1919	John Rosenberg	2006
Marcus E Collins	1920	Neil Everist OAM	2006
Dr Frederick Moreton	1920	Jim Salmon	2007
H Byron Moore	1920	Michael Cahill	2009
W Max Bell	1920	Pauline Shirlow	2009
Edward G Gurr	1921	Katharine Baulch	2011
Henry P Douglass	1921	Gail Rooney	2012
James H McPhillimy OBE	1922	Barbara Abley AM	2012
Frank L Hooper	1922	John Nagle	2012
Lloyd Hooper	1922	Veronica Filmer	2013
Dr Thomas J M Kennedy	1923	Peter McMullin	2014
Robert Camm	1925	Alan Currie	2014
Hon. Horace F Richardson	1926	Gerard Mullaly	2016
Andrew E Anderson	1931	Geoffrey Edwards	2016
Robert D Elliott	1932	Diane Macleod	2017
Mrs Arthur W Marwood	1932	Barbara Kitson	2018
Lady Joan Lindsay	1933	Rosemary May-McSween	2018
Louisa J McPhillimy	1935		
Edward 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		
Ewen C Laird CBE	1981		

# Collection

# 43

New acquisitions

# 22

Inward loans

# 40

Outward loans

# 307

Works from the collection  
were exhibited

# 4

Works received  
conservation treatment



Russell Drysdale  
*Half-caste woman* 1960  
oil on canvas  
Geelong Gallery  
Gift of Mrs Rosemary  
Gough through the Australian  
Government's Cultural  
Gifts Program, 2019



Edward Fischer  
Frederick Woodhouse  
(designer)  
*The 1874 Geelong  
Gold Cup 1874*  
gold and hardwood  
Geelong Gallery  
Purchased through  
the Dorothy McAllister  
Bequest Fund with  
the assistance of the  
Geelong Racing Club,  
2018



## Collection

**ATKINS, Peter**

*Cabinet* 1992  
oil on canvas  
Gift of Simon Rosenthal through the Australian Government's Cultural Gifts Program, 2019

**BEYNON, Kate**

*Chinese Graffiti: Where are you from, where is your original home* 2000  
type C photographic digital print; edition 1/7  
Gift of Irene Sutton through the Australian Government's Cultural Gifts Program, 2018

**BEYNON, Kate**

*Li Ji: Where is your original home* 2000  
digital photographic print; edition 1/7  
Gift of Irene Sutton through the Australian Government's Cultural Gifts Program, 2018

**BOYD, Arthur**

*Study for triptych: Waiting at Styx* 1988  
oil on canvas; triptych  
Gift of an anonymous donor via Sotheby's Australia through the Australian Government's Cultural Gifts Program, 2019

**CANN, Churchill**

*Smoke Creek* 1994  
earth pigments and natural binder on canvas  
Gift of Jim Cousins AO and Libby Cousins through the Australian Government's Cultural Gifts Program, 2018

**CARLTON, Paddy**

*Anthill and death adder* 1994  
earth pigments and natural binder on canvas  
Gift of Jim Cousins AO and Libby Cousins through the Australian Government's Cultural Gifts Program, 2018

**COLQUHOUN, Brett**

*Spring* 2018  
synthetic polymer paint on canvas; triptych  
Purchased through the John Norman Mann Bequest Fund and with funds generously provided by the Robert Salzer Foundation Acquisition Fund, 2018

**CUPPAIDGE, Virginia**

*Mist arena* 1975  
synthetic polymer paint on canvas  
Gift of the artist through the Australian Government's Cultural Gifts Program, 2018

**DAVIS, John**

*Koan 64* 1994  
twigs, calico, bituminous paint, cotton thread  
Gift of anonymous donors through the Australian Government's Cultural Gifts Program, 2018

**DAWSON, Janet**

*Portrait of Jack Charles* 1974  
oil on canvas  
Gift of the artist, 2018

**DAWSON, Janet**

*Study for 'Foxy night'* 1978  
pencil  
Gift of the artist, 2019

**DE MEDICI, eX**

*American sex / Funky beat sex machine* 2008–09  
pen and ink and mica  
Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2019

**DERMER, John**

*Pot* 2018  
porcelain with terra sigillata  
Purchased with funds generously provided by Barbara van Ernst, 2019

**DERMER, John**

*Vase* 2018  
glazed porcelain  
Purchased with funds generously provided by Barbara van Ernst, 2019

**DRUMMOND & CO, William**

*Horseshoe bracelet* 1886  
gold, seed pearls, gold-lined leather, wood, velvet, silk and brass  
Gift of Barbara Potter AM, 2018

**DRYSDALE, Russell**

*Half-caste woman* 1960  
oil on canvas  
Gift of Rosemary Gough through the Australian Government's Cultural Gifts Program, 2019

**FISCHER, Edward**

*The 1874 Geelong gold cup* 1874  
gold and ebonised wood  
Purchased through the Dorothy McAllister Bequest Fund with the assistance of the Geelong Racing Club, 2018

**FISCHER, Edward**

*The Everist cup* 1871  
silver and ebonised wood  
Dorothy McAllister Bequest Fund, 2018

**GERTSAKIS, Elizabeth**

*Melancholy suicide in Geelong Cemetery—verdict of a 'Christian' jury* 2007  
digital pigment on canvas  
Purchased with funds generously provided by the Friends of the Geelong Gallery, 2018

**GERTSAKIS, Elizabeth**

*Saved by death—a convict escapes in a coffin* 2007  
digital pigment on canvas  
Gift of the artist, 2018

**GOWER, Elizabeth**

*Urban artefacts (sport shoes)* 2004–05  
paper collage on drafting paper  
Margery Rix Bequest Fund, 2019

Elizabeth Gower  
*Urban artefacts*  
(sport shoes) 2004–05  
paper collage on drafting paper  
Geelong Gallery  
Margery Rix Bequest Fund, 2019



## Collection

**GRIGGS, David***Zombie kiss* 2009

synthetic polymer paint on canvas

Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2019

**HARRIS, Brent***Drift* 1998

etchings and aquatints; edition 13/20

Gift of Michael Galimany through the Australian Government's Cultural Gifts Program, 2018

**JANDANY, Hector***Garnkeny (Moon man)* 1993

earth pigments and natural binder on canvas

Gift of Jim Cousins AO and Libby Cousins through the Australian Government's Cultural Gifts Program, 2018

**KAISER, Peter***Fungus* 1958

oil on canvas

Gift of Charles Nodrum, 2018

**MCKENZIE, Queenie***Untitled* 1994

earth pigments and natural binder on canvas

Gift of Jim Cousins AO and Libby Cousins through the Australian Government's Cultural Gifts Program, 2018

Adam Pyett  
*Afternoon light in the  
 You Yangs* 2017–18  
 oil on canvas  
 Geelong Gallery  
 John Norman Mann  
 Bequest Fund, 2018  
 Photographer: Andrew Curtis

**MOORE, David***Building clouds* 2015

oil on canvas

Gift of Jane Curtis, 2018

**NOBLE, Anne***Antarctica—Polaria Centre, Tromsø, Norway* 2003

inkjet print

Gift of Christine Bell through the Australian Government's Cultural Gifts Program, 2019

**PAPAPETROU, Polixeni***Lucy Eramo bringing carnations for**Elvis on the anniversary of his birthday**Elvis Memorial Melbourne* 1990

archival inkjet print

Gift of Christine Bell through the Australian Government's Cultural Gifts Program, 2019

**PIGGOTT, Rosslynd***Sketch for elongation* 1989

oil on canvas

Gift of Irene Sutton through the Australian Government's Cultural Gifts Program, 2018

**PIGGOTT, Rosslynd***Sketch for niche of elongation* 1989

oil on canvas

Gift of Irene Sutton through the Australian Government's Cultural Gifts Program, 2018

**PYETT, Adam***Afternoon light in the You Yangs* 2017–18

oil on canvas

John Norman Mann Bequest Fund, 2018



**RONE**

*I've seen fire and I've seen rain* 2016

archival pigment print

Purchased with funds generously provided by  
Geelong Contemporary, 2019

**SALEH, Cricket**

*This too shall pass* 2018

digital print

John Norman Mann Bequest Fund, 2019

**SCHMEISSER, Jörg**

*Looking back* 1984

etching; edition 27/40

Gift of Christopher James and Laurence O'Keefe,  
2018

**SLEE, Simone**

*Rocks happy to help: hold up, hold down* 2017

UHD single-channel video; edition 2/3

John Norman Mann Bequest Fund, 2018

**SMART, Sally**

*Tree house (for a sentimental seamstress)* 1990

oil on canvas

Gift of an anonymous donor via Sotheby's Australia  
through the Australian Government's Cultural Gifts  
Program, 2019

Arthur Boyd  
*Study for triptych: Waiting at Styx* 1988  
oil on canvas; triptych  
Geelong Gallery  
Gift of an anonymous donor in  
memory of his mother (Freda Johns),  
grandmother (Kamilla Koppel) and aunt  
(Stella Golden), 2019  
Reproduced with the permission of  
Bundanon Trust  
Photographer: Andrew Curtis

**STONES, Margaret**

*Lilium lancifolium (Tiger lily)* 1970s

watercolour

Gift of Dr Suzanne L Duigan and Dr Gwynne E Duigan,  
2019

**TEMIN, Kathy**

*Budget home* 1996

synthetic polymer paint and enamel paint on wood  
Gift of the artist through the Australian Government's  
Cultural Gifts Program, 2018

**TEMIN, Kathy**

*Luxury home* 1996

synthetic polymer paint and enamel paint on wood  
Gift of the artist through the Australian Government's  
Cultural Gifts Program, 2018

**TEMIN, Kathy**

*Shared home* 1996

synthetic polymer paint and enamel paint on wood,  
synthetic fur with synthetic fibre filling  
Gift of the artist through the Australian Government's  
Cultural Gifts Program, 2018

**WIRRPANDA, Mulkun**

*Gipipi* 2018

natural earth pigments on stringybark  
John Norman Mann Bequest Fund, 2019

**WIRRPANDA, Mulkun**

*Gipipi/Warrapal/Yananu* 2018

natural earth pigments on stringybark  
John Norman Mann Bequest Fund, 2019

# Financial report

## Board's Report

Your Board members submit the financial report of the Geelong Art Gallery Incorporated for the financial year ended 30 June 2019.

### Board members

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

Terry Wills Cooke OAM  
Gerard Mullaly  
Barry Fagg  
Kathy Timmins  
Eliza Holt

David Howley  
Julia Roache (resigned April 2019)  
Olivia Tipler  
Cr Jim Mason  
Barbara Inglis

### Principal Activities

The principal activities of the association during the financial year involved the operation of a public art gallery encompassing exhibitions, permanent collections 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 surplus of \$2,036,648.

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

### President—

Terry Wills Cooke OAM

### Hon. Treasurer—

Barry Fagg




Dated this 16th day of September, 2019



## Statement of comprehensive income

For the year ended 30 June 2019

	2019 \$	2018 \$
<b>Income</b>		
Grant Income	1,499,202	1,560,309
General Income	314,291	269,237
Surplus-Ticketed Exhibitions	473,160	403,999
Bequest-John Norman Mann	285,681	-
Sponsorship & Prize Income	115,797	143,117
Foyer Redevelopment	-	198,292
Fundraising	88,770	20,121
Interest Income	32,308	39,416
	<u>2,809,209</u>	<u>2,634,491</u>
Shop Revenue	241,426	226,330
Shop Cost of Sales	(133,474)	(129,456)
Shop Gross profit	<u>107,952</u>	<u>96,874</u>
Total Revenue Before Donated Works of Art	2,917,161	2,731,365
Cultural Gift Program & Other Artwork Gifts (non-cash)	1,487,237	113,328
Total Revenue	<u>4,404,398</u>	<u>2,844,693</u>
<b>Expenditure</b>		
Administration	1,748,523	1,858,926
Finance	5,411	6,945
Fundraising	53,030	3,215
Marketing	111,185	140,873
Depreciation and Amortisation	154,411	154,032
Other Expenditure	<u>295,190</u>	<u>221,539</u>
Total Expenditure	<u>2,367,750</u>	<u>2,385,530</u>
<b>Net Result before income tax expense</b>	<b>2,036,648</b>	<b>459,163</b>
Income tax expense	1 (a) -	-
<b>Result after income tax expense for the year attributable to the members of the entity</b>	<b>2,036,648</b>	<b>459,163</b>
<b>Other Comprehensive income for the year</b>		
<b>Items that will not be reclassified to net result:</b>		
Revaluation of Art Collection	1 (e) (78,455)	(223,157)
Interest allocated directly to bequest fund	7 11,082	9,100
<b>Total other Comprehensive income for the year</b>	<u>(67,373)</u>	<u>(214,057)</u>
<b>Total Comprehensive income for the year</b>	<u>1,969,275</u>	<u>245,106</u>

The accompanying notes form part of these financial statements.

# Financial report

## Statement of financial position

For the year ended 30 June 2019

	Note	2019 \$	2018 \$
<b>Assets</b>			
<b>Current assets</b>			
Cash and cash equivalents	2	2,265,417	2,118,805
Inventories		63,378	53,238
Receivables		166,276	28,900
GST Refundable		-	20,600
Other Assets		49,131	56,705
<b>Total current assets</b>		<b>2,544,202</b>	<b>2,278,248</b>
<b>Non current assets</b>			
Art Collection	1 (e)	36,156,165	34,316,163
Property, plant and equipment	3	2,701,437	2,700,457
<b>Total non-current assets</b>		<b>38,857,602</b>	<b>37,016,620</b>
<b>Total assets</b>		<b>41,401,804</b>	<b>39,294,868</b>
<b>Liabilities</b>			
<b>Current liabilities</b>			
Trade and other Payables	4	138,960	182,787
Provisions	5	241,247	254,559
Prepaid Income	6	405,102	210,302
<b>Total current liabilities</b>		<b>785,309</b>	<b>647,648</b>
<b>Non current liabilities</b>			
Provisions	5	59,733	59,733
<b>Total non current liabilities</b>		<b>59,733</b>	<b>59,733</b>
<b>Total liabilities</b>		<b>845,042</b>	<b>707,381</b>
<b>Net assets</b>		<b>40,556,762</b>	<b>38,587,487</b>
<b>Members' funds</b>			
Accumulated Surpluses		6,023,893	4,260,202
Asset Revaluation Reserve	1 (e)	29,333,712	29,412,167
General Reserves	7	5,199,157	4,915,118
<b>Total members' funds</b>		<b>40,556,762</b>	<b>38,587,487</b>

The accompanying notes form part of these financial statements.

## Statement of changes in equity

For the year ended 30 June 2019

	General Reserves \$	Asset Revaluation Reserve \$	Accumulated Surpluses \$	Total \$
<b>Balance at 30 June 2017</b>	4,535,578	29,635,324	4,171,479	38,342,381
Result attributable to the members of the entity	-	-	459,163	459,163
Other Comprehensive Income for the year	9,100	(223,157)	-	(214,057)
Transfers to Reserves	370,440	-	(370,440)	-
<b>Balance at 30 June 2018</b>	4,915,118	29,412,167	4,260,202	38,587,487
Result attributable to the members of the entity	-	-	2,036,648	2,036,648
Other Comprehensive Income for the year	11,082	(78,455)	-	(67,373)
Transfers to Reserves	272,957	-	(272,957)	-
<b>Balance at 30 June 2019</b>	5,199,157	29,333,712	6,023,893	40,556,762

The accompanying notes form part of these financial statements.

## Cash Flow Statement

For the period ended 30 June 2019

	Note	2019 \$	2018 \$
<b>Cash flows from operating activities</b>			
Receipts from revenue		2,942,277	2,772,092
Payments to suppliers and employees		(2,252,444)	(2,248,868)
Interest received		32,308	39,416
Net cash provided by operating activities	9	722,141	562,640
<b>Cash flows from investing activities</b>			
Purchase of plant and equipment		(155,391)	(254,939)
Purchase of art		(431,220)	(232,456)
Net cash inflow/(outflow) from investing activities		(586,611)	(487,395)
<b>Cash flows from financing activities</b>			
Interest attributable to bequest funds		11,082	9,100
Net cash inflow/(outflow) from financing activities		11,082	9,100
Net increase/(decrease) in cash held		146,612	84,345
Cash at beginning of financial year		2,118,805	2,034,460
Cash at end of financial year		2,265,417	2,118,805

The accompanying notes form part of these financial statements.

## Notes to the financial statements

For the year ended 30 June 2019

### 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, as well as in accordance with the requirements of section 60.40 of the Australian Charities and Not-for-profits Commission Regulation 2013 (ACNC Regulation). 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 the 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.

#### (e) Art Collection

The art collection has been recognised at valuation as at 30 June 2017 with subsequent additions brought to account at cost.

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 was 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 obtains 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 based on the service period over which the membership is paid.

Interest revenue is recognised on an accruals basis.

All revenue is stated net of the amount of goods and services tax (GST).

	2019 \$	2018 \$
<b>Note 2</b>		
<b>Cash and Cash Equivalents</b>		
<b>Cash at bank</b>		
Westpac operating	236,522	327,477
Westpac notice saver	1,434,274	858,280
	<u>1,670,796</u>	<u>1,185,757</u>
<b>Term deposits</b>		
Bequest fund—Sybil Craig	111,735	110,147
Bequest fund—McAllister	481,786	822,301
	<u>593,521</u>	<u>932,448</u>
Cash on hand	1,100	600
	<u>2,265,417</u>	<u>2,118,805</u>

<b>Note 3</b>		
<b>Property, Plant and Equipment</b>		
Federation Building Improvements	2,069,635	2,069,635
Building Improvements at Cost	1,316,907	1,316,907
Less accumulated depreciation	(1,155,269)	(1,087,539)
	<u>2,231,273</u>	<u>2,299,003</u>
Equipment at Cost	1,208,539	1,053,148
Less accumulated depreciation	(782,141)	(718,717)
	<u>426,398</u>	<u>334,431</u>
Office Equipment at Cost	273,485	273,485
Less accumulated depreciation	(230,125)	(206,976)
	<u>43,360</u>	<u>66,509</u>
Furniture, Fittings & Equipment	27,214	27,214
Less accumulated depreciation	(27,214)	(27,214)
	<u>-</u>	<u>-</u>
Leasehold Improvements at Cost	1,084	1,084
Less accumulated depreciation	(678)	(570)
	<u>406</u>	<u>514</u>
Total Property, Plant & Equipment	<u>2,701,437</u>	<u>2,700,457</u>

<b>Note 4</b>		
<b>Trade and other payables</b>		
Trade Payables	79,920	115,505
Westpac Corporate Card	11,781	5,508
Payroll Liabilities	29,441	32,570
Sundry Payables & Accrued Expenses	17,818	29,204
	<u>138,960</u>	<u>182,787</u>

<b>Note 5</b>		
<b>Provisions</b>		
Provision for Annual Leave	136,340	149,047
Provision for Long Service Leave	164,640	165,245
	<u>300,980</u>	<u>314,292</u>



## Financial report

	2019 \$	2018 \$
<b>Note 6</b>		
<b>Prepaid Income</b>		
Archibald Prize	-	62,791
Memberships	45,581	13,345
Other	359,521	134,166
	<u>405,102</u>	<u>210,302</u>

<b>Note 7</b>		
<b>Accumulated Reserves</b>		
Bequest Funds—McAllister and Sybil Craig (a)	598,521	932,448
Building Fund	1,518,288	1,518,288
Federation Grant	2,078,205	2,078,205

<b>Other Funds</b>		
McAllister and Sybil Craig Acquisitions (a)	64,500	81,655
Other Funds	265,756	-
Acquisitions Fund (b)	253,805	113,688
Conservation Fund (b)	420,082	190,834
	<u>5,199,157</u>	<u>4,915,118</u>

<b>Movement in Reserves</b>					
	Bequest Fund	Building Fund	Federation Grant	Other Funds	Total
Opening Balance	932,448	1,518,288	2,078,205	386,177	4,915,118
Interest Capitalised (a)	11,082	-	-	-	11,082
Transfer from Retained					
Earnings	345,009	-	-	617,966	272,957
Closing Balance	<u>598,521</u>	<u>1,518,288</u>	<u>2,078,205</u>	<u>1,004,143</u>	<u>5,199,157</u>

- (a) Under the conditions of the bequest 50 percent of income attached to the bequest is to be capitalised with the balance to be available to fund acquisitions.
- (b) Relates to amounts set aside by the Board to fund future acquisitions and conservation.

#### **Note 8** Events after the balance sheet date

Since 30 June 2019, there are no matters or circumstances that have arisen which require adjustments to or disclosure in the financial statements.

<b>Note 9</b>		
<b>Reconciliation of Net cash provided by operating activities to operating surplus</b>		
Operating surplus/(deficit)	2,036,648	459,163

<b>Non-cash items</b>		
Depreciation	154,411	154,032
Cultural Gifts and Other Artworks received	(1,487,237)	(113,328)

<b>Movement in assets and liabilities</b>		
Increase/(decrease) in payables and prepaid Income	150,973	1,206
Increase/(decrease) in provisions	(13,312)	47,816
(Increase)/decrease in receivables and prepayments	(109,202)	17,375
(Increase)/decrease in inventories	(10,140)	(3,624)
<b>Net Cash provided by operating activities</b>	<u>722,141</u>	<u>562,640</u>

## 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 42 to 49:

1. Presents a true and fair view of the financial position of Geelong Art Gallery Inc. as at 30 June 2019 and its performance for the year ended on that date.
2. The financial statements and notes comply with the requirements of the Australian Charities and Not-for profits Act 2012
3. 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 made pursuant with subsection 60.15 (2) of the Australian Charities and Not-for-profits Commission Regulations 2013. and is signed for and on behalf of the Board by:

**President—**  
Terry Wills Cooke OAM



**Hon. Treasurer—**  
Barry Fagg



Dated this 16th day of September, 2019

# Financial report

## 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 2019, 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 2018 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.

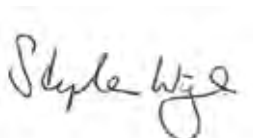
An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. 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.

Director—  
Stephen Wight



Dated this 17th day of September, 2019

Davidsons Assurance Services Pty Ltd  
101 West Fyans Street  
Newtown Vic 3220



*The Moon*  
work by Katie Paterson  
Geelong Gallery, 2019  
Photographer: Andrew Curtis

# Support

## Partnerships

Geelong Gallery partners generously commit to support our mission through investing in the development and realisation of a wide-ranging program of exhibitions, through support of health and well-being programs, marketing initiatives or through the funding of the implementation of educative workshops and programs.

Geelong Gallery is grateful for the energy, innovation and expertise of our partners. All partnerships are unique and designed to deliver mutually beneficial outcomes which are clearly defined and measurable.

A partnership with Geelong Gallery, whether it is across one or multiple years, exemplifies our ongoing commitment to supporting the wider arts community and grants the opportunity for corporate organisations and individuals to give back through various streams of engagement.

## Corporate Partners

### Government partners



### Annual program sponsors



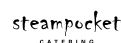
Geelong  
Gallery  
Foundation



HARWOOD  
ANDREWS



Significa



### Learn program partners



Education  
and Training

Peggy and Leslie  
Cranbourne  
Foundation



### Art + Memory program partner



### Art + Connect program partner



### First Friday program partner



### Youth Ambassador program partner



## Exhibition Partners

### Beginnings—Indigenous art from the collection



### 2018 Geelong contemporary art prize

Mercedes-Benz Geelong



Dimmick  
Charitable  
Trust

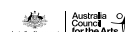
### My Geelong—our Gallery



### Cuttings—Elizabeth Gower

CREATIVE VICTORIA

Stuart Leslie  
Foundation



In the development of new work, Elizabeth Gower has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

### 2018 Archibald Prize

The 2018 Archibald Prize is an Art Gallery of New South Wales touring exhibition and is supported by Presenting Partner ANZ



An Art Gallery of New South Wales  
touring exhibition



### Geelong presenting partners



### Gold partners



### Silver partners



### Local media partner





## Who Are You program partners



## There is no there— Gabiella Mangano and Silvana Mangano



## Bauhaus centenary— Ludwig Hirschfeld Mack

The William Angliss (Victoria)  
Charitable Fund

The exhibition was programmed to mark the Bauhaus centenary and in recognition of Geelong's recent designation as a UNESCO City of Design. This event was part of the Melbourne Design Week 2019 regional program, an initiative of Creative Victoria in collaboration with the National Gallery of Victoria.

## Sidney Nolan's Ned Kelly series



*Sidney Nolan's Ned Kelly series* is a National Gallery of Australia exhibition. This project has been assisted by the Australian Government through the Visions of Australia and the National Collecting Institutions Touring and Outreach programs.

## Geelong presenting partners



## Major partners

Mercedes-Benz Geelong



Dimmick  
Charitable  
Trust

Geelong Gallery  
Foundation



## Education program supporters



## Vital signs—smart city living city

Presented by Deakin University with City of Greater Geelong, Geelong Gallery and Geelong Regional Libraries. This event was part of the Melbourne Design Week 2019 regional program, an initiative of Creative Victoria in collaboration with the National Gallery of Victoria.

## John Wolseley and Mulkun Wirrpanda— Molluscs / Maypal and the warming of the seas



Part of ART+CLIMATE=CHANGE 2019 23 April–19 May, a socially-engaged festival of exhibitions, theatre works, keynote lectures, events and artist talks considering climate change impacts and the challenges and opportunities arising from climate change.

## The Moon

### Presenting partner



### Exhibition partners



McGrath



Indemnification for this  
exhibition is provided  
by Creative Victoria

### Learn partner



An Inspiring Australia initiative supported by the Australian Government as part of National Science Week

## Let's talk recognition—a children's art exhibition



Education  
and Training



# Support

## Your support makes a difference

Geelong Gallery is committed to the custodianship and development of our nationally significant collection to ensure visitors are able to discover, explore and be inspired, both today and in the future. Each and every donation through Geelong Gallery helps to strengthen and develop the long-term future of the Gallery.

## Make a bequest

A bequest through the Geelong Gallery is a living gift that will help develop and preserve the Gallery's collection for the benefit and enjoyment of future generations. Contact Director & CEO, Jason Smith to discuss your bequest, or ask our staff for a detailed prospectus.

Visit [geelonggallery.org.au/support/bequests](http://geelonggallery.org.au/support/bequests)

## Donate

Geelong Gallery's renowned collection belongs to the people of Geelong. We are committed to the custodianship and development of this nationally significant collection to ensure visitors are inspired by these works of art now and into the future. Support the Gallery—donate now.

Visit [geelonggallery.org.au/support](http://geelonggallery.org.au/support)



Covers:  
Louise Weaver  
*Moon Shadow (black hare)* 2001–19  
hand-crocheted Lurex, limited edition  
Japanese bamboo tape and plastic thread over  
high density foam, synthetic polymer emulsion,  
cotton rag paper, wire, various secret hidden talismans  
Courtesy of the artist and Darren Knight Gallery, Sydney  
Photographer: Mark Ashkanasy

2018 Geelong contemporary art prize  
work by Andrew Taylor and Sally Ross  
Geelong Gallery, 2018  
Photographer: Andrew Curtis



