

2019– 2020



Geelong Gallery Annual Report

ge

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*.

Geelong Gallery's purpose is to provide an experience of art that will enrich people's lives.

Our strategic pillars
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.



Jacky Redgate—*HOLD ON*
Installation view, Geelong Gallery, 2020
Photographer: Andrew Curtis

Covers:
Collection leads: Kate Beynon—*kindred spirits*
Installation view,
Geelong Gallery, 2020
Photographer: Andrew Curtis

Geelong Gallery acknowledges the Traditional Owners of our land, the Wadawurrung people of the Kulin Nation. We pay our respects to their Elders, past, present and emerging.

Government partners



The year at a glance

46,836

2019-20 visitation

71%

Decrease in visitation*

14

Exhibitions presented

2

Student exhibitions

\$2.5

Operating budget (million)

68%

Decrease in public program participation*

236

Public programs offered

174

Guided tours offered

893

Guided tour attendance

5,221

Student and educator visitation

30%

Decrease in student and educator visitation*

2,674

Student and educator participation in Learn programs

536

Individuals attending with community groups

18

Access-focused programs

13.4

Gallery staff (EFT)

90

Gallery volunteers (not including Board members and support groups)

17

Gallery Guides

149

Number of financial donors

2,272

Hours donated by volunteers

601

Gallery members

* Data includes a 3-month closure of the Gallery due to the COVID-19 pandemic from 18 March to 22 June 2020 and compares to the 2018-19 year which included Geelong Gallery's hosting of the 2018 Archibald Prize

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 2019–20 financial year. This report marks my first as President, and I am honoured to have been elected to this important role as the Gallery enters what promises to be an exciting evolutionary phase. I wish to acknowledge the exceptional commitment and contribution of my predecessor Terry Wills Cooke OAM. Terry’s command of corporate governance, business management and public service has strengthened the Gallery and cemented its position as a leading cultural organisation in our region and the arts industry generally. On behalf of my fellow Board members I thank Terry for his six years as our hard-working President.

As the Director & CEO notes in his report, the challenges and impacts of the COVID-19 pandemic have altered our operations on many levels. I share his view that it would paint only part of the picture if we let the pandemic overshadow the Gallery’s considerable achievements during the year in review. There was much to be proud of before the pandemic and our response to the restrictions thereafter showed the versatility and dedication of all our staff.

What I can report is that the Gallery is a hard-working and forward-looking organisation that is ever-more relevant to its immediate and wider regional community. Despite the impacts of the Gallery’s temporary closure, and the loss of income from ticketed exhibitions and other commercial operations streams, the Gallery’s current position is very strong due to sound governance, solid financial management, and an impressive Strategic Plan implemented by a remarkably dedicated professional team led by Jason Smith. The Board is grateful to the entire Gallery staff for its swift and focused realisation of the comprehensive financial

and operational planning required to deal with the impact of the COVID-19 pandemic. In this they have been guided and assisted by a highly skilled Board, and I thank each and every Board member for their generous commitment of time and expertise.

There has been significant change to the composition of the Board in the past year. In addition to the retirement of Terry Wills Cooke as President, the Board farewelled Kathy Timmins who provided expert advice in the areas of infrastructure, governance and government relations; and David Howley who contributed to our Finance Committee. I thank them warmly for their service. Due to rotating portfolio responsibilities at Council, the City of Greater Geelong representative Cr Jim Mason AM was replaced by Cr Trent Sullivan. I thank Cr Mason for the wise counsel he brought to our consideration of various cultural heritage management issues, and for his commitment to inclusion. I thank Cr Sullivan for his strong advocacy of the Gallery and look forward to our continued work together.

The Board has been enriched through the recruitment of Rebecca Grapsas, Barbara Inglis, Andrew Lawson and Tim Noonan—four new members who bring wide-ranging expertise to the Gallery. I thank them for their ready and immediate immersion in the governance of the organisation, and for their sound advice, and indeed many hours of work, in the past challenging months.

In July 2019 the Gallery Board and Senior Management team undertook its annual review of our robust Strategic Plan. Its four pillars—Artistic and Cultural Advancement; Economic Benefit; Learning for Everyone; and Gallery Expansion—encapsulate all areas of Geelong Gallery’s business and its commitment to community. Importantly we focused on the replacement of our previous vision and mission statements with a statement of purpose that pithily encompasses the Gallery’s aspirations as a leading cultural and learning institution:

Geelong Gallery’s purpose is to provide an experience of art that will enrich people’s lives.

The most significant factor currently underpinning our purpose is our ambition to expand the Gallery into the Town Hall, and to contribute to the realisation of the *Cultural Precinct Masterplan*. Updating on what we reported to you last year, I am pleased to advise that your Board and Gallery management team have continued their proactive engagement with Council, and we have been able to further envisage what an expanded Gallery might offer our community. Also, we have been able to clearly articulate that we share Council’s vision that the future of the Town Hall should honour and retain aspects of its civic, ceremonial and social function, and that the maintenance of that heritage aligns absolutely with the Gallery’s future vision. We are grateful that Council has made an allocation in its 2020–21 budget to assist with the delivery of a refreshed Business Case for the Gallery’s expansion. The Gallery has also closely studied the recently released Town Hall *Conservation Management Plan* and submitted its response to Council. We look forward to our ongoing dialogue with Council and to progressing this most important redevelopment of the Gallery. 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.

We appreciate the highly productive working relationship between the Gallery and Martin Paten, Manager, Arts & Culture at the City of Greater Geelong and his hard-working team.

The Gallery benefits from an annual Regional Partnerships Program grant from the Victorian Government through the agency of Creative Victoria, and in this past year we have received vital additional support to digitise just over 3,000 works in the collection as part of Creative Victoria’s visionary program, the Regional Digitisation Roadshow. As ever, 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 sincerely for their essential and enabling contributions. 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 outstanding.

It is a testament to the Gallery’s curatorial expertise that 13 of the 14 exhibitions presented throughout the year and detailed in this report were curated in-house. It was especially disappointing to have to close our major ticketed exhibition for the year after only a week of public display. Geelong was the first venue in Australia for the nationally touring exhibition *The Look* from the National Portrait Gallery in Canberra. We look forward to future opportunities for collaboration. The Gallery’s recent and future programming has been designed to optimise its leadership position in the presentation and promotion of the visual arts in this region. The City’s designation as a UNESCO City of Design broadens the contexts in which we work, and the major new partnerships and affiliations we can develop to realise our ambitions.

The ongoing development of the collection, detailed further in this report, has in the past year been supported by excellent advances in our collection management. The Gallery completed a comprehensive collection storage upgrade and turned its attention to a long-overdue upgrade to the Gallery lighting system. We are grateful to the many donors this year to our *Turn the lights back on* campaign that exceeded its target and now enables the installation of state-of-the-art lighting across two major gallery spaces, further ensuring our custodianship of the collection meets 21st century museum standards.

The Board and Management devoted considerable time to the revision, updating and final endorsement of a number of key policies this past year, including, among others, a comprehensive Child Safe Policy and Child Safe Code of Conduct; Mental Health First Aid Officer Workplace Policy; Occupational Health and Safety Policy; Acquisitions and Deaccessions Policies; and a Corporate Social Responsibility Policy. I thank the Board and Management for their close attention to a suite of documents that underpin the governance of our organisation.

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 2019 the Board was delighted to recognise Wendy Dimmick and Joan Mann.

Wendy Dimmick, together with her late husband Ted, has been a long-term supporter and member of the Gallery. The Dimmick Charitable Trust provides the Gallery with funds to award its biennial *Geelong contemporary art prize*, in addition to further support of our exhibitions program, and we are deeply grateful.

Joan Mann is a long-time Gallery Guide, and joined our volunteer team in 2006. Joan is a former President of the Guides, is an important mentor to new Guides, and has been integral to our school holiday and our Art + Memory programs.

More than ever, in this Annual Report I want to record the Board’s heartfelt thanks to all our staff for their dedication and resilience. I want to pay particular tribute to Jason Smith, Director & CEO, for his fine leadership. Jason’s Senior Management team of Penny Whitehead, Deputy Director, and Lisa Sullivan, Senior Curator, have both played a vital role in how the Gallery has performed throughout the year and particularly in the last six months.

As I write this report in the middle of the pandemic, what has been revealed during these times is the vital importance of the arts to community wellbeing. The response of Geelong Gallery gives me optimism for an exciting future. I look forward to celebrating our 125th anniversary next year with all those who love the Gallery. We have our delayed and our new exhibitions to look forward to, and growing momentum to expand so that our great city has a truly great gallery.

Gerard Mullaly—
President

Geelong Gallery Board

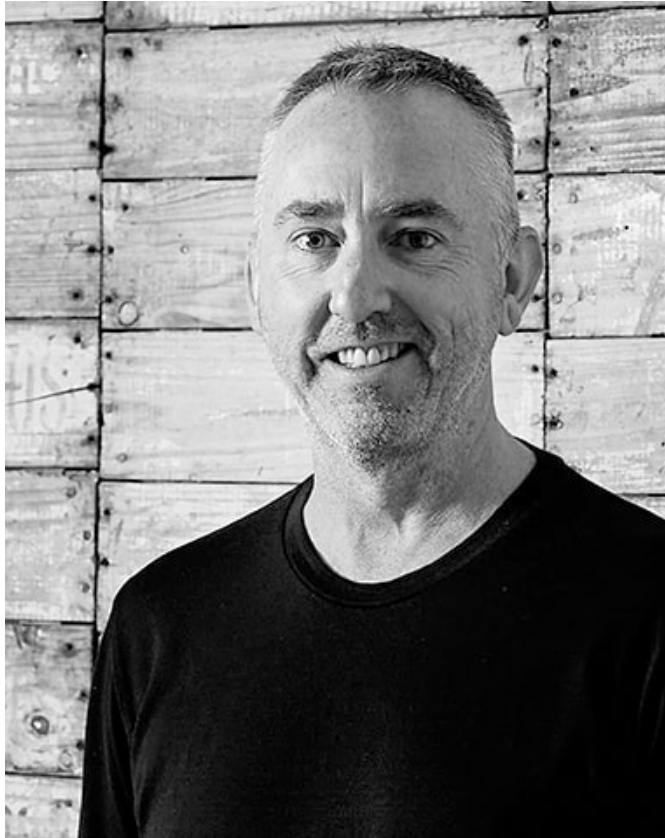
The Gallery Board met ten times between July 2019 and June 2020. Eight meetings were focused on reporting and general business, while two meetings had a strategic focus.

The attendance figures for each Board member are outlined below, excluding AGM attendance.

President—		Hon. Secretary—	
Terry Wills Cooke OAM (to October 2019)	10	Kathy Timmins* (to October 2019)	4
Gerard Mullaly (from October 2019)	10	Barbara Inglis* (from October 2019)	9
Vice President—		Olivia Tipler	8
Gerard Mullaly (to October 2019)		David Howley*	3
Eliza Holt (from October 2019)	8	Rebecca Grapsas*	6
		Tim Noonan*	6
		Andrew Lawson OAM*	6
Hon. Treasurer—		City of Greater Geelong representative—	
Barry Fagg	9	Cr Jim Mason AM*	3
		Cr Trent Sullivan*	5

***Notes**
Barbara Inglis joined July 2019, Andrew Lawson OAM joined October 2019 and Rebecca Grapsas, Cr Trent Sullivan and Tim Noonan joined December 2019.
David Howley, Kathy Timmins and Cr Jim Mason AM retired at the October 2019 Board meeting.

From the Director & CEO



Geelong Gallery has the enrichment of people's lives and community engagement at its heart. While we have been busy ensuring operational continuity since the onset of the COVID-19 pandemic, and compliant business restart processes since the first easing of restrictions, it is essential to reflect too on the great work undertaken pre-COVID, and the many programs designed and presented by the Gallery throughout this past year.

Inevitably, many of the details and statistics of this Annual Report reflect the impact of the pandemic on the core operations of the Gallery, and as you see from *The year at a glance* they make for sobering reading. The realities associated with the temporary closure of the Gallery are stark. Further along in this report we detail what we have done and are doing to adapt the business of the Gallery to the sheer unpredictability of daily life now.

In addition to the presentation of an inspiring range of exhibitions and the acquisition of exceptional works of art, over the past year we have delivered cultural advancement and business enhancing initiatives addressing certain strategic priorities including learning, access, corporate structure and responsibility, and collection management.

Many of the innovative Learn, Access and Audience Engagement programs we have introduced or consolidated over the past year have been made possible through the leadership and commitment of funding partners. The full scope of activities and those organisations supporting them is detailed further on, however I would like to make special mention of a couple.

In addition to the presentation of an inspiring range of exhibitions and the acquisition of exceptional works of art, over the past year we have delivered cultural advancement and business enhancing initiatives addressing certain strategic priorities including learning, access, corporate structure and responsibility, and collection management.

The Helen MacPherson Smith Trust supported two key initiatives: the collaborative design and implementation of our new augmented reality tour guide Orby—a highly interactive, fun and informative introduction to the collection for children, their carers and educators; and the implementation of Piction—a sophisticated digital asset management system to enhance and bring new order to the images that support diverse requirements of the Gallery's curatorial, development, marketing and commercial operations activities. We are grateful for the partnership of the Helen MacPherson Smith Trust.

A Sydney-based Foundation that prefers anonymity has joined us in a five-year partnership, commencing this past year, to ensure the continuation of our Youth Ambassador Program, a demonstrably important personal and professional development program for young people from diverse points of origin; and our newly designed Gallery on Tour program for schools. Again, we are grateful for the enlightened and long-term support of this Foundation.

We continued to enhance our organisational structure through the streamlining of roles and a focus on efficiency. We clarified and enhanced existing staff positions to assume responsibility for events coordination, fundraising coordination, and marketing and communications coordination. At this juncture I wish to acknowledge the quiet but far-reaching achievement of our marketing and communications team. They have been central to clear, concise and systematic messaging to our diverse audiences as our operational context changed due to COVID-19. They have collaborated closely with curatorial staff to significantly expand the representation and interpretation of the collection and our exhibitions program online.

Our marketing and communications staff have devised thoughtful, engaging and popular social media content, and have ensured consistent representation of the Gallery in print and online media, all of which underpins our purpose. We augmented the important work of our Learn & Audience Engagement Manager with the addition of a casual educator employed to support increased demand for school tours and the introduction of our Gallery on Tour program. One significant organisational development was the appointment of Deirdre Cannon to the new position of Curatorial Assistant. A part of this role has special responsibility for the Colin Holden Collection, and I thank the Trustees of the Colin Holden Charitable Trust for their support of this essential expansion of the Gallery's curatorial staff.

We have used this past year to concentrate staff training and development in the area of mental health, with every one of us now having had at least one training session. In addition, we now have numerous staff trained in Mental Health First Aid. As I believe this report demonstrates, we have a progressive corporate culture based on active, open communication between management and staff, and a whole-of-organisation approach to the productive outcomes of collaboration. As Director & CEO I am supported by a highly motivated, expert Senior Management team in Penny Whitehead, Deputy Director, Development & Commercial Operations, and Lisa Sullivan, Senior Curator. I thank them for their leadership.

In 2019 the Gallery's commitment to its purpose and business was acknowledged when we were awarded the Deakin University Geelong Business Excellence Award for Corporate Social Responsibility. The judges' comments focused on an evident team approach in the successful evolution of the Gallery's business, particularly in the areas of ticketed exhibitions, digital marketing and social media, business accessibility and inclusiveness. The judges' also focused on our broader audience reach and a demonstrably active commitment by the entire staff to corporate social responsibility. It is an award that encompasses the Gallery team, our Board, and our many steadfast partners, sponsors and donors.

Our cohesion as an organisation over the past year, but particularly through the upending effects of the pandemic, has been the result of the exceptional diligence and adaptability of the Gallery's staff. There has been no diminishment in the standards of excellence the staff apply to the delivery of our core business activities, and I warmly acknowledge each colleague's expertise and commitment.

The scope of our exhibitions program for the past year is detailed elsewhere in this report. Thirteen of the fourteen exhibitions presented were initiated and curated by the Gallery. I will mention our delight in premiering radically new abstract paintings by esteemed contemporary artist Stephen Bram and thank both Stephen and Senior Curator Lisa Sullivan for the sensitivity and insight they brought to the collaborative realisation of this revelatory exhibition. We were delighted also to present over 800 marvellous objects—many of them rare and of national significance—documenting the history of the Geelong Football Club.

The Greatest Team of All—treasures from the Bob Gartland collection revealed the fascinating social history of the club in a range of images and objects that highlighted the intersection of art and design with sport and popular culture.

A list of the 110 acquisitions made during the year of Australian Indigenous and non-Indigenous art, and some international prints, is detailed elsewhere. As ever, the Gallery's collection has been remarkably enhanced by the generosity of donors, and through the opportunities provided by bequests. I would like to make special mention of the significant gift by eminent Indigenous artist Brook Andrew of a selection of his screenprints and a major installation. We also had the good fortune to acquire several works by acclaimed artist Louise Weaver through the John Norman Mann Bequest. And to end this short list of highlights, the ongoing work of Geelong Contemporary, the support group focussed on fundraising for contemporary art, enabled our acquisition of an exemplary sculpture by Nicholas Mangan.

This report also details a range of innovative activities and projects focussed on collection management and conservation, and I thank the numerous external individuals and organisations that have assisted our essential work in documenting and preserving Geelong's outstanding collection. You will read the great outcomes of our participation in Creative Victoria's Regional Digitisation Roadshow, and I want to note the work of our Collection Manager, staff and especially our interns, who worked so diligently on that focused project.

A key new collection-focused support group, Geelong Conservation, has continued to evolve over the past year and I thank Lauraine Luckock for her leading role in the fundraising activities of Geelong Conservation, which most recently have enabled the conservation of works by Danila Vassilieff and Clarice Beckett.

The Gallery Board, as the President has noted, has undergone significant change this past year. The Senior Management team and Gallery staff appreciate our strong and productive engagement with the Board, and we thank each Board member for the distinct expertise they bring to their work with us. The loyalty and friendship of Gallery members and our remarkable volunteers underpins our work and is greatly valued. We have missed many of you terribly since the March temporary closure of the Gallery and look forward to welcoming you again.

The 2019–20 year has ended in an environment that presents enormous challenges for the year(s) ahead, but the Gallery is well prepared to meet those challenges. 2021 will be the year in which we celebrate the 125th anniversary of this great Gallery. We have an extraordinary program of exhibitions for you.

Stay well and thank you very much for your ongoing support of Geelong Gallery.

Jason Smith—
Director & CEO

Adapting to change: COVID–19

In response to the COVID–19 pandemic and the advice and direction of Government and health authorities, the Geelong Gallery Board made the historic decision to temporarily close the Gallery from Wednesday 18 March to Monday 22 June 2020. For this 13.5 week period, Geelong Gallery management and staff followed the newly formed *COVID–19 Response Plan* and enacted ‘working from home’ procedures and processes across the business with minimum levels of staff remaining on site for the safety and security of the collection and loaned works.

Throughout the closure period, our team worked hard to pivot our collection and exhibitions content to remote learning opportunities; increase online representation and interpretation of the collection; support adaptations and enhancements of our membership program and retail offering; and design meaningful engagement with our socially and physically distanced casual staff, guides and volunteers through online training and regular updates. The Gallery team also focused on the reorganisation of our 2020–21 exhibition programs resulting in a number of contemporary projects being postponed. The Gallery’s first ticketed exhibition for the calendar year (*The Look*) was closed just 10 days after opening, resulting in only 5% of forecast visitation and income. The Gallery also rescheduled its second ticketed exhibition (*RONE in Geelong*) from May 2020 to February 2021.

The financial vulnerability resulting from the cancellation of two ticketed exhibitions in 2019–20 was offset by government support packages, swift action from Senior Management to reduce operational costs and the steadfast support of ticketed exhibition partners, agreeing to transfer support to rescheduled exhibitions and activities.

On 22 June 2020, the Gallery re-opened its doors with restricted numbers, online bookings, member priority access, sanitisation stations, physical distancing and no cloaking among the measures implemented. In line with the conditions outlined by the Victorian Government and health authorities, the Gallery’s priority was, and remains, to keep staff, volunteers, members and the public safe. Only Visitor Services and facilities related staff returned to working in the Gallery while all other staff remained working from home (and will continue for the foreseeable future).

Geelong Gallery operations have changed considerably in its adaptation of a new working environment and we will continue to refine into 2021 and beyond. Our forecast for 2020–21 demonstrates an increased reliance on Government (52%) due to a notified decrease in partner support and a conservative approach to ticketed exhibition revenue based on new visitor restrictions.



Above:
The Look
installation view,
Geelong Gallery, 2020
works by Gino Zardo, Michael Riley,
Ellen Dahl, Alana Landsberry and
Brett Canet-Gibson
Photographer: Andrew Curtis

Opposite:
Unknown photographer
Untitled (Douglass Gallery interior)
c. 1940

A Geelong Gallery milestone

Truly an historic event, research shows that excluding closures for expansion or renovation, the institution has only restricted visitation during the period of the Spanish Flu in early 1919. As mentioned in the *Geelong Art Gallery Association Nineteenth Annual Report, 1919*:

Board of Health—under the supervision of the honorary architect, Mr AJ Laird, alterations have been made to the entrance doors, to comply with the requirements of the Board.

The selection and hanging committee have given special consideration to more effective arrangement of the pictures, and much favourable comment has been made thereon.

Furthermore, according to the Geelong Gallery Committee minutes and *Geelong Advertiser*, August 1934 was also a challenging period. The Gallery committee was forced to restrict hours and threatened permanent closure, due to funding shortfalls (an issue which plagued the committee for many years).

After a strong public campaign, the Gallery prevailed. A *Geelong Advertiser* article titled ‘Institution will not be closed’ on 9 September 1934 reads:

Geelong’s Art Gallery will not be closed. This announcement was made yesterday afternoon by Mr GF Walter, President of the Gallery who said the Mayor of Geelong (Cr EA McDonald) had made available the sum of £50 to the Gallery, thus enabling the committee to tide over for the year, and to keep it open to the public.

COVID–19 has resulted in many milestones and for the Gallery it appears closure for over 3–months was a significant one.



Adapting to change: COVID–19

Online engagement initiatives during COVID–19

Digital exhibition page views

571

The Look
National Portrait Gallery’s digital exhibition

619

Jacky Redgate—HOLD ON

502

Collection leads:
Kate Beynon—kindred spirits

297

Going public—portraits from the Colin Holden Collection

169

Resonance+Reflection—design ideas for an expanded Geelong Gallery

Video reach

1,284

Jacky Redgate—HOLD ON floortalk

1,576

Collection leads:
Kate Beynon—kindred spirits floortalk

484

Jacky Redgate—HOLD ON exhibition overview

261

Collection leads:
Kate Beynon—kindred spirits exhibition overview

At home learning—key outcomes

127%

Increase in video engagement following the establishment of a unique Gallery Channel page*

1,998

Collection views since the introduction of the new collection tiles in June 2020

51%

Increase in website traffic to artworks and extended information*

4

Curator floortalk videos

4

Remote learning activity sheets created

3

Curatorial insights presentations for staff training

1

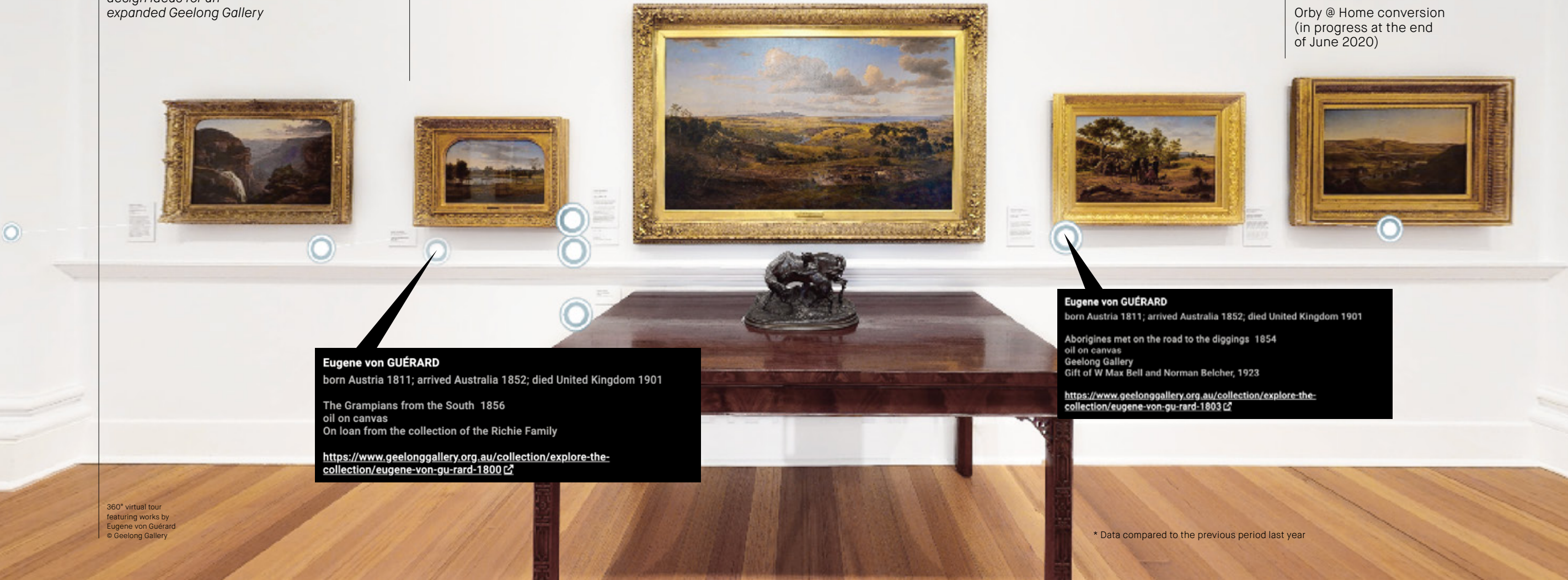
VCE Studio Arts forum converted to an online resource

1

Art + Connect @ Home kit created for remote engagement

1

Orby @ Home conversion (in progress at the end of June 2020)



Eugene von GUÉRARD
born Austria 1811; arrived Australia 1852; died United Kingdom 1901

The Grampians from the South 1856
oil on canvas
On loan from the collection of the Richie Family

<https://www.geelonggallery.org.au/collection/explore-the-collection/eugene-von-gu-rard-1800>

Eugene von GUÉRARD
born Austria 1811; arrived Australia 1852; died United Kingdom 1901

Aborigines met on the road to the diggings 1854
oil on canvas
Geelong Gallery
Gift of W Max Bell and Norman Belcher, 1923

<https://www.geelonggallery.org.au/collection/explore-the-collection/eugene-von-gu-rard-1803>

Turn the lights back on

Our major capital fundraising campaign, *Turn the lights back on*, supported the Gallery’s direct need to update its antiquated lighting system across six gallery spaces—a campaign which will run over a five-year period between 2020–25. The upgraded lighting system will enable the Gallery to meet international 21st-century museum standards.

Through the generous philanthropic support of our community the 2019–20 campaign achieved a total of \$85,000.

- \$14,435 raised by 41 community donors during a 30-day Pozible campaign
- \$25,565 raised by 45 individual donors through direct donations to Geelong Gallery
- \$30,000 John T Reid Charitable Trust
- \$10,000 Ruth Fagg Foundation Trust
- \$5,000 Colin Holden Charitable Trust

The generosity of our community has provided crucial funds to support our significant lighting upgrade which will demonstrably improve conservation, learning for everyone, capacity to loan significant works, our ability to attract nationally significant exhibitions to Geelong, enhanced environmental sustainability and financial success.

We are truly grateful for the support of our donors in helping us to achieve our goal of upgrading two Gallery spaces this year—Douglass Gallery and Richardson Gallery.



Turn the lights back on
(video stills)
featuring Arthur Streeton’s *Ocean blue, Lorne* 1921 and Eugene von Guérard’s *View of Geelong* 1856
Geelong Gallery, 2020
Video produced by Levi Ingram

Thank you to our *Turn the lights back on* donors:

- | | |
|-----------------------------------|------------------------------|
| Agar Family | Alison Inglis AM |
| Colin Alexander | Barbara Inglis |
| Liz Andreevska | Merinda Kelly |
| Petre Andreevski | Rosemary Kiss |
| ARM Architecture | and Conrad O’Donohue |
| Will Bailey AO and Dorothy Bailey | Tony and Anna Le Deux |
| Christine Bell | Mandy Lovett |
| Ian Blair-Holt | Amy Lu |
| Laurence Braybrook | Rhondda Millen |
| The Sir Wilfred & CH (Roger) | Tim Noonan |
| Brookes Charitable Foundation | Laurence O’Keefe |
| Nicole Brown and Ron Nelson | and Christopher James |
| John Brownbill | Molly O’Reilly |
| Deirdre Cannon | Ron Ramsay |
| Colin and Angie Carter | John T Reid Charitable Trust |
| Wendy Cookea | Brenda Reidy |
| Andrea Currie | The Estate of L Ian Roach |
| Barbara van Ernst AM | Karen Sait |
| Elna Estcourt | Jim and Jayne Salmon |
| Ruth Fagg Foundation Trust | Julie Shiels |
| Janet Glover | Jason Smith |
| Grapsas Height Family | Mike and Maria Smith |
| Catherine Gray | Lisa Sullivan |
| Michael F Green | Kathy Timmins |
| Kathie Hall | Whitehead Family |
| Hanalei Studios | Kristen Wiadrowski |
| G and C Hawkins and Family | Terry Wills Cooke OAM |
| Trevor Hilton | Jenny Zimmer AM |
| Kent and Chantelle Hodgson | |
| Colin Holden Charitable Trust | |
| WH and A Huffam | |
| Daniel and Elaine Hurley | |

In addition to 25+ anonymous donors



Artistic program

14

Exhibitions presented

13

Exhibitions initiated by
Geelong Gallery

1

Travelling exhibition
organised by
another institution

339

Works of art exhibited*

* Not including the ongoing display
of the permanent collection
(represented in Collection highlights, p. 42)

177

Artists exhibited*

12

New works
commissioned
for exhibitions

800

Memorabilia
and archival
material exhibited

40

Deakin University
Architecture
students exhibited

2

Official openings
of exhibitions

1

Members' preview
of exhibition



Stephen Bram—abstract painting
installation view, Geelong Gallery, 2019
Photographer: Andrew Curtis

Artistic program

Exhibition openings

Geelong Gallery hosted two official openings and one Members' preview with over 767 artists, members, guests, Gallery partners and supporters in attendance.

Thursday 19 September 2019, 6.00pm–8.00pm

The Greatest Team of All—treasures from the Bob Gartland collection and
2019 Geelong acquisitive print awards and
Collection leads: John Scurry—small paintings

Thursday 5 March 2020, 6.00–8.00pm
(Official opening for stakeholders)

Friday 6 March 2020, 6.00–8.00pm
(Members' preview)

The Look and
Jacky Redgate—HOLD ON and
Collection leads:
Kate Beynon—kindred spirits and
Resonance+Reflection—design ideas for an expanded Geelong Gallery

A private opening was held to celebrate the exhibition and catalogue launch of *Stephen Bram—abstract painting* on Saturday 14 December 2019, 2.00 to 3.30pm.

Exhibition program

The Moon
until 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.

The Moon is an extraordinarily well put together exhibition! Thank you to Lisa Sullivan for the wonderful floortalk today and congratulations to all involved!



The Moon
installation view,
Geelong Gallery, 2019
works by Mikala Dwyer,
Michael Light, Steven
Rendall, Susan Norrie and
William Kentridge
Photographer:
Andrew Curtis

Collection leads:
John Scurry—small paintings
14 September to 24 November 2019

John Scurry is acclaimed as a painter of quietly composed interiors and enigmatic landscapes. This exhibition of recent, and to date unseen small paintings, took its lead from a major painting of 1981 by Scurry in the Geelong collection. These small works began as a playful and non-directed application of paint to postcards in Scurry's studio. While initially there was no conscious intention of forming a particular image, over subsequent paintings a more considered engagement took over as innately atmospheric landscape images presented themselves to Scurry's eye and became the dominant direction in each work.

2019 Geelong acquisitive print awards
20 September to 24 November 2019

This nationally acclaimed acquisitive prize exhibition featured entries from around Australia by established and emerging printmakers representing the diversity of current practice through both traditional printmaking techniques as well as contemporary processes.

Three prizes were awarded from the thirty-six shortlisted works: *Geelong acquisitive print award* won by Teho Ropeyarn for the vinylcut *Lukuyñ Apudthama* (2017); *Ursula Hoff Institute award* won by Brian Robinson for *Bedhan Lag: Land of the Kaiwalagal* (2019), a linocut printed from one block; and the non-acquisitive *Queenscliff Gallery & Workshop residency*, awarded to Marian Crawford for *Diffraction* (2018), intaglio and relief prints on cut paper with thread. The 2019 judging panel comprised: Danny Lacy, Senior Curator, Mornington Peninsula Regional Gallery; Trent Walter, Director, Negative Press; and Lisa Sullivan, Senior Curator, Geelong Gallery.



Stephen Bram—abstract painting
installation view, Geelong Gallery, 2019
Photographer: Andrew Curtis



The Greatest Team of All—treasures from the Bob Gartland collection
20 September to 10 November 2019

Geelong Gallery joined the wider community in celebrating the 160th anniversary of the Club's formation in 1859, exhibiting a selection of extraordinary, treasured objects and images from the collection of Bob Gartland that tell the stories of the Geelong Football Club.

This exhibition provided an account of the club through a history of photography, graphic design and uniform design across a century. Bob Gartland released from his collection for the first time precious 19th and early 20th century original photographs, film and sound recordings, and players' garments. These treasures—many of which are of national importance—presented a rich timeline of the club in an exhibition that was a truly immersive experience of the mighty blue and white from 1859 to now.

Stephen Bram—abstract painting
23 November 2019 to 23 February 2020

Stephen Bram began exhibiting his work in the mid-1980s and has achieved a reputation as one of Australia's most accomplished contemporary artists. He is critically acclaimed for highly refined paintings, large-scale wall drawings, and architectural environments that he has produced and exhibited in galleries around the world. Bram's long engagement with abstraction took, for him, a radical new direction in Geelong Gallery's Australian premiere of a new series of mesmerising black and white paintings that extend the ways in which Bram tests illusion, representation, landscape, architecture, and the perception of viewers.

In addition to the new works, five earlier paintings were exhibited in the adjacent gallery, in which Bram employs a more extensive colour palette and depicts more precise hard-edged forms.

Artistic program

**Turmoil & tranquillity—
recent acquisitions 2018–19**
30 November 2019 to 1 March 2020

A diverse selection of works that reflect the Gallery’s active acquisition program, and the generosity of a range of valued donors. Included works by Peter Atkins, John Davis, John Dermer, David Griggs, eX de Medici, Anne Noble, Rosslynd Piggott and Louise Weaver, amongst others. Additional recent acquisitions of major works by Arthur Boyd, Russell Drysdale and Edward Fischer were also displayed in adjacent gallery spaces.

**Raymond Arnold—
Elsewhere world (Final consolidated A–H)**
30 November 2019 to 23 February 2020

Renowned Australian printmaker Raymond Arnold’s monumental 8-sheet etching *Elsewhere world (Final consolidated A–H)* (2018) reflects the artist’s fascination with the Australian landscape—its intricacy, power and fragility—and his mastery of the print medium. The recent gift of this work by the Colin Holden Charitable Trust was made in memory of Dr Colin Holden: it was exhibited alongside Arnold’s earlier four-part etching *Transcend the dripping rock beyond the fall I–IV* (1990), acquired with the support of Dr Colin Holden and additional donors in 2006 and 2011.

Digitisation lab
30 November 2019 to 16 February 2020

Visitors experienced unique access to the workings of the Gallery as staff undertook a major collection digitisation project, made possible through the support of Creative Victoria. Using state of the art technology in the form of the WideTek36 art scanner, the Gallery’s collection of 2D paintings and works on paper was methodically scanned—and 3D objects photographed—to significantly increase our library of digital images, ultimately resulting in even greater access to the collection. The Colin Holden Collection was also scanned through the support of the Colin Holden Charitable Trust. More information on this project can be found on page 51.

The *Digitisation lab* was in operation Monday to Friday (excluding 21 December 2019 to 5 January 2020).

**Resonance+Reflection—
design ideas for an expanded Geelong Gallery**
22 February to 30 August 2020*

Resonance+Reflection was a creative collaboration between Deakin University and Geelong Gallery. Exploring potential design schemes for the future expansion of Geelong Gallery into its surrounding cultural precinct, the exhibition celebrated ideas and concepts from Deakin University’s second year Architecture students.

Students were set the challenge of duplicating the size of the Gallery and encouraged to consider the strategic role it holds as a repository and catalyst for creativity in the city. The resultant design schemes explored this and more, presenting future visions from our city’s emerging architects.

This exhibition was programmed as part of Geelong Design Week 2020, an initiative of Geelong UNESCO City of Design and the City of Greater Geelong.

**Collection leads:
Kate Beynon—kindred spirits**
29 February to 15 November 2020*

Kate Beynon’s *Graveyard scene/the beauty and sadness of bones* (2014–15)—winner of the 2016 *Geelong contemporary art prize*—is based on a scene from *An-Li: a Chinese ghost tale*, the artist’s re-telling of a supernatural story of two young spirits who traverse opposing worlds: one aquatic, the other earthly. This ‘Collection leads’ exhibition includes watercolours, paintings and soft sculptures that expand on the story of An-Li and provide greater insights to Beynon’s practice in which she merges diverse pictorial traditions with personal histories to address issues of hybridity, cultural identity and feminism.

This exhibition was programmed as part of Geelong Design Week 2020, an initiative of Geelong UNESCO City of Design and the City of Greater Geelong.



Notes:
* Closed from 18 March to 22 June due to COVID–19
** Early closure due to COVID–19

Collection leads:
Kate Beynon—kindred spirits
Installation view,
Geelong Gallery, 2020
Photographer: Andrew Curtis

Artistic program

**Going public—
portraits from the Colin Holden Collection**
29 February to 30 August 2020*

Going public—portraits from the Colin Holden Collection brought together prints from the 17th & 18th centuries that were designed to leave a lasting impression on their audiences. Portrait prints were a highly regarded artistic medium during this era, with portrait painters favouring a select group of accomplished engravers to reproduce their works in printed form. These prints held a distinct function: to communicate the status and achievements of their sitter to the public through purposeful use of expression, ornament and symbolism. Featuring works by renowned European printmakers, this exhibition invited close encounters with luminaries from the period’s cultural, royal and societal milieus.

The Look
7 March to 17 March 2020**

You don’t have to be beautiful to have it, or young, or famous or notorious. You don’t have to dress on-trend, or even neatly. The Italians have an expression, *bella figura*, to describe a way of being that’s striking. The French might call it *je ne sais quoi*. It’s a quality that makes you look twice, without really knowing why. In English, it might be called cool. In Canberra’s National Portrait Gallery there’s *The Look*—a collection of photographic portraits of extraordinary Australians. *The Look* reflected a wonderful range of Australian achievement; and it oozed style too. Whether you go for a steamy look, a sceptical look, a sardonic look, or an icy look, one look at this show, and you’ll have to look again.

A National Portrait Gallery touring exhibition

Great to see the thoughtfully curated *The Look* exhibition at Geelong Gallery. Loved the two works by Brett Canet-Gibson!

Jacky Redgate—HOLD ON
7 March 2020 to 14 February 2021*

Jacky Redgate has a 40-year practice and is critically acclaimed as one of Australia’s leading contemporary artists. Redgate’s career began in the context of late 1970s feminism, minimalism and conceptual art. Redgate is well known for her sculptural and photographic works using systems and logic, and particularly for her sustained series of ‘mirror’ works over the past two decades that have engaged with optical phenomena, ‘perceptual dislocations’ and slippages between representation and abstraction.

Jacky Redgate—HOLD ON presents the most recent iteration of her mirror work in its entirety that reflects how, while continuing to make her experimental ‘hybrid’ mirror works over the past ten years, Redgate has been recalling and introducing into her work and oeuvre the autobiographical images and subjects of her juvenilia.

This exhibition was programmed to coincide with PHOTO 2020 International Festival of Photography.

Scenic Victoria—Land, sea, city
22 June 2020 to 18 April 2021

This exhibition draws on the Gallery’s exceptional collection to survey artists’ enduring interest and engagement with the landscapes, seascapes and cityscapes of our region and wider State, with a specific focus on artistic responses to locations of personal significance. Includes historical works by Eugene von Guérard, Louis Buvelot, Frederick McCubbin and Walter Withers, through to more contemporary interpretations of the landscape and suburbia by Fred Williams, Jan Senbergs and Jenny Watson, amongst others.

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 chart 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.



Notes:
* Closed from 18 March to 22 June due to COVID-19
** Early closure due to COVID-19

The Look
exhibition opening,
Geelong Gallery, 2020
works by David Rosetzky,
Stuart Spence, Mark Mohell
and Julian Kingma
Photographer: Halls and Shine

Learn & Access

14,608

Learn Space visitors

5,221

Students and educators
visited the Gallery

2,674

Students and educators
participated in Learn programs



The Greatest Team of All—
treasures from the Bob
Gartland Collection
Installation view,
Geelong Gallery, 2019
Photographer:
Andrew Curtis

666

Students participated in
*We see recognition—
a children's art exhibition*
workshops—30% increase

354

Regional students
reached by Gallery on Tour
(through 15 regional schools)

264

Who's who portrait prize
student portraits exhibited

244

Students participated
in tours with Orby—
your digital tour guide

164

Students visited
the Gallery's Pop-up
Planetarium

16

*We see recognition—
Kaleidoscope* workshops

12

Who's who portrait prize
workshops (6 artist-led)

10

Sustainable strategies
workshops

8

Art + Memory tours

7

Youth Ambassadors

7

Art + Connect
outreach workshops

5

New works added
to Puzzle Play

4

Youth Ambassador
training sessions—
The Look

4

Poppykettle festival
workshops

4

Visual Thinking Strategies
workshops—*The Look*

4

STEM—Interdisciplinary
outreach workshops

4

Deakin University
internships

3

We see recognition
outreach workshops

2

Art + Connect tours

2

VCE Studio Art Forum
panel discussions

2

Educator professional
development workshops



Colour + line + shape
Installation view,
Geelong Gallery
Learn Space, 2019
Photographer: Andrew Curtis

Learn & Access

Online Learn resource engagement
(COVID-19 response)

578

Pattern Play
artworks submitted

353

Gallery on Tour
video views

281

We see recognition—
a virtual exhibition
online visits

146

Create a portrait
A4 Activity sheet
downloads

114

VCE Studio Art
Forum—a virtual
event: *Kate Beynon*
downloads

84

Kate Beynon A4
Activity sheet
downloads

58

ANZAC Day A4
Activity sheet
downloads

48

Jacky Redgate
A4 Activity sheet
downloads

24

Going public A4
Activity sheet
downloads

The 2019–20 Learn program was progressing well with increased engagement in all areas until the closure of the Gallery in March 2020. Unfortunately, due to the cancellation of *The Look* and postponement of *RONE in Geelong*, the Learn programs from mid-March to June were cancelled.

Despite a 71% decrease in visitation to the Gallery in 2019–20, our Learn program visitation was only affected by a 30% decline—a fantastic outcome in this challenging environment.

The Gallery education team worked hard to adapt to the new working environment providing activity sheets, online resources, videos and ongoing support for educators in our region.

Our team continued to support learning areas across the Victorian Curriculum, providing unique opportunities for students and educators to explore ideas relating to temporary exhibitions and the permanent collection through a Pop-up Planetarium experience, guided tours, artist-led workshops, outreach programs, learning resources and a VCE Studio Art Forum.

The Gallery also continued its focus on early learning and youth programming while maintaining strong support of local schools by providing fully-subsidised student busing to schools and communities in need.

Other achievements in 2019–20 include the introduction of the Gallery on Tour program, Orby—our digital tour guide and the production of a number of Learn resources: VCE Studio Art Industry Context—*The Moon*, VCE Studio Art Industry Context—*Collection leads: Kate Beynon—kindred spirits* and a STEM/STEAM resource created for National Science Week—*The Moon*.

Geelong Gallery’s Learning & Audience Engagement Manager also hosted a Deakin Internship training workshop and facilitated access training for guides.



The Moon
featuring Lesley Dumbrell’s
Blue moon II 1980
installation view,
Geelong Gallery, 2019
Photographer:
Hails & Shine

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.

Destination Moon
until 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 theatrette 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.

Colour + line + shape
9 November 2019 to 1 March 2020

Colour + line + shape explored how artists use patterns and techniques in different ways. Visitors created their own designs—using geometry to create striking optical patterns with Pattern Play, discovering works from the Gallery’s collection in Puzzle Play and through creative contributions to the collaborative drawing wall.

Learn Space—The Look
7 March to 17 March 2020*

Learn Space—The Look celebrated Geelong Gallery’s hosting of the National Portrait Gallery’s *The Look*. Visitors explored thousands of portraits from the National Portrait Gallery and listened to interviews with artists and subjects or recreated portraits from Geelong Gallery’s collection in Puzzle Play.

* Closed from 18 March to 22 June due to COVID–19, all programs and activities were cancelled

Puzzle Play workshop
Geelong Gallery, 2019
Photographer: Hails & Shine

Highlight events and programs

Pop-up Planetarium
19 July to 20 July 2019

Promoting the nexus between art and science, Geelong Gallery’s Pop-up Planetarium celebrated the 50th anniversary of the first Moon landing in conjunction with *The Moon* exhibition. Over a two day period, school children and families discovered the Moon, its origin, its orbit around Earth, its phases and eclipses in an immersive planetarium experience.

Who’s who portrait prize
14 September to 13 October 2019

This annual exhibition showcased the work of local students honouring Jules Francois Archibald, after whom the Art Gallery of New South Wales’ famous portrait prize is named, and his very special connection to Geelong as his birthplace.

The *Who’s who portrait prize* aims to encourage and inspire young artists to celebrate local or regional identities, their personal histories and achievements through portraiture.



Learn & Access

Sustainable strategies across the curriculum
5 September 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 Arts Centre, Geelong Regional Library Corporation and Barwon Water.

Imagination unlimited
7 October to 11 October 2019

ACMI presented a series of moving image workshops and talks for students, and professional learning for teachers in the Gallery. The diverse offering included whole-day and half-day workshops in VFX, animation, filmmaking, 360 filmmaking; a moving image activity expo and film programs across primary and secondary levels.

2019–20 Youth Ambassador Program
February to March 2020*

Geelong Gallery achieved a connection with, and empowerment of, young people through arts, training and wellbeing initiatives in our Youth Ambassador Program.

Seven Youth Ambassadors were engaged in *The Look* program which included four training workshops. Participants were invited back into the life of the Gallery following the cancellation of *The Look for RONE in Geelong* and other tailored initiatives.

The 2020 and Alumni Youth Ambassadors were invited to the Geelong Contemporary Soiree as guests of the committee in February 2020. This experience was empowering and engaging for the young people involved.



Orby—your digital tour guide
Geelong Gallery collection
work by Danila Vassilieff
installation view, Geelong Gallery, 2019
Photographer: Halls & Shine

Kaleidoscope—an applied learning
experience across the curriculum
We see recognition
26 February to 17 March 2020

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

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

We see recognition—a virtual exhibition
9 April to 3 June 2020

Gallery’s Learn team worked closely with schools across the Geelong region and Wadawurrung visual artist Deanne Gilson in full-day workshops exploring First Nation cultures and reconciliation. Students explored the local Bunyip (Baa-ni-ip) story, a Dreamtime creature, as a source of inspiration to create their own three-dimensional sculpture. Thank you to the students and teachers from Geelong East Primary School, Lara Lake Primary School, Mandama Primary School and Wallington Primary School for participating in *We see recognition* workshops.

In light of the COVID–19 pandemic, *We see recognition—a children’s art exhibition* was presented online as a virtual exhibition.

* Closed from 18 March to 22 June due to COVID–19, all programs and activities were cancelled

Meet Orby—
your digital tour guide

Produced in partnership with local animation studio, Pillowfort Creative and XR developer, Hanalei Studios, Orby—an augmented reality tour guide, promotes, enhances and enables participation and engagement with the Gallery’s permanent collection in a way never seen before. The interactive tours promote curiosity and an appreciation for learning in the visual arts for both children and their carers/educators.

In 2019–20, Orby focused on six key works in the Geelong Gallery collection, with more to be developed in 2020–21. Pillowfort began production of an ‘At home’ version of Orby in May 2020, following the COVID–19 restrictions.

244

Students and educators participated
(February to March 2020)

445

Children and carers participated
(February to March 2020)

34%

Increase in the average duration
of family time spent in the Gallery

A highly engaging
activity.

It was a great way to
introduce students
to some artworks!

Learn & Access

Gallery on Tour

This exciting new program was designed to inspire students to explore ideas, materials and techniques of contemporary artists. These free art-making kits include everything an educator needs to engage students in their visual arts learning and facilitate a meaningful connection to their closest regional gallery collection.

Gallery on Tour was developed to support schools located in the Barwon South Region of Victoria, providing students and educators with an engaging and practical arts experience aligned to the Victorian Curriculum.

Facilitated by a Gallery educator, the 90-minute Gallery on Tour workshop provides students living in regional and remote areas with:

- an introductory video
- an artist resource
- discussion questions
- an art-making activity

The 2019–20 Gallery on Tour kit focused on Christian Thompson's *Untitled (Banksia leaf)* 2007, promoting visual analysis and fostering critical and creative thinking skills.



Above:
Art + Connect @ Home workshop kit
featuring Arthur Streeton's
View up the valley 1920
© Geelong Gallery

Below:
Christian Thompson
Gallery on Tour kit
Designed by Pidgeon Ward
Illustrations by Lewis Brownlie



Access programs

Art + Memory

In 2019–20, Geelong Gallery continued its Art + Memory program, providing tours to individuals living with early-stage dementia. These tours foster participation in a supportive environment while developing meaningful engagement with the Gallery's permanent collection. Tours encouraged health and wellbeing 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 the Gallery and outreach

In 2019–20, Art + Connect and Art + Connect: outreach programs continued providing tailored Gallery experiences for people of all ages with a disability or special access needs. The Gallery facilitated outreach visits to community organisations, aged care facilities and nursing homes hosting group-based discussions looking at works of art from the Gallery's permanent collection.

Geelong's Art + Connect @ Home kits were developed following the COVID–19 pandemic to provide vulnerable audiences with ongoing engagement opportunities with the visual arts. Health care providers and individual carers were provided kits featuring Arthur Streeton's *View up the valley* (1920) and a step-by-step guide to help facilitate meaningful conversations.

Stephen Bram—abstract painting
installation view,
Geelong Gallery, 2019
Photographer: Moby Dick

Audience engagement

5,247

Participants

236

Public programs



536

Community group visitors

445

Visitors used Orby

174

Guided tours

56

Community group visits

11

Venue hire events with Gallery speaker

11

School holiday programs*

8

Gallery tots programs*

8

First Friday lectures*

3

Creative conversations

3

Artist/curator floortalks

3

Artist-led adult workshops

3

External lectures/ events with Geelong Gallery speaker

2

After-hours events

2

Geelong Contemporary events

2

Geelong Conservation events

2

Pop-up creative stations

1

President's Fundraising Dinner

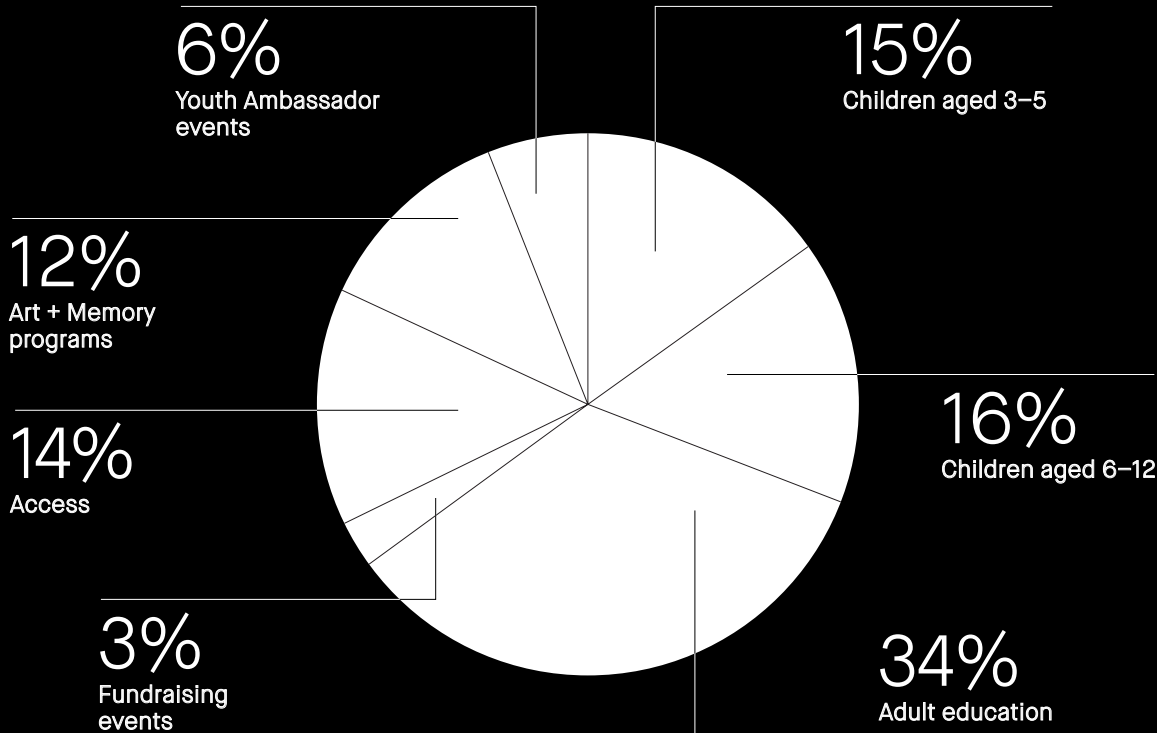
1

Writing & Concepts lecture

1

Summer sounds events

Public programs offered—audience focus breakdown



Audience engagement highlights

59,413

Website unique users

7,084

Facebook friends with 27% growth**

30

Historic publications added to the website

1

Printed publication

19,194

E-news subscribers

899

Twitter followers with 9% growth**

5

Visitor surveys created

3

Printed newsletters

17,543

Instagram fans with 30% growth**

122

E-newsletters sent with 36.2% open rate

4

E-publications

3

Printed invitations

* All monthly/regular events cancelled from 18 March to 30 June 2020

** Growth references are a comparison between 2018–19 and 2019–20

Audience engagement

Public programs

A total of 5,247 visitors participated in 236 public programs during 2019–20. The Gallery continued to increase engagement with visitors from diverse communities through imaginative programming, learning initiatives and community-focused partnerships. Programs presented included in-conversations, floortalks, lectures and workshops with exhibiting artists, educators, curators, academics and Gallery staff.

Furthermore, following the closure of the Gallery on 18 March 2020, the Gallery team worked hard to engage audiences through online initiatives including curatorial videos, enhanced online collection representation and social media content.



Above:
Sound bath meditation workshop,
presented in collaboration with
GMHBA for Women’s Health Week
Geelong Gallery collection, 2019
Photographer: Amy Lee Carlon

Left:
Gallery tots workshop
Colour + line + shape,
Geelong Gallery, 2020
Photographer: Kirsten Kech

Media coverage

Geelong Gallery received comprehensive media coverage with a 14% increase compared to the same period last year.

All major exhibitions were covered and attracted 49 national and 121 local media articles with a mix of 60% online, 30% in print and 10% radio/other. A national audience was reached through stories in *The Age*, *The Australian*, *Australian Financial Review*, *Australian Photography Magazine*, *Avalon Inbound/Outbound Magazine*, *Channel 9 News*, *The Conversation*, *Frieze Magazine*, *Herald Sun*, *Imprint Magazine*, *Sydney Morning Herald*, ABC National Radio, ABC Radio Melbourne, 3RRR, *Art Guide Australia*, *Art Almanac*, *Vault Magazine* and more. Local audiences were engaged through strong coverage in *Geelong Advertiser*, *GT Magazine*, *Geelong + Surf Coast Living Magazine*, *Forte Magazine*, *Geelong Independent*, *Surf Coast Times*, Bay 93.9 and Pulse FM. Online media provided additional exposure with younger audiences targeted in *Broadsheet*, *Concrete Playground*, *The Design Files*, *One Hour Out*, *Time Out* and *The Urban List*.



The Greatest Team of All—
treasures from the Bob Gartland Collection
Installation view, Geelong Gallery, 2019
Photographer: Andrew Curtis

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

47	22	4	248
General reference	<i>The Moon</i>	2019 Geelong acquisitive print awards	
35	17	4	
RONE in Geelong	COVID–19 related	<i>Jacky Redgate—HOLD ON</i>	
24	14	3	
<i>The Greatest Team of All—treasures from the Bob Gartland Collection</i>	Public programs	Permanent collection	
24	11	2	
<i>The Look</i>	<i>Stephen Bram—abstract painting</i>	<i>Collection leads: John Scurry—small paintings</i>	
	7	<i>Collection leads: Kate Beynon—kindred spirits</i>	
			Total

Support groups

Geelong Contemporary

Geelong Contemporary hosted its fourth annual Geelong Contemporary soiree on Saturday 29 February 2020. With 130 guests, the event raised over \$10,000 to assist with the acquisition of Geelong-born artist Nicholas Mangan’s sculptural work, *Some kinds of duration (cartridge edition)* (2011).

Geelong Contemporary raised additional funds through hosting *Talking art—viewing the Moon* in August 2019. Unfortunately *Talking art—Portrait of Cate Blanchett* scheduled for April 2020 was cancelled.

Geelong Contemporary committee:
Sarah Scott (co-chair), Amy Lu (co-chair), Roxie Bennett, Geoffrey Carran, Deborah Fisher, Dylan Foley, Melissa Hoare, Ren Inei, Morgan Jamieson, Harley Manifold, Rowena Martinich, Jason Smith, Adriana Sobolewski, Lisa Sullivan and Penny Whitehead.



Geelong Contemporary committee members, Lisa Sullivan, Adriana Sobolewski, Melissa Hoare, Sarah Scott, Deborah Fisher, Amy Lu, Geoffrey Carran, Rowena Martinich, Dylan Foley, Penny Whitehead and Jason Smith
Geelong Contemporary soiree, Geelong Gallery, 2020
Photographer: Amy Lee Carlon



Left and right:
Geelong Contemporary soiree, Geelong Gallery, 2020
Photographer: Amy Lee Carlon

Geelong Conservation

Geelong Conservation was established in 2019 and is committed to organising events that provide access to people and places not always readily accessible to the public.

All funds raised from Geelong Conservation events contribute to the conservation of priority works as nominated by the Gallery. In 2019–20, funds raised by Geelong Conservation contributed to the conservation of key works, Clarice Beckett’s *Rainy day* (1930) and Danila Vassilieff’s *An accident I saw* (1948).

Geelong Conservation ambassador:
Lauraine Luckock



Above top:
An accident I saw 1948
oil on board
Geelong Gallery
Gift of the AG Morant Estate, 2005
© National Gallery of Victoria
Photographer: Sabine Cotte
[NB: Photographed post-treatment]

Above:
Clarice Beckett
Rainy day 1930
oil on canvas on board
Geelong Gallery
Purchased 1973
Photographer: Sabine Cotte
[NB: photographed post-treatment]

Support groups

Volunteers and guides

Throughout 2019–20, our team of 90 volunteers contributed 2,272 hours to support our daily operations across many key areas including: invigilation, guiding, visitor services, learn and public programs, opening nights and events. This year an additional 23 volunteers joined our team, including four new Guides and six additional Visitor Services volunteers.

Between July 2019 and March 2020, Geelong Gallery Guides facilitated 174 tours of our permanent collection and temporary exhibitions to 893 Gallery visitors. Due to an increase in the number of weekly sessions offered, our guides increased the guided tour audience by 77%. These free, weekly tours provide our visitors with additional insights and a deeper understanding of our exhibitions.

2019 also saw the Geelong Gallery Guide symposium re-introduced. This biennial event explored new guiding methods and philosophies, connecting and creating meaningful conversations between gallery guides from across regional Victoria. Geelong Gallery’s Guides also participated in Access and Visual Thinking Strategy (VTS) workshops.

Although the Geelong Gallery volunteer and guides have been unable to support the Gallery with volunteer shifts since 18 March 2020, the Gallery team continues to stay in touch with regular email correspondence and training.

Become a volunteer

Enquire about joining the Geelong Gallery volunteer team today. Our program offers flexible volunteering opportunities across diverse areas of our operations, fostering connections in the creative community of Geelong Gallery and celebrating life-long learning for all.

Visit: geelonggallery.org.au/support/volunteering

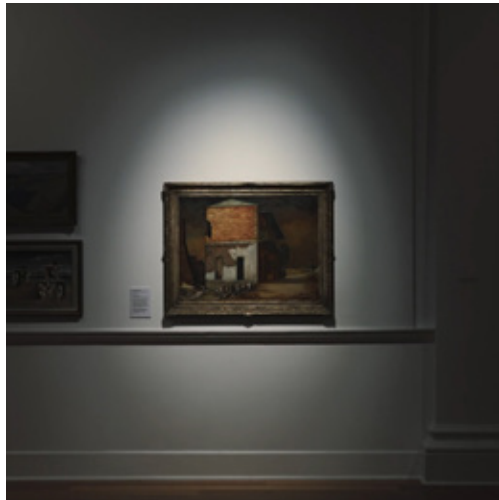


Noah Radonic
(Youth Ambassador)
with Alex Rollo
(Buildings and Spaces Assistant)
Geelong Gallery, 2019
Photographer: Levi Ingram

Fundraising

A number of fundraising events and campaigns were held throughout the year, as detailed in the President’s report, including: The President’s Fundraising Dinner, Geelong Contemporary soirée and *Turn the lights back on* campaign.

Geelong Gallery was delighted to receive support from numerous donors throughout the year as part of their annual membership subscription, one-off donations or annual contributions.



The President’s Fundraising Dinner

On Saturday 19 October 2019, then President of the Board, Terry Wills Cooke OAM, Director & CEO, Jason Smith, and members of the Board hosted The President’s Fundraising Dinner.

Guests were entertained by keynote speaker James Button who spoke of the importance of the Geelong Football Club as part of the cultural fabric of Geelong in the context of Geelong Gallery exhibition, *The Greatest Team of All—treasures from the Bob Gartland Collection*. Prints by eminent artist and 2018 Geelong contemporary art prize winner, Andrew Browne, were auctioned helping to raise over \$24,000 to support the future expansion of the Gallery.

Turn the lights back on
(video still)
featuring Russell Drysdale’s
Hill End 1948
Geelong Gallery, 2020
Video produced by Levi Ingram

Thank you to our general financial donors:

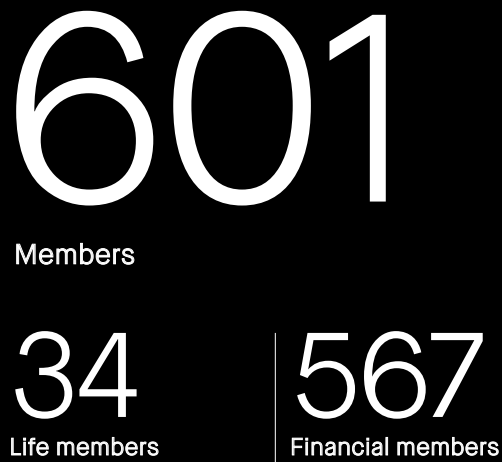
- | | |
|-----------------------------------|---------------------------|
| William Angliss Charitable Fund | Struan Macdonald |
| Will Bailey AO and Dorothy Bailey | Valerie McDonald |
| Barbara Baird | Jennifer McKean |
| Richard Bates | Lisa Nicoll-Cooke |
| Bell Charitable Fund | Lynette Palmer |
| Anne Bobeff | Narelle Parker c/o Arthur |
| Jennifer Bourke | Reed Photos P/L |
| Elizabeth Bromley | Caroline Richardson |
| Wendy Cooke | Tim Rowley |
| Marilyn Costa | David Salmon |
| Lindon Cutler | Clive Shaw |
| Timothy Denton | Robert Stinson |
| Dimmick Charitable Trust | Meredith Stokes |
| Helen Donnard | James and Ramona Watt |
| Gwenda Emond | Rosemary Weatherly |
| Tim and Mary Farley | Gloria Wick |
| Gwenneth Nancy Head | In addition to 31+ |
| Foundation | anonymous donors |
| Chantelle and Kent Hodgson | |
| Russell and Veronica Holmith | |
| Biba Horvatic | |
| Shannon Kendall | |
| Rosemary Kiss and | |
| Conrad O’Donohue | |
| Kerry Marshall | |



The President’s Fundraising Dinner
Geelong Gallery, 2019
Photographer: Mike Dugdale

Membership

Membership highlights



Geelong Gallery wishes to thank our members for their ongoing support and engagement throughout 2019–20, particularly during the challenging times presented this year. As evident in the statistics, the enduring support of our members has been a heartening outcome in the current climate.

Alongside the 601 financial members, the Gallery has 145 complimentary members in 2019–20, inclusive of volunteers, staff, sponsors and benefit partners, creating a full membership reach of 746.

The Gallery has worked in collaboration with twenty 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 Arts Centre; Geelong Picture Framers (closed May 2020); James Street Bakery and Café; Leura Park Estate Cellar Door; Metropolis Gallery (closed May 2020); National Wool Museum; Queenscliff Gallery & Workshop; The Pivotonian Cinema; Tulip Restaurant; Waterfront Restaurant at Novotel Geelong; The Bookshop at Queenscliff; and two new partners, EL & C Baillieu and Wonder Yoga.

Alongside our membership partners, additional membership benefits have been promoted in 2019–20 to support retention during the COVID–19 pandemic including:

- 3-month membership extension
- Inclusion of free 12-month online access to Art Guide Australia
- \$20.00 birthday voucher at the Geelong Gallery Store

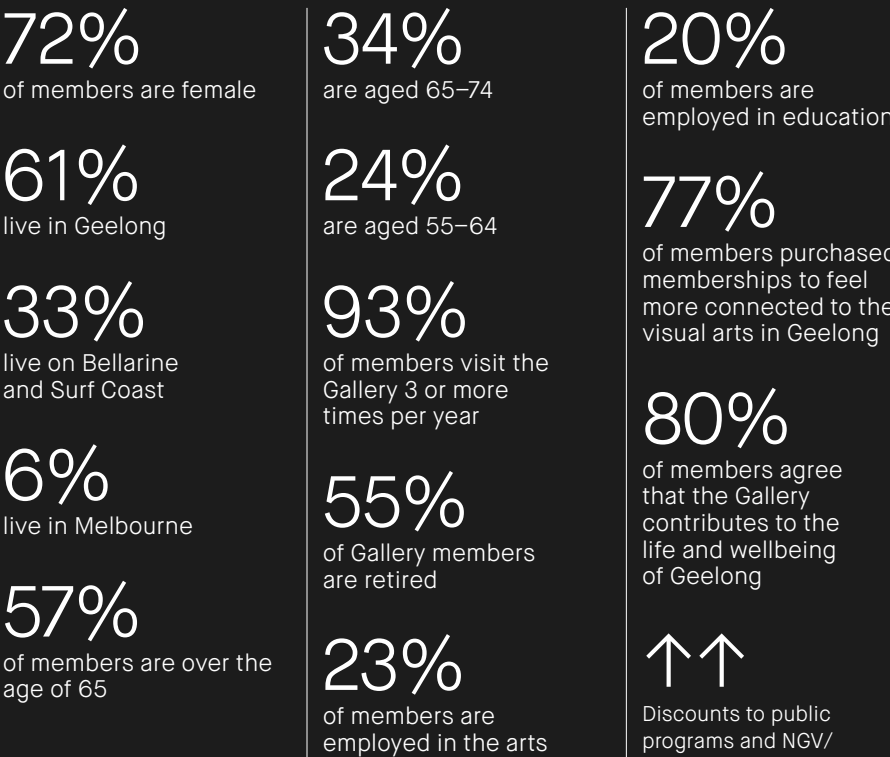
Membership breakdown



Geelong Gallery
Membership card
Design by Pidgeon Ward

Snapshot Who are our members?

In November 2019, Geelong Gallery undertook a survey to better understand our membership base*



This data enables the Gallery to identify trends and directions in different membership categories and to determine membership benefits for future retention.

* These statistics represent the main contact of a family/couple membership.

Membership

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.

In 2019, two individuals were awarded Honorary life membership to the Gallery.

Walter GM Hitchcock	1909	Mrs Andrew S Gray	1950
Tom Hawkes	1909	Gladys Bell	1957
Howard Hitchcock CMG OBE	1909	Edith Gurr	1957
William A Pacey	1909	J Spencer Nall CMG	1963
Philip Russell	1909	Donald Webb	1963
Mrs EA Whyte	1909	William P Heath	1963
Mrs James W Sayer	1915	Lady Fingall	1969
George F Walter	1916	Stanley E Orchard	1970
AW Gray	1916	Richard FL Annois AM	1972
Louise Russell	1917	Alan R David OAM	1973
Mrs William T Appleton	1918	Kenneth B Myer AC	1974
Mrs Alexander P McMillan	1918	A Austin Gray	1975
Cuthbert Traill	1918	Ewen C Laird CBE	1981
Henry B Hodges	1919	Graeme G Harvey	1981
Marcus E Collins	1920	Dr and Mrs Bruce Munro	1982
Dr Frederick Moreton	1920	Mrs Ranald McAllister	1982
H Byron Moore	1920	Ellen Koshland	1985
W Max Bell	1920	Peter Spear	1985
Edward G Gurr	1921	Pam Gullifer AM	1985
Henry P Douglass	1921	Bruce Hyett	1986
James H McPhillimy OBE	1922	Michael Dowling AM	1987
Frank L Hooper	1922	Philip Russell	1989
Lloyd Hooper	1922	Jim Cousins AO	1996
Dr Thomas JM Kennedy	1923	Libby Cousins	1996
Robert Camm	1925	Greg Bryant	2001
Hon. Horace F Richardson	1926	Will Bailey AO	2005
Andrew E Anderson	1931	John Rosenberg	2006
Robert D Elliott	1932	Neil Everist OAM	2006
Mrs Arthur W Marwood	1932	Jim Salmon	2007
Lady Joan Lindsay	1933	Michael Cahill	2009
Louisa J McPhillimy	1935	Pauline Shirlow	2009
Edward A McDonald OBE	1935	Katharine Baulch	2011
Henry G Oliver	1935	Gail Rooney	2012
Mrs Edward H Lascelles	1935	Barbara Abley AM	2012
Lady Evelyn Casey	1935	John Nagle	2012
Ramsay B Cook	1935	Veronica Filmer	2013
Roy Martin	1935	Peter McMullin	2014
Dora Meeson Coates	1935	Alan Currie	2014
Mrs Cecil M Kirchubel	1935	Gerard Mullaly	2016
Cora HA Roach	1935	Geoffrey Edwards	2016
Edward A Austin	1936	Diane Macleod	2017
Louis C Matthews	1937	Barbara Kitson	2018
Frank E Richardson	1937	Rosemary May-McSween	2018
Edward A Vidler	1938	Wendy Dimmick	2019
Alfred J Day	1944	Joan Mann	2019
Janet Biddlecombe	1944		
The Very Rev Sir Francis Rolland MC	1946		
Edward J Mitchell	1947		

Geelong Gallery Store

During the 2019–20 period, the Geelong Gallery Store successfully delivered merchandise lines to complement key exhibitions themes, with *The Moon* and *The Greatest Team of All—treasures from the Bob Gartland Collection* allowing the opportunity to expand the range and work with new suppliers. In addition, the Gallery Store proudly introduced four local suppliers including Copeland Jewellery, Milly Thomas, Driftwood Goods and Maho Sensory (Melbourne), greatly enriching the product mix and representation of local and boutique makers.

Geelong Gallery Store also implemented a \$20.00 birthday voucher scheme, gifted to all Gallery members. The uptake of vouchers has been successful and added to the overall success of the Store.

Whilst the challenge of COVID–19 restrictions prevented Geelong Gallery Store from achieving its anticipated budget, it provided opportunity to focus on the Store’s online presence and build new social media audiences for future sales.



Above top:
The Greatest Team of All—treasures from the Bob Gartland Collection
Store products
Photographer: Andrew Curtis

Above:
The Moon
Store products
Photographer: Jade Kellett

Collection

110

New acquisitions

41

Outward loans

65

Inward loans—general

2

Works conserved (painting and frame)

1,199

Inward loans—
Colin Holden Collection

221

Exhibited works



Adam Pyett
Eucalyptus leaves and flowers 2019
oil on linen
Geelong Gallery
John Norman Mann Bequest Fund, 2019
© Courtesy of the artist



Above top:
Polixeni Papapetrou
I once was 1986/2017
silkscreen photograph on
silver foil on canvas
Geelong Gallery
Gift of Christine Bell through the
Australian Government's Cultural
Gifts Program, 2020
Courtesy of the Estate of
Polixeni Papapetrou
Photographer: Andrew Curtis

Above:
Nicholas Mangan
Some kinds of duration
(*Cartridge edition*) 2011
concrete and reinforced steel;
edition 2/3
Geelong Gallery
Purchased with funds generously
provided by Geelong Contemporary, 2020
Courtesy of the artist
and Sutton Gallery, Melbourne
Photographer: Andrew Curtis

New acquisitions

AMOR, Rick
The rock and the sea 1990
etching; edition 14/30
Gift of Conrad O'Donohue and Rosemary Kiss, 2019

ANDREW, Brook
Against all odds – double gold horn 2005
colour screenprint; edition 1/1
Gift of Brook Andrew and Mabi Andrew through the Australian Government's Cultural Gifts Program, 2020

ANDREW, Brook
Against all odds – silver 2005
colour screenprint; artist's proof 1
Gift of Brook Andrew and Mabi Andrew through the Australian Government's Cultural Gifts Program, 2020

ANDREW, Brook
Black and white special cut 2005
colour screenprint; edition 1/5
Gift of Brook Andrew and Mabi Andrew through the Australian Government's Cultural Gifts Program, 2020

ANDREW, Brook
Black and white special cut 2005
colour screenprint; red trial proof 2/3
Gift of Brook Andrew and Mabi Andrew through the Australian Government's Cultural Gifts Program, 2020

ANDREW, Brook
Black black on tropical friendly fire 2005
colour screenprint; edition 1/1
Gift of Brook Andrew and Mabi Andrew through the Australian Government's Cultural Gifts Program, 2020

ANDREW, Brook
Chandelier – friendly fire 2005
colour screenprint; edition 2/6
Gift of Brook Andrew and Mabi Andrew through the Australian Government's Cultural Gifts Program, 2020

ANDREW, Brook
Frontier lights 2005
colour screenprint; artist's proof, 2/2
Gift of Brook Andrew and Mabi Andrew through the Australian Government's Cultural Gifts Program, 2020

ANDREW, Brook
I see you 2005
colour screenprint; artist's proof (orange)
Gift of Brook Andrew and Mabi Andrew through the Australian Government's Cultural Gifts Program, 2020

ANDREW, Brook
I see you 2005
colour screenprint; edition 1/3 (silver)
Gift of Brook Andrew and Mabi Andrew through the Australian Government's Cultural Gifts Program, 2020

ANDREW, Brook
I see you 2005
colour screenprint; registration proof 4
Gift of Brook Andrew and Mabi Andrew through the Australian Government's Cultural Gifts Program, 2020



Brook Andrew
Against all odds – silver 2005
colour screenprint; artist's proof 1
Geelong Gallery
Gift of Brook Andrew and Mabi Andrew through the Australian Government's Cultural Gifts Program, 2020
© Courtesy of the artist



Benjamin Armstrong
Pink and black 2009
blown glass and wax
Geelong Gallery
Gift of Bob and Gail Bett through the Australian Government's Cultural Gifts Program, 2020
Courtesy of the artist and Tolarno Galleries, Melbourne
Photographer: Andrew Curtis

ANDREW, Brook
Kamaldain/composer 2005
colour screenprint; edition 2/6
Gift of Brook Andrew and Mabi Andrew through the Australian Government's Cultural Gifts Program, 2020

ANDREW, Brook
Peace 2005
colour screenprint; artist's proof 1
Gift of Brook Andrew and Mabi Andrew through the Australian Government's Cultural Gifts Program, 2020

ANDREW, Brook
18 lives in Paradise 2011
photo-lithograph on folded cardboard
Gift of Brook Andrew and Mabi Andrew through the Australian Government's Cultural Gifts Program, 2020

ARMSTRONG, Benjamin
Pink and black 2009
blown glass and wax
Gift of Bob and Gail Bett through the Australian Government's Cultural Gifts Program, 2020

ARNOLD, Raymond
Elsewhere world (Final consolidated A–H) 2018
etching; edition 3/4
Gift of the Colin Holden Charitable Trust, 2019

ATKINS, Rosalind
Cough up 2014
etching, linocut, coalmine fire particles; unique edition
Gift of Anthony Scott through the Australian Government's Cultural Gifts Program, 2020

ATKINS, Rosalind
Crater edge 2009
wood engraving; edition 6/25
Gift of Anthony Scott through the Australian Government's Cultural Gifts Program, 2020

ATKINS, Rosalind
Garden 2009
wood engraving; edition 4/25
Gift of Anthony Scott through the Australian Government's Cultural Gifts Program, 2020

ATKINS, Rosalind
Infringe, encroach, intrude 2000–03
wood engraving; edition 3/8
Gift of Anthony Scott through the Australian Government's Cultural Gifts Program, 2020

ATKINS, Rosalind
Last Spring 2008
wood engraving; edition 6/25
Gift of Anthony Scott through the Australian Government's Cultural Gifts Program, 2020

ATKINS, Rosalind
mon-o-cul-tur-al world 2016
engraving; edition AP/3
Gift of Anthony Scott through the Australian Government's Cultural Gifts Program, 2020

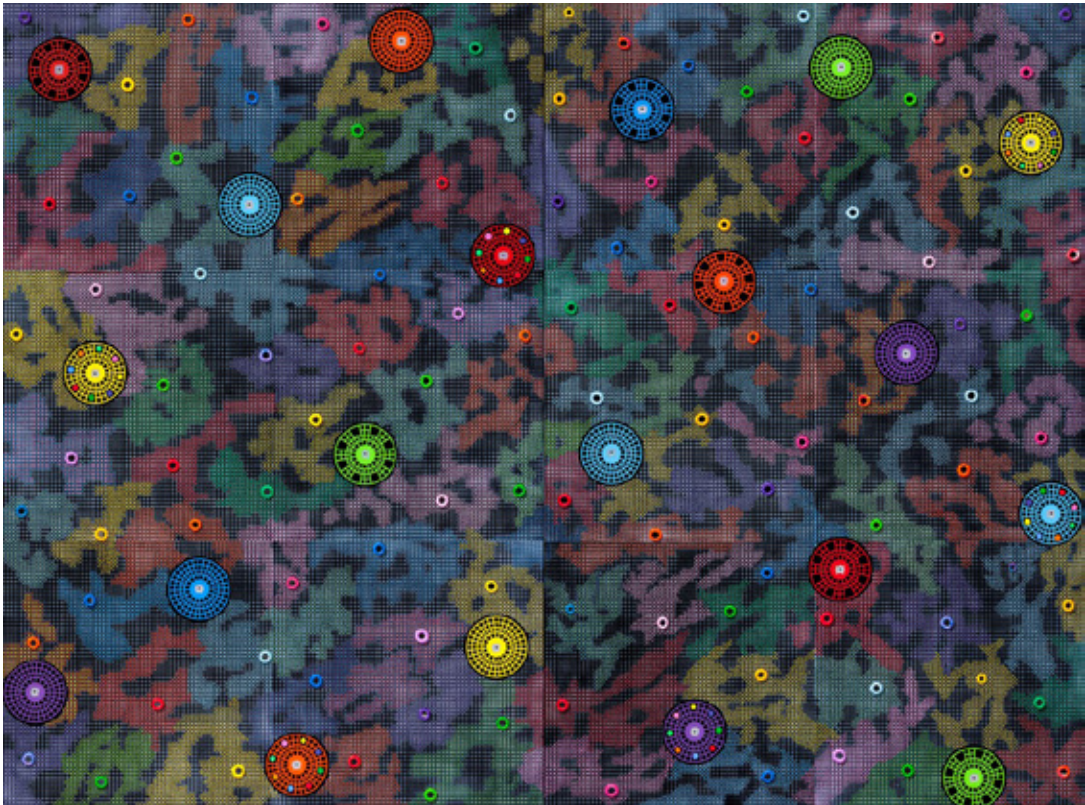
ATKINS, Rosalind
Mulberries – noon 2002
wood engraving; edition 12/25
Gift of Anthony Scott through the Australian Government's Cultural Gifts Program, 2020

ATKINS, Rosalind
Near Smoko 2004
wood engraving; edition 18/25
Gift of Anthony Scott through the Australian Government's Cultural Gifts Program, 2020

New acquisitions

- ATKINS, Rosalind**
Near the Yarra 2001
wood engraving; edition 5/25
Gift of Anthony Scott through the Australian Government’s Cultural Gifts Program, 2020
- ATKINS, Rosalind**
Path 2007
wood engraving; edition 9/25
Gift of Anthony Scott through the Australian Government’s Cultural Gifts Program, 2020
- ATKINS, Rosalind**
Pin Oak – Walsh Street 2008
wood engraving; edition 4/40
Gift of Anthony Scott through the Australian Government’s Cultural Gifts Program, 2020
- ATKINS, Rosalind**
Remaining tree 2005
wood engraving; edition 2/25
Gift of Anthony Scott through the Australian Government’s Cultural Gifts Program, 2020
- ATKINS, Rosalind**
Stand alone 2002
wood engraving; edition 12/25
Gift of Anthony Scott through the Australian Government’s Cultural Gifts Program, 2020
- BEYNON, Kate**
Li Ji – Forbidden City memory / Li Ji – Melbourne life 2003
synthetic polymer paint and enamel on canvas
Gift of Bob and Gail Bett through the Australian Government’s Cultural Gifts Program, 2020
- BOYD, Doris (decorator)**
BOYD, Merric (maker)
Pot 1933
hand-painted earthenware
Gift of Conrad O’Donohue and Rosemary Kiss, 2019
- BOYNES, Robert**
Honey 2014
synthetic polymer paint on canvas
Gift of Robert Boynes through the Australian Government’s Cultural Gifts Program, 2020
- BOYNES, Robert**
The Divide/Autumn (with apologies to El Greco) 1998
oil and synthetic polymer paint on canvas
John Norman Mann Bequest Fund, 2019
- BRAM, Stephen**
Untitled 2017
synthetic polymer paint on canvas
John Norman Mann Bequest Fund, 2020
- BRAM, Stephen**
Untitled 2018
synthetic polymer paint on canvas board
Gift of the artist, 2020
- BROWNE, Andrew**
After ‘The awakening’ 2019
etching and photogravure; edition 6/20
Gift of Barry and Jan Fagg, 2019

- CAMPBELL, Jon**
Yeah / Gertrude 2013
colour screenprinted calico collage on plywood; edition 33/50
Gift of Bob and Gail Bett through the Australian Government’s Cultural Gifts Program, 2020
- CHRISTOFIDES, Andrew**
Icon for Malevich 2008
synthetic polymer paint on canvas
Gift of Janet Dawson, 2020
- DAUMIER, Honoré**
Tu avais bien besoin d’écrire un testament, c’est pourtant pour avoir voulu exécuter tes dernières volontés que je me suis mis dans une si mauvaise position ... tiens, Pierre-le-Grand, tiens voilà ma malédiction! (Why did you have to make such a Testament ... because I needed to fulfill your last wishes I got into such a situation ... Go to hell, Peter the Great!) 1854
lithograph
Gift of Conrad O’Donohue and Rosemary Kiss, 2019
- DAVIES, Paul**
View through a lens at Taliesin West, photogram #1, 7 mins exposure, 11 degrees, light sprinkle of rain, made in car park 2016
gum bichromate and vinyl acrylic copolymer on paper
Gift of the artist, 2019
- DAVIES, Paul**
View through a lens at Taliesin West, photogram #7, 10.31am, 17 degrees, 7 mins exposure in pool outside Cornelia Brierly studio 2016
gum bichromate and vinyl acrylic copolymer on paper
Gift of the artist, 2019
- DAVIES, Paul**
View through a lens at Taliesin West, photogram #13, 27 degrees, partly cloudy, exposure 12 mins, 1.17pm outside ceramics studio 2016
gum bichromate and vinyl acrylic copolymer on paper
Gift of the artist, 2019
- DAVIES, Paul**
View through a lens at Taliesin West, photogram #17, 9.43am, 4 mins exposure onto solar panels, mostly sunny 2016
gum bichromate and vinyl acrylic copolymer on paper
Gift of the artist, 2019
- DAWSON, Janet**
Workshop, Spring morning 1976
synthetic polymer paint on canvas
Gift of the artist, 2020
- DE MEDICI, eX**
Double Blind Test: Theocracy overcoming plurality 2011
watercolour and gold leaf on paper
Gift of Michael Schwarz and David Clouston through the Australian Government’s Cultural Gifts Program, 2020



- DINE, Jim**
Bee poem 1970/72
colour lithograph; edition 51/75; from the ‘Oo La La’ portfolio
Gift of Conrad O’Donohue and Rosemary Kiss, 2019
- EATON, Janenne**
REEF 2015
enamel, vinyl, mirror and polymer clay on canvas
Gift of the artist, 2019
- FLOYD, Emily**
Important emerging artist 2004
stained composite board
Gift of Bob and Gail Bett through the Australian Government’s Cultural Gifts Program, 2020
- GOJAK, Mira**
Cutting through #35 2018
archival pigment print on card
Gift of Bob and Gail Bett through the Australian Government’s Cultural Gifts Program, 2020
- GORMAN, Julia**
Glass half full 2019
spray paint, oil paint, synthetic polymer paint and oil stick on linen
John Norman Mann Bequest Fund, 2019
- GOYA, Francisco**
Bien te se está (It serves you right) 1810/1863 etching and aquatint; from ‘The Disasters of War’ series
Gift of Conrad O’Donohue and Rosemary Kiss, 2019
- Janenne Eaton
REEF 2015
enamel, vinyl, mirror and polymer clay on canvas
Geelong Gallery
Gift of the artist, 2019
© Courtesy of the artist

- GRAHAM, Peter**
Uprising 2008
oil, woodcut and charcoal on canvas
Gift of Geoffrey Smith and Gary Singer through the Australian Government’s Cultural Gifts Program, 2019
- GRAINGER, William**
Terreeoboo, King of Owhyhee, bringing presents to Captain Cook 1788
hand-coloured engraving
Gift of Conrad O’Donohue and Rosemary Kiss, 2019
- GRAINGER, William**
The death of Captain Cook by Natives of Owhyhee 1788
hand-coloured engraving
Gift of Conrad O’Donohue and Rosemary Kiss, 2019
- HADEN, Francis Seymour**
Old Chelsea, out of Whistler’s window 1863
etching and drypoint
Gift of Conrad O’Donohue and Rosemary Kiss, 2019
- HATTAM, Katherine**
Luna Park 1987
gouache
Gift of Conrad O’Donohue and Rosemary Kiss, 2019
- HATTAM, Katherine**
MCG lights 1987
gouache
Gift of Conrad O’Donohue and Rosemary Kiss, 2019
- JOHNSON, Jess**
Sensorium machine 2015
hand-painted photographic collage; edition 25/50; unique state
Gift of Bob and Gail Bett through the Australian Government’s Cultural Gifts Program, 2020
- JOHNSON, Tim**
Weaver II 2004
synthetic polymer paint on canvas
Gift of Ian Rogers through the Australian Government’s Cultural Gifts Program, 2020

New acquisitions



KING, Grahame
The coat 1998
colour lithograph; edition 4/35
Gift of Conrad O'Donohue and Rosemary Kiss, 2019

LATE MASTER OF THE GRUNINGER WORKSHOP
(The vain struggle of the Trojans) 1529
woodcut and letterpress
Gift of Conrad O'Donohue and Rosemary Kiss, 2019

LEACH-JONES, Alun
Evening coming in across the fields 2008
synthetic polymer paint on canvas
Gift of Nola Jones through the Australian Government's Cultural Gifts Program, 2019

LEWER, Richard
King of Pentacles 2012
oil on epoxycoated steel; edition 34/78
Gift of Bob and Gail Bett through the Australian Government's Cultural Gifts Program, 2020

MANGAN, Nicholas
Monument for small changes 2007
bronze; edition 37/50
Gift of Bob and Gail Bett through the Australian Government's Cultural Gifts Program, 2020

MANGAN, Nicholas
Some kinds of duration (Cartridge edition) 2011
concrete and reinforced steel; edition 2/3
Purchased with funds generously provided by Geelong Contemporary, 2020

MARTIN, Mandy
After Salvator Rosa: landscape with Apollo and the Cumaen Sibyll 2006
oil, ochre and pigment on linen
Gift of Guy and Kim Abrahams through the Australian Government's Cultural Gifts Program, 2020

Sean Meilak
Silent era 2016
synthetic polymer paint on fibreboard and oxide pigment on plaster
Geelong Gallery
Gift of William Nuttall and Annette Reeves through the Australian Government's Cultural Gifts Program, 2020
© Courtesy of the artist
Photographer: Peter Rosetzky

MCDONALD, Kukula
Redtailed cockatoos over Papunya 2009
synthetic polymer paint on canvas
Gift of Conrad O'Donohue and Rosemary Kiss, 2019

MCTMAHON, Marie
Murrakupupuni – Country 1990s
colour linocut; edition 16/30
Gift of Conrad O'Donohue and Rosemary Kiss, 2019

MAY, Anne-Marie
Untitled 2015
acrylic
Gift of Bob and Gail Bett through the Australian Government's Cultural Gifts Program, 2020

MEADE, John
Screw Babs 2010
gypsum cement, polyethylene and steel
Gift of Bob and Gail Bett through the Australian Government's Cultural Gifts Program, 2020

MEILAK, Sean
On the Palatine 2016
oil on canvas
Gift of William Nuttall and Annette Reeves through the Australian Government's Cultural Gifts Program, 2020

MEILAK, Sean
Silent era 2016
synthetic polymer paint on fibreboard and oxide pigment on plaster
Gift of William Nuttall and Annette Reeves through the Australian Government's Cultural Gifts Program, 2020

NOONAN, David
Untitled 2005
etching, photo-etching, spit bite and aquatint
Gift of Bob and Gail Bett through the Australian Government's Cultural Gifts Program, 2020

NORRIE, Susan
Taikonauts high and low 2008
oil on canvas
Gift of Dr Terry Wu through the Australian Government's Cultural Gifts Program, 2019

OGILVIE, Helen
(Banksia) c. 1938
colour linocut; edition 38/50
Gift of Conrad O'Donohue and Rosemary Kiss, 2019

OGILVIE, Helen
(Hakea) c. 1938
colour linocut; edition 21/25
Gift of Conrad O'Donohue and Rosemary Kiss, 2019

OWEN, Robert
Florentia 2006
painted steel
Gift of Bob and Gail Bett through the Australian Government's Cultural Gifts Program, 2020

PAPAPETROU, Polixeni
I once was 1986/2017
silkscreen photograph on silver foil on canvas
Gift of Christine Bell through the Australian Government's Cultural Gifts Program, 2020

PEARLSTEIN, Philip
Male and female nudes on Spanish rug 1971
etching and aquatint; edition 35/50
Gift of Conrad O'Donohue and Rosemary Kiss, 2019

PYETT, Adam
Eucalyptus leaves and flowers 2019
oil on canvas
John Norman Mann Bequest Fund, 2019

REES, Lloyd
Sandy Bay set 1984
lithograph and colour lithograph; edition 10/50
Gift of Guy and Kim Abrahams through the Australian Government's Cultural Gifts Program, 2020

RENDALL, Steven
Nineteen sixty nine 2019
oil on canvas
John Norman Mann Bequest Fund, 2019

RENNOLDSON
A remarkable animal found on one of the Hope Islands in Captain Cook's first voyage (after George Stubbs) 1778
engraving
Gift of Conrad O'Donohue and Rosemary Kiss, 2019

RENNOLDSON
View of Endeavour River, on the coast of New Holland, where Captain Cook had the ship laid on shore, in order to repair the damage which she received on the rock 1784–86
engraving
Gift of Conrad O'Donohue and Rosemary Kiss, 2019

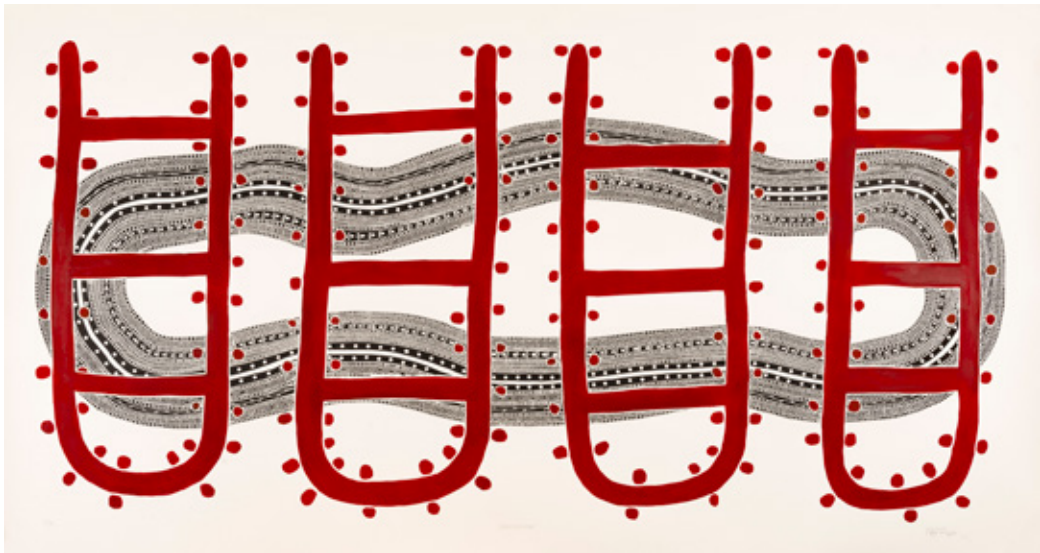
RENOIR, Auguste
Le chapeau épinglé (Pinning the hat) 1894
etching; from Gustave Geffroy, 'La Vie Artistique', Paris, 1894
Gift of Conrad O'Donohue and Rosemary Kiss, 2019

ROBINSON, Brian
Bedhan Lag: Land of the Kaiwalagal 2019
linocut; edition 5/10
Ursula Hoff Institute award, 2019

ROPEYARN, Teho
Lukuyn – Apudthama 2017
colour vinylcut; state II, edition 1/5
Geelong acquisitive print awards (winner), 2019

RYE, Owen
Jar c. 2005
glazed stoneware
Gift of Conrad O'Donohue and Rosemary Kiss, 2019

RYRIE, John
Untitled 1987
woodcut; edition 1/10
Gift of Conrad O'Donohue and Rosemary Kiss, 2019



Teho Ropeyarn
Lukuyn – Apudthama 2017
colour vinylcut; state II, edition 1/5
Geelong Gallery
Geelong acquisitive print awards (winner), 2019
© Courtesy of the artist
Photographer: Michael Marzik

New acquisitions

SCURRY, John <i>After rain</i> 2017 oil on cardboard John Norman Mann Bequest Fund, 2020	SWALLOW, Ricky <i>Forgotten foundation</i> 2002 pigmented urethane resin; edition 27/55 Gift of Bob and Gail Bett through the Australian Government’s Cultural Gifts Program, 2020
SCURRY, John <i>Alpine</i> 2018 oil on cardboard John Norman Mann Bequest Fund, 2020	TJAPALTJARRI, Mick Namarari <i>Water Dreaming (Itjinpiri, Water Hole)</i> 1995 synthetic polymer paint on linen Gift of Ben Clark through the Australian Government’s Cultural Gifts Program, 2020
SCURRY, John <i>Distant</i> 2018 oil on cardboard John Norman Mann Bequest Fund, 2020	USSHER, Michelle <i>Mirrorrim sees</i> 2011 colour screenprint with silver paint Gift of Bob and Gail Bett through the Australian Government’s Cultural Gifts Program, 2020
SCURRY, John <i>Dusk</i> 2018 oil on cardboard John Norman Mann Bequest Fund, 2020	WEAVER, Louise <i>Dark Spring</i> 2015 synthetic polymer emulsion on linen John Norman Mann Bequest Fund, 2019
SCURRY, John <i>Ruffy</i> 2018 oil on cardboard John Norman Mann Bequest Fund, 2020	WEAVER, Louise <i>Moon shadow (black hare)</i> 2019 hand-crocheted synthetic film, bamboo tape, plastic thread over high-density foam, synthetic polymer emulsion, cotton rag paper, wire, hidden talismans John Norman Mann Bequest Fund, 2019
SCURRY, John <i>Tidal</i> 2018 oil on cardboard John Norman Mann Bequest Fund, 2020	WEAVER, Louise <i>Moonlight becomes you (silver fox)</i> 2019 1) fox: hand-crocheted cotton, lamb’s wool synthetic yarns and reflective tape over high-density foam, papier-mâché, wire, mirrored acrylic, cotton fabric and synthetic fabrics, synthetic polymer emulsion and glass beads; 2-5) rocks: various fibres; 6) base: enamel gloss paint on fibreglass John Norman Mann Bequest Fund, 2019
SIEVERS, Wolfgang <i>Control cabin operator, hot reversing mill, Alcoa, Pt Henry, Victoria</i> 1970 silver gelatin photograph Sybil Craig Bequest Fund, 2019	WEAVER, Louise <i>Silvering (Moon dust)</i> 2019 synthetic polymer emulsion and glitter on linen Gift of the artist through the Australian Government’s Cultural Gifts Program, 2020
SIEVERS, Wolfgang <i>Grinding door pattern, Ford Motor Company, Geelong, Victoria</i> 1952/2001 silver gelatin photograph Sybil Craig Bequest Fund, 2019	WHISTLER, James McNeill <i>Thames warehouses</i> 1859/1871 etching and drypoint; 2nd state; edition of 100 Gift of Conrad O’Donohue and Rosemary Kiss, 2019
SKELTON, Joseph <i>Field Marshall His Grace, the Duke of Wellington, KG (after Alfred Taylor)</i> 1852 chromolithograph Gift of Conrad O’Donohue and Rosemary Kiss, 2019	WORCESTER <i>‘Hope and Patience’ plate from the Duke of Clarence service</i> 1790–92 hand-painted (<i>en grisaille</i>) and gilded porcelain Dorothy McAllister Bequest Fund, 2019
SMART, Sally <i>Mad house history painting series</i> 1990 monotype Sybil Craig Bequest Fund, 2019	
SO, Renee <i>Bellarmino</i> 2019 plaster and resin composite; edition of 50 Gift of Bob and Gail Bett through the Australian Government’s Cultural Gifts Program, 2020	
SRIVILASA, Vipoo <i>Teapot</i> c. 2010 hand-painted and gilded porcelain Gift of Conrad O’Donohue and Rosemary Kiss, 2019	

Collection-focused projects

Colin Holden Collection
2019–20 saw the commencement of detailed cataloguing of the extensive collection of European and Australian prints amassed by the late Dr Colin Holden. On long term loan to Geelong Gallery, the collection consists of over 850 prints spanning centuries and ranging across a variety of print techniques, as well as an additional special focus area consisting of hundreds of Australian bookplates. Geelong Gallery continues to share this important collection with our audiences through our exhibition program and online collection database.

Digital Asset Management System Implementation
Thanks to the support of the Helen MacPherson Smith Trust, Geelong Gallery implemented a new Digital Asset Management System (DAMS), Piction, throughout 2019–20. This new 21st century system provides a back-of-house image storage system to support the collection, curatorial, learn and marketing components of the organisation.

Geelong Gallery’s DAMS enhances internal capacities for training, improves staff efficiency and enables greater access to the permanent collection online. The long-term benefits of the DAMS system will include greater public access to the permanent collection.

Regional Digitisation Roadshow Project
Geelong Gallery managed the digitisation of, and online access to, the Geelong Gallery collection in accordance with the approach of the Regional Digitisation Roadshow (RDR).

Using state of the art technology in the form of the WideTek36 art scanner, the Gallery’s collection of 2D paintings and works on paper was methodically scanned—and 3D objects photographed.

Several works are now available on the Victorian Collections website and works are represented on the intranet and Geelong Gallery website are growing.

2,930

Works digitised from the permanent collection

967

Works digitised from the Colin Holden Collection

Digitisation lab
Angela Brophy (Operator)
and Matthew Bugg (Assistant)
installation view, Geelong Gallery, 2019
Photographer: Andrew Curtis



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 2020

Board members

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

Gerard Mullaly	Andrew Lawson OAM (appointed October 2019)
Eliza Holt	Rebecca Grapsas (appointed December 2019)
Barry Fagg	Cr. Trent Sullivan (appointed December 2019)
Terry Wills Cooke OAM	Cr. Jim Mason AM (retired October 2019)
Olivia Tipler	David Howley (retired October 2019)
Barbara Inglis (appointed July 2019)	Kathy Timmins (retired October 2019)
Tim Noonan (appointed December 2019)	

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 \$534,765.

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

Gerard Mullaly—
President

Barry Fagg—
Hon. Treasurer

Dated the 12th day of September, 2020

Statement of comprehensive income

For the year ended 30 June 2020

	2020 \$	2019 \$
Income		
Grant Income	1,523,174	1,499,202
Federal Government Subsidies (Covid 19)	266,000	-
General Income	426,349	314,291
Surplus - Ticketed Exhibitions	(48,098)	473,160
Bequest - John Norman Mann	-	285,681
Sponsorship & Prize Income	65,764	115,797
Fundraising	223,586	88,770
Interest Income	26,584	32,308
	2,483,359	2,809,209
Shop Revenue	116,151	241,426
Shop Cost of Sales	(61,753)	(133,474)
Shop Gross profit	54,398	107,952
Total Revenue Before Donated Works of Art	2,537,757	2,917,161
Cultural Gifts Program & Other Artwork Gifts (non-cash)	474,638	1,487,237
Total Revenue	3,012,395	4,404,398
Expenditure		
Administration	1,795,109	1,748,523
Finance	4,586	5,411
Fundraising	56,420	53,030
Marketing	122,227	111,185
Depreciation and Amortisation	152,314	154,411
Other Expenditure	346,974	295,190
Total Expenditure	2,477,630	2,367,750
Net Result before income tax expense	534,765	2,036,648
Income tax expense	1 (a) -	-
Result after income tax expense for the year attributable to the members of the entity	534,765	2,036,648
Other Comprehensive income for the year		
Items that will not be reclassified to net result:		
Revaluation of Art Collection	1 (e) 1,066,516	(78,455)
Interest allocated directly to bequest fund	7 6,573	11,082
Total other comprehensive Income for the year	1,073,088	(67,373)
Total Comprehensive income for the year	1,607,853	1,969,275

The accompanying notes form part of these financial statements.

Statement of financial position

For the year ended 30 June 2020

	Note	2020 \$	2019 \$
Assets			
Current assets			
Cash and cash equivalents	2	2,144,581	2,265,417
Inventories		70,692	63,378
Receivables		107,959	166,276
Other Assets		130,277	49,131
Total current assets		2,453,509	2,544,202
Non current assets			
Art Collection	1 (e)	37,825,854	36,156,165
Property, plant and equipment	3	2,692,168	2,701,437
Total non-current assets		40,518,022	38,857,602
Total assets		42,971,532	41,401,804
Liabilities			
Current liabilities			
Trade and other Payables	4	106,583	138,960
Provisions	5	253,337	241,247
Prepaid Income	6	361,619	405,102
Total current liabilities		721,539	785,309
Non current liabilities			
Provisions	5	85,377	59,733
Total non current liabilities		85,377	59,733
Total liabilities		806,916	845,042
Net assets		42,164,615	40,556,762
Members' funds			
Accumulated Surpluses		6,661,095	6,023,893
Asset Revaluation Reserve	1 (e)	30,400,228	29,333,712
General Reserves	7	5,103,292	5,199,157
Total members' funds		42,164,615	40,556,762

The accompanying notes form part of these financial statements.

Statement of changes in equity

For the year ended 30 June 2020

	General Reserves \$	Asset Revaluation Reserve \$	Accumulated Surpluses \$	Total \$
Balance at 30 June 2018	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)	-
Balance at 30 June 2019	5,199,157	29,333,712	6,023,893	40,556,762
Result attributable to the members of the entity	-	-	534,765	534,765
Other Comprehensive Income for the year	6,573	1,066,516	-	1,073,088
Transfers to Reserves	(102,437)	-	102,437	-
Balance at 30 June 2020	5,103,292	30,400,228	6,661,095	42,164,615

The accompanying notes form part of these financial statements.

Cash Flow Statement

For the period ended 30 June 2020

	Note	2020 \$	2019 \$
Cash flows from operating activities			
Receipts from revenue		2,526,006	2,942,277
Payments to suppliers and employees		(2,408,419)	(2,252,444)
Interest received		26,584	32,308
Net cash provided by operating activities	9	144,172	722,141
Cash flows from investing activities			
Purchase of plant and equipment		(143,045)	(155,391)
Purchase of art		(128,535)	(431,220)
Net cash inflow/(outflow) from investing activities		(271,580)	(586,611)
Cash flows from financing activities			
Interest attributable to bequest funds		6,573	11,082
Net cash inflow/(outflow) from financing activities		6,573	11,082
Net increase/(decrease) in cash held		(120,836)	146,612
Cash at beginning of financial year		2,265,417	2,118,805
Cash at end of financial year		2,144,581	2,265,417

The accompanying notes form part of these financial statements.

Notes to the financial statements

For the year ended 30 June 2020

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 and have prepared special purpose financial statements due to the significant disclosures required for a general purpose financial report which in the opinion of the board adds little or no value to the content of the financial statements.

The degree of non-compliance with the recognition and measurement requirements set out in accounting standards for each material accounting policy is disclosed within each policy noted below. An assesment of the impact of non-compliance has not been made.

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. Depreciation is not recognised in respect of these assets because their service potential has not, in any material sense, been consumed during the reporting period.
- (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.

The accounting policy for employee benefits is not in accordance with accounting standards in that on-costs have not been included and the calculation is assessed at the current obligation to pay out entitlements.

- (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.

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).
The above policy is generally in compliance with accounting standards though no assessment has been made of performance obligations under a contract and how this should be brought to account as income. The Gallery believes that such an assessment would have a minimal impact on the ztreatment of revenue.

	2020	2019
	\$	\$
Note 2		
Cash and Cash Equivalents		
Cash at bank		
Westpac operating	465,394	236,522
Westpac notice saver	1,071,421	1,434,274
	1,536,815	1,670,796
Term deposits		
Bequest fund—Sybil Craig	113,013	111,735
Bequest fund—McAllister	493,653	481,786
	606,666	93,521
Cash on hand	1,100	1,100
	2,144,581	2,265,417

Financial report

	2020 \$	2019 \$
Note 3		
Property, Plant and Equipment		
Federation Building Improvements	2,069,635	2,069,635
Building Improvements at Cost	1,316,907	1,316,907
Less accumulated depreciation	(1,223,000)	(1,155,269)
	2,163,542	2,231,273
Equipment at Cost	1,233,851	1,208,539
Less accumulated depreciation	(849,038)	(782,141)
	384,814	426,398
Office Equipment at Cost	273,485	273,485
Less accumulated depreciation	(242,445)	(230,125)
	31,039	43,360
Furniture, Fittings & Equipment	144,948	27,214
Less accumulated depreciation	(32,471)	(27,214)
	112,477	-
Leasehold Improvements at Cost	1,084	1,084
Less accumulated depreciation	(787)	(678)
	297	406
Total Property, Plant & Equipment	2,692,168	2,701,437
Note 4		
Trade and other payables		
Trade Payables	50,860	79,920
Westpac Corporate Card	2,805	11,781
Payroll Liabilities	35,358	29,441
Sundry Payables & Accrued Expenses	17,561	17,818
	106,583	138,960
Note 5		
Provisions		
Provision for Annual Leave	141,594	136,340
Provision for Long Service Leave	197,120	164,640
	338,714	300,980
Note 6		
Prepaid Income		
Memberships	32,333	45,581
Other	329,286	359,521
	361,619	405,102
Note 7		
Accumulated Reserves		
Bequest Funds–McAllister and Sybil Craig (a)	605,094	605,094
Building Fund	1,518,288	1,518,288
Federation Grant	2,078,205	2,078,205

	2020 \$	2019 \$
Other Funds		
McAllister and Sybil Craig Acquisitions (a)	65,310	64,500
Other Funds	151,357	265,756
Acquisitions Fund (b)	258,005	253,805
Conservation Fund (b)	427,034	420,082
	5,103,292	5,199,157

Movement in Reserves					
	Bequest Fund	Building Fund	Federation Grant	Other Funds	Total
Opening Balance	598,521	1,518,288	2,078,205	1,004,143	5,199,157
Interest Capitalised (a)	6,573	-	-	-	6,573
Transfer from Retained	-	-	-	-	-
Acquisitions funded from reserves	-	-	-	(124,780)	(124,780)
Interest earned on reserves transferred from retained earnings	-	-	-	22,343	22,343
Closing Balance	605,094	1,518,288	2,078,205	901,706	5,103,292

- (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 2020, there are no matters or circumstances that have arisen which require adjustments to or disclosure in the financial statements.

Note 9		
Reconciliation of Net cash provided by operating activities to operating surplus		
Operating surplus/(deficit)	534,765	2,036,648

Non-cash items		
Depreciation	152,314	154,411
Cultural Gifts and Other Artworks received	(474,638)	(1,487,237)

Movement in assets and liabilities		
Increase/(decrease) in payables and prepaid Income	(75,860)	150,973
Increase/(decrease) in provisions	37,734	(13,312)
(Increase)/decrease in receivables and prepayments	(22,829)	(109,202)
(Increase)/decrease in inventories	(7,314)	(10,140)
Net Cash provided by operating activities	144,172	722,141

Note 10 **Summary of Significant Accounting Policies**

In response to the COVID-19 (Coronavirus) pandemic and in line with the Stage 3 restrictions Geelong Gallery has been required to temporarily close. This action was undertaken to protect and safeguard our visitors, members, staff and volunteers and to take the necessary measures to contain COVID-19 in our broader community.

As a result a number of exhibitions and events that would normally have been held during the year have been deferred with funds received in advance of these events being treated as prepaid income.

The closure has also impacted other areas of operations such as shop sales and memberships. As a result of the downturn on income Geelong Gallery has accessed Jobkeeper and has received a cash flow boost from the government as disclosed separately as an income line on the Statement of Comprehensive Income.

It is anticipated that the Gallery will be able to re-open as restrictions ease though there is likely to be an impact on income in the short-term due to the likelihood of continuance of measures to safeguard our community.

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 52 to 59:

- 1. Presents a true and fair view of the financial position of Geelong Art Gallery Inc. as at 30 June 2020 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:

Gerard Mullaly—
President

Barry Fagg—
Hon. Treasurer

Dated the 12th day of September, 2020

Independent Audit Report

For the year ended 30 June 2020

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 2020, 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 2020 and its financial performance and its cash flows for the year then ended in accordance with Associations Incorporation Reforms Act 2012 and the requirements of the Australian Charities and Not-For-Profits Commission Act 2012.

Responsibilities of Management and Those Charged with Governance for the Financial Report

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

Auditor’s Responsibility for the Audit of the Financial Report

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report.

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

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

Basis of Accounting and Restriction on Distribution

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

Stephen Wight—
Director

Dated this 16th day of September, 2020

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

Support

Partnerships

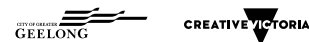
Geelong Gallery partners generously commit to support our mission through investing in the development and realisation of a wide-ranging program of exhibitions, through support of health and wellbeing programs, marketing initiatives or through the funding of the implementation of educative workshops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

Geelong Gallery is, now more than ever, grateful for the support, 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

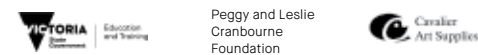
Government partners



Annual program sponsors



Learn program partners

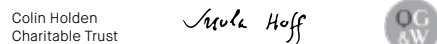


Exhibition partners

Collection leads: John Scurry—small paintings



2019 Geelong acquisitive print awards



The Moon

Presenting partner



Exhibition partners



Learn partner



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

The Greatest Team of All—treasures from the Bob Gartland collection

Presenting partner



Exhibition partners



Stephen Bram—abstract painting

Friends of Geelong Gallery

Turmoil & tranquillity—recent acquisitions 2018–19



Digitisation lab



Resonance+Reflection—design ideas for an expanded Geelong Gallery

A collaboration between Deakin University and Geelong Gallery



This exhibition was programmed as part of Geelong Design Week 2020, an initiative of Geelong UNESCO City of Design and the City of Greater Geelong



Collection leads: Kate Beynon—kindred spirits

This exhibition was programmed as part of Geelong Design Week 2020, an initiative of Geelong UNESCO City of Design and the City of Greater Geelong



The Look

A National Portrait Gallery touring exhibition

NATIONAL PORTRAIT GALLERY

This exhibition is supported by the National Collecting Institutions Touring and Outreach Program, an Australian Government program to improve access to the national collections for all Australians.



Exhibition partners



Learn program partners



Jacky Redgate—HOLD ON

This exhibition was programmed to coincide with PHOTO 2020 International Festival of Photography

PHOTO 2020

Exhibition partners

The William Angliss Charitable Fund

In the creation of new work, Jacky Redgate was supported by the NSW Government through Create NSW and University of Wollongong



Who's who portrait prize

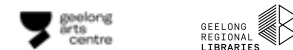


We see recognition—a children's art exhibition

Program partner



Participating program partners



Learn & Access program partners

Art + Memory program partner



Art + Connect program partner



First Friday program partner



Gallery Guides program partner



Youth Ambassador program partner

Anonymous donor

Gallery on Tour program

Anonymous donor

Meet Orby—your digital tour guide

Created in partnership with



Supported by



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

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:
geelonggallery.org.au/support



Jacky Redgate—HOLD ON
Installation view, Geelong Gallery, 2020
Photographer: Andrew Curtis

Covers:
Collection leads:
Kate Beynon—kindred spirits
Installation view,
Geelong Gallery, 2020
Photographer: Andrew Curtis



Geelong Gallery

55 Little Malop Street
Geelong 3220 Australia

T +61 3 5229 3645
geelonggallery.org.au

33