

2020- 2021

Geelong Gallery Annual Report



About Geelong Gallery

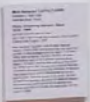
Geelong Gallery was established in 1896 and is one of Australia's leading regional galleries. The Gallery holds a magnificent collection of Australian and European painting, sculpture, printmaking, photography and decorative arts from the nineteenth century to the present day. It also has important holdings of eighteenth- and nineteenth-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

- deliver artistic and cultural advancement for the community thus making Geelong a more liveable City
- bring economic benefit to the region through tourism arising from its exhibitions and events
- connect and empower people by promoting equity, diversity, inclusion, access and lifelong learning
- 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.



A shining light
Installation view, Geelong Gallery, 2020
Photographer: Andrew Curtis

Cover:
Rone
Without Darkness There is No Light (Dark) (detail) 2021
RONE in Geelong, Douglass Gallery installation,
Geelong Gallery, 2021
archival pigment print on Canson Baryta 310 gsm; A/P
© Rone

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

72,985

Visits in 2020–21

14

Exhibitions presented

1

Student exhibition

1

Virtual student exhibition

\$2.9M

Operating budget

2,235

Public program participants

101

Guided tours offered

907

Guided tour attendees

2,336

Students and educator visits

1,560

Students and educator participants in Learn programs

275

Access program participants

64,282

Unique views and downloads of Learn, Public Program and Access videos

14

Gallery staff (EFT)

75

Gallery volunteers (not including Board members and support groups)

10

Gallery guides

104

Individual donors

1,404

Hours donated by volunteers

712

Financial members

Note: Geelong Gallery closed for 129 days due to COVID-19 (excluding public holidays)

From the President and Director & CEO

The past year has been one of achievements and challenges for Geelong Gallery, and this Annual Report details the strong and optimistic position in which the Gallery completed the 2020–21 year. The foundation of the Gallery’s organisational strength, reputation and ever-increasing capacity is the highly productive relationship between the Geelong Gallery Board and the Gallery’s senior management and staff team. We have pleasure, therefore, in jointly presenting Geelong Gallery’s Annual Report for the 2020–21 financial year.

Inevitably, the ongoing impacts of the COVID-19 pandemic on our operations, and on the communities we serve, is reflected in some of the statistics of this Report. The effects of the pandemic on our workforce of Melbourne and regionally based Victorian employees have at times been overwhelming. Isolation, increased workloads for some, reduction in work hours for others, multi-tasking, home schooling, IT challenges and constant media messaging imposed significant pressures. Despite these challenges, our productivity was very high and remains so.

What makes for uplifting reading here is the imaginative—and indeed award-winning—ways in which the Gallery has designed and delivered core business functions and continued to adapt to cumulatively more complex living and working conditions imposed by community lockdowns and business closures. Our cohesion as an organisation over the past year is thanks to the exceptional leadership and diligence of the Gallery’s Board and staff. Ever-changing restrictions have demanded agility: decisive action, swift and sensitive artist and stakeholder management, efficiencies in our ticketing systems, ability to enact direct messaging, enhanced online presence and an uplift in our whole-of-organisation approach to online content creation. There has been no diminishment in the standards of excellence applied to business continuity, and we warmly acknowledge our colleagues’ expertise and commitment.

We would also like to acknowledge here the support of the Australian Federal Government’s JobKeeper Payment Scheme that enabled the Gallery to pay staff and continue operating, together with the Victorian Government’s essential financial support through the two stages of its Strategic Investment Packages (the application of which we detail further on). We are also grateful for the sustained commitment of the City of Greater Geelong, and the City’s generous recurrent funding as our principal government partner.

The Board and management team maintained a sharp focus this year on the suite of documents that underpin the governance of our organisation with the drafting (or updating) and endorsement of important policies, including a comprehensive First Nations Cultural Protocols document, Conflict of Interest Policy, Risk Management Policy, Risk Management Register and Volunteer Policy. We thank the contributions of the Board, staff and our legal partner Harwood Andrews in the review and finalisation of these governance documents.

Gerard Mullaly
and Jason Smith.
RONE in Geelong exhibition
opening, Geelong Gallery 2021
Photographer:
Timothy Marriage



In July 2020 the Gallery Board and Senior Management Team undertook its annual review of our Strategic Plan. The Gallery’s four pillars—Artistic and Cultural Advancement, Economic Benefit, Equity & Learning for Everyone, and Gallery Expansion—encapsulate all areas of our business and the Gallery’s commitment to community. The key development at this strategic planning session was the addition of the term ‘Equity’ to the heading and guiding principles of our Learning Pillar.

A special feature of this Annual Report is a detailed account of the Gallery’s participation in the program Fair Play, conducted by Diversity Arts Australia and funded by Creative Victoria. Geelong Gallery was one of ten organisations selected to participate in a capacity-building program that ran over six months, led by the Senior Management Team with workshops, lectures and forums open to, and involving all staff and Board members. Addressing barriers to participation by under-represented people in Victoria’s creative industries, the outcome for our organisation is an Equity Action Plan focused on the principles of cultural safety, and accessible and inclusive practice.

The Gallery’s commitment to inclusion was recognised this year when we won the Geelong Business Excellence Award in the category of Inclusive and Accessible Business. Other aspects of our work were recognised with the 2020 Australasia Multimedia & Publication Design Award (MAPDA) for best Branding and Identity; the 2021 MAPDA for best museum/gallery virtual tour, and the TripAdvisor Consumer Award Travellers Choice 2020.

As we write this half-way through the Gallery’s 125th-anniversary year, the most significant development immediately ahead of us is the preparation and evaluation of a Business Case that persuasively asserts the necessity and value to our community of the Gallery’s expansion into the Town Hall, and the further realisation of the Cultural Precinct Masterplan. We are grateful to our Business Case funding partners—the City of Greater Geelong and the Victorian State Government’s Department of Jobs, Precincts and Regions through its Enabling Tourism Fund. In this past year the Board and Gallery’s Senior Management team advanced the planning of the Business Case with the formation of a Project Control Group that assembles exceptional expertise from local and State Government. We are grateful for the goodwill and drive that is propelling our proposed, and long-awaited, expansion.

The conceptual and artistic range of the 14 exhibitions presented over the past year is detailed elsewhere in this report. We would like to acknowledge the resilience, patience, and sheer commitment of the artists with whom the Gallery has worked closely.

We were especially pleased to be able to deliver without interruption the much-anticipated exhibition *RONE in Geelong* from 27 February to 16 May 2021. This immersive exhibition experience incorporated the first comprehensive survey of Rone’s career, charting his practice from early stencil works and street art, to the mesmerising photographs that document his major installations. Rone’s total transformation of our Douglass Gallery to a melancholic salon of faded glory captivated the 46,801 visitors to the exhibition. We thank Tyrone Wright and his creative team, and the entire Gallery staff, particularly Senior Curator Lisa Sullivan, and Deputy Director Penny Whitehead for their careful delivery of a complex, highly successful project that had an estimated economic benefit to our community of \$7.8M.

From the President and Director & CEO



We were especially pleased to be able to deliver without interruption the much-anticipated exhibition *RONE in Geelong* from 27 February to 16 May 2021.

The Gallery is taking a leadership position in relation to programming that will underpin Geelong’s designation as a UNESCO City of Design. Our commitment to design and design thinking was supported this year by a transformative financial gift in December 2020 by the Board of the former Creative Futures Limited. Over the next three years the Gallery will apply significant funding to develop and deliver programs, exhibitions and other initiatives to support and extend practitioner, student and community engagement with design-based disciplines. With so much strategic work being done in this area in various parts of the city, the Creative Futures funding provides the Gallery with exceptional and timely leverage. Our first application of Creative Futures funding supported the delivery of *Blanche Tilden—ripple effect: a 25-year survey*, the first major survey of the internationally acclaimed, Melbourne-based jeweller.

Staff changes this year included the resignation of Curatorial Assistant Deirdre Cannon, to take up the position of Curatorial Assistant in the department of Australian Art at the National Gallery of Australia. We farewelled Deirdre with every good wish for this next phase of her career. Deirdre had special responsibility for the Colin Holden Print Collection, and we thank the Trustees of the Colin Holden Charitable Trust for their ongoing support as we enter an exciting new phase in our custodianship of that outstanding collection.

Under the auspices of Creative Victoria Strategic Investment funding we were delighted to welcome Pitta Pitta woman Jahkarli Romanis as a project-based First Nations Emerging Curator, supported by First Nations Mentor Jenny Murray-Jones. Jahkarli undertook important research into various aspects of the collection, its provenance and interpretation.

In further applications of Creative Victoria Strategic Investment funding we produced a series of First Nations interpretations of works in the collection, viewable via the Gallery channel on our website; delivered our exhibition program in a period where corporate support and sponsorship was constrained by the pandemic; designed new volunteer training modules to strengthen the social cohesion of isolated volunteers; and produced 360 virtual-reality tours of the permanent collection installations.

Creative Victoria Strategic Investment funding also enabled a broad range of initiatives and outcomes focused on stimulating and supporting local artists and arts workers. These included GG by Design, a bespoke Geelong Gallery Store range of products by local makers, artists and designers; extended operating hours for *RONE in Geelong*; a Youth Digital Project extending into youth networks in the region; works-on-paper conservation that engaged local freelance paper conservator Briony Pemberton to conserve collection works; a series of wall drawings commissioned from local artists; and digital flipbooks created to extend visitors’ experience of our artist’s book collection when one or several are on display, contributing to our work in Creative Victoria’s Regional Digitisation Roadshow.

A list of the 73 acquisitions made during the year of Australian Indigenous and non-Indigenous art is elsewhere in this Report. As ever, the Gallery’s collection has been remarkably strengthened by the generosity of donors, and through opportunities provided by bequests. We would like to make special mention of the acquisition of several major works of Indigenous Australian art, including by Wadawurrung artists Marlene Gilson and Kait James, the former purchased through the John Norman Mann Bequest, and the latter acquired through the fundraising work of Geelong Contemporary. We also had the good fortune to acquire a major 1985 work by eminent painter Robert Boynes through the Mann Bequest, and receive the gift of *Luminous relic*, 2017, through the Cultural Gifts Program—a major multi-media installation by the late Mandy Martin (and collaborating artists Alexander Boynes and Tristen Parr) exhibited in Geelong Gallery for the Climarte Festival in 2017.

Each year the Geelong Gallery Board seeks to bestow honorary life membership on those people who have made long-term and significant contributions to the life of the Gallery. This honorary appointment stretches back to 1909 with the first appointee being Walter Hitchcock, one of the great founders of the Gallery.

In 2020 we welcomed Christine Bell and Rosemary Gough as honorary life members.

Christine is the former picture librarian at the State Library of Victoria and has been an active supporter of the Gallery for several years, making generous financial donations over the past decade to support acquisitions and giving numerous works of art to the collection since 2015.

In 2019 Rosemary made a generous and collection-transforming gift to the Gallery of Russell Drysdale’s *Half-caste woman*, 1960. Our capacity to represent the work of this major Australian painter through the provision of such a generous gift enriches the collection and our community.

In this brief report we have touched on just some of the extraordinary work that supports Geelong Gallery’s reputation as not only one of the oldest, but one of the finest and most forward-looking public galleries in Victoria and the nation. We thank the Board, our dedicated staff, our loyal volunteers and members, and our steadfast community.

Optimism is important. We look forward to a very busy and exciting year ahead.

Gerard Mullaly—
President

Jason Smith—
Director & CEO

Geelong Gallery Board

The Gallery Board met nine times between July 2020 and June 2021. Six meetings were focused on reporting and general business, while three meetings had a strategic focus.

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

President Gerard Mullaly	9
Vice President Eliza Holt	8
Hon. Treasurer Barry Fagg	9
Hon. Secretary Barbara Inglis	8
Rebecca Grapsas	9
Andrew Lawson OAM	9
Tim Noonan	8
Olivia Tipler	7
Terry Wills Cooke OAM (Leave of absence from April 2021)	7
City of Greater Geelong representative Cr Trent Sullivan	6



*Blanche Tilden—ripple effect:
a 25-year survey*
installation view, Geelong Gallery, 2021
Photographer: Andrew Curtis

Diversity, access and inclusion

Fair Play program

In 2020–21, Geelong Gallery participated in the Fair Play program run by Diversity Arts Australia and funded by Creative Victoria. Geelong Gallery was one of ten organisations selected to participate in the program.

The program ran over six months and was led by the Senior Management Team with workshops, lectures and forums open to, and involving, all staff and Board members.

The capacity-building program aimed to address barriers to participation by under-represented groups in Victoria's creative industries, with a focus on increasing representation of the following three groups:

- First Nations people
- People with disability
- People from under-represented culturally and linguistically diverse (CALD) backgrounds.

Geelong Gallery was paired with a qualified mentor and, through a series of eight audits and workshops, worked to formulate an Equity Action Plan focused on the principles for cultural safety, accessible and inclusive practice.

Geelong Gallery's Equity Action Plan was submitted to Diversity Arts Australia in April 2021 and will be ratified by the Board in 2021–22. The Plan includes the following Equity Priority Statement:

Geelong Gallery will be an equitable, inclusive, diverse and accessible organisation that represents the social and cultural complexity of twenty-first-century communities. Our priority is to embed the principles, policies and procedures of cultural safety throughout our organisation in ways that empower and connect people. Our programming will continually evolve to ensure that an enriching experience of the Gallery as a visual arts and learning institution is inclusive for all.

Building on its many programs and processes already addressing diversity and inclusion, Geelong Gallery identified a number of gaps or areas of improvement that we can address to ensure we achieve our commitment to the Equity Priority statement. These gaps are listed in our Equity Action Plan Map and will be addressed through short term (one-year) and long-term (three-year) goals in the areas of training, policies, leadership, employment, community consultation, community-led programming, and marketing and outreach.

Celebrating diversity

Geelong Gallery celebrated equity, inclusion, diversity and accessibility with a number of projects in 2020–21:

First Nations Cultural Safety Protocols

This document was prepared in consultation with the Wadawurrung Traditional Owners to guide the organisation's work and engagement with Aboriginal and Torres Strait Islander people.

First Nations Mentor

Dr Jenny Murray-Jones was engaged to support our First Nations Emerging Curator.

First Nations Emerging Curator

Jahkarli Romanis was employed for six months to create new perspectives on the permanent collection and support foundational research in relation to a collection of First Nations cultural material.

First Nations Perspectives

Five collection interpretation videos were produced in collaboration with leaders, educators and artists from the Wadawurrung and local Wathaurong communities and First Nation's people now living on Wadawurrung country.

Disability access consultation, *RONE in Geelong*
Recommendations were prepared in advance of the exhibition in consultation with Ainslee Hooper, disability consultant.

Auslan-interpreted Art + Connect activity

A short film and mindfulness activity was produced for online engagement.

Welcoming people with lived disability

A new staff member and mentor with lived disability joined the team.

Youth Digital Traineeship

CALD representation and voices were prioritised.

Youth Ambassador Program

CALD representation maintained and promoted.

Geelong Gallery also continues to represent people from diverse backgrounds in the works it acquires for the collection, and in exhibition and public programs.

In 2021–22 Geelong Gallery will undertake surveys to further understand the diversity of our audiences, staff, volunteers, artist network and Board. Geelong Gallery will be implementing a Disability Action Plan in addition to several other initiatives.



Art + Connect
Geelong Gallery, 2021.
Photographer: Halls and Shine

Turn the Lights Back On

In its second and final year, our major capital fundraising campaign *Turn the Lights Back On* supported the Gallery's update of its antiquated lighting system across five gallery spaces. In November 2020 three gallery spaces were updated to meet current international museum standards, while our 2021 campaign ensures the final two galleries can be upgraded later in the year.

Through the generous philanthropic support of our community, the 2020-21 campaign raised a total of \$84,227, which includes the Geelong Gallery Board's commitment of \$50,000 of capital expenditure to the project to help realise our goal.

- \$9,667 raised by 37 community donors during a 30-dayPozible crowdfunding campaign
- \$24,560 raised by 40 individual donors through direct donations to Geelong Gallery

In providing crucial funds to support this lighting upgrade, our generous community has enabled the Gallery to demonstrably improve conservation standards and environmental sustainability, and to increase its capacity to borrow significant works and bring nationally significant exhibitions to Geelong.

We are grateful for the support of the following people in helping us to achieve our goal of upgrading two spaces this year: Hitchcock Gallery and McPhillimy Gallery.



RONE in Geelong
with ERCO lighting system
Photographer: Andrew Curtis

Thank you to our 2021 *Turn the Lights Back On* donors:

- | | |
|--|------------------------------------|
| John Agar | Rosemary Kiss and Conrad O'Donohue |
| Barbara Baird | Anna and Tony Le Deux |
| Lyn Beardsley | Jack and Catherine Leen |
| Christine Bell | Amy Lu |
| Louise Bradley | Patricia McKenzie |
| Joy Bromley | Roger McLennan |
| Jim Cousins AO and Libby Cousins AM | Gerard Mullaly and Helena Buxton |
| James CS Cox | Cindy-Lou Nelson |
| Andrea Currie | Lisa Nicoll Cooke |
| Suzanne Davies | Tim Noonan |
| Alexandra Deam | John and Val O'Hara |
| Glenys Deam | Gail O'Grady |
| Janet Glover | Molly O'Reilly |
| Rebecca Grapsas | Elizabeth Pollock |
| Lynnere Gray | Adrienne Richardson |
| Catherine Gray | Rosemary Robinson |
| Kathie Hall | David Salmon |
| Luke Harris | Julie Shiels |
| Graeme and Carol Hawkins and family | Jason Smith |
| Marie Hickey | Karen Spreadborough |
| Trevor Hilton | Diana Taylor |
| Kent and Chantelle Hodgson | Kathy Timmins |
| Holt and McKenna family | Barbara van Ernst AM |
| Barbara Inglis | James and Ramona Watt |
| Loris Jackson | Penny Whitehead |
| Laurence O'Keefe and Christopher James | Gloria Wick |
| Victoria Jennings | Daryl Woodland |
| Amanda Jennings | Jenny Zimmer AM |
| Natasha Judd and family | |
| David and Val Lawrence | In addition to 19 anonymous donors |



ERCO lighting system
Geelong Gallery, 2021
Photographer: Andrew Curtis

Artistic program

14

Exhibitions presented

14

Exhibitions initiated
by Geelong Gallery

344

works of art exhibited*

151

artists exhibited*

* Not including the works in changing displays from the permanent collection (represented in the Collection section, pages 48-49)

41

new works commissioned
for exhibitions

1

official exhibition opening

1

members' exhibition preview

Note: COVID-19 had a significant impact: planned exhibitions were rescheduled to later in 2021 or 2022, and were replaced by quick-response exhibitions based on the permanent collection, including *Scenic Victoria*, *Thirdspace*, *Framing the figure* and *A shining light*.



RONE in Geelong
Installation view,
Geelong Gallery, 2021
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.

Friday 26 February, 10:00–3:00 pm
(members’ preview)

Friday 26 February, 6:00–8:00 pm
(Official opening)

RONE in Geelong
27 February to 16 May 2021

Rone
*Without Darkness There is
No Light (Light)* (detail) 2021
RONE in Geelong,
Douglass Gallery installation,
Geelong Gallery, 2021
archival pigment print on
Canson Baryta 310 gsm; A/P
© Rone



Exhibition program

**Resonance+reflection—design ideas
for an expanded Geelong Gallery**
until 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 enhancing 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.

Programmed as part of Geelong Design Week 2020

**Going public—portraits from
the Colin Holden Collection**
until 30 August 2020*

Going public—portraits from the Colin Holden Collection brought together prints from the seventeenth and eighteenth 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 sitters 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 society milieus.

A Geelong Gallery collection exhibition

The Richardson Gallery is dedicated to the display of prints in memory of the late Dr Colin Holden.

**Collection leads:
Kate Beynon—kindred spirits**
until 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 retelling of a supernatural story of two young spirits who traverse opposing worlds: one aquatic, the other earthly. This Collection Leads exhibition included watercolours, paintings and soft sculptures that expand on the story of An-Li and provide greater insights into Beynon’s practice, in which she merges diverse pictorial traditions with personal histories to address issues of hybridity, cultural identity and feminism.

A Geelong Gallery exhibition

Note: COVID-19 closure periods:
* 5 August – 24 November 2020
** 11–17 February 2021
*** 28 May – 10 June 2021

Jacky Redgate—hold on
until 14 February 2021*

Critically acclaimed as one of Australia’s leading contemporary artists, Redgate began her forty-year art practice in the context of late 1970s feminism, minimalism and conceptual art. She is well known for sculptural and photographic works using systems and logic.

Her sustained series of mirror works over the past two decades has engaged with optical phenomena, perceptual dislocations, and slippages between representation and abstraction. *Jacky Redgate—hold on* presented the full suite of these mirror works, with new iterations in which she introduced autobiographical images and subjects of her juvenilia.

A Geelong Gallery exhibition

Scenic Victoria—land, sea, city
until 18 April 2021*

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

A Geelong Gallery collection exhibition

A shining light—recent acquisitions 2019–20
14 September 2020 to 21 February 2021*

Exploring acquisitions brought into the collection over the past year, this exhibition was inspired by the song ‘The shining path’ from the 1986 album *Big Night Music* by British group Shriekback, the opening lyrics of which resonate in these uncertain times: ‘We had lived a blessed time but we knew nothing.’

In times of social, political and environmental crises, and the anxiety and doubt that such times can bring, artists play an essential role in shining a light on our emotions and the external forces and situations that shape the world we live in.

A Geelong Gallery exhibition

Thirdspace
14 September 2020 to 31 January 2021*

Bringing together works from the collection by modern and contemporary Australian printmakers, *Thirdspace* explored diverse representations of internal and external spaces, and how artists have perceived their interrelationship. The title refers to a physical and social landscape where bodily and mental understandings of space join in a meeting ground for the real and the imagined, consciousness and the unconscious, everyday life and history.

Impressions of domestic life, formal and physical restrictions, emotional realms and the potential of imagination featured in works using a variety of printmaking techniques and inviting reflections on how public and personal spaces are navigated and understood.

A Geelong Gallery collection exhibition

The Richardson Gallery is dedicated to the display of prints in memory of the late Dr Colin Holden.



*Scenic Victoria—Land, sea,
city installation view*, 2020
Work pictured Charles Blackman,
Joy Hester’s House, 1955
Geelong Gallery
Photographer: Halls & Shine

Artistic program

Wall Commission #1
Kait James—souvenirs
6 January to 25 April 2021 **

As a proud Wadawurrung woman, Kait James poses questions in her work relating to identity, perception, and knowledge of Australia's Indigenous communities. Using the craft technique of punch-needling, she embroiders found materials now considered kitsch because of their outdated representations of Indigenous people and culture. The works in *Souvenirs* are based on calendar tea towels from the 1970s and 1980s that generalise and stereotype Aboriginal culture. She subverts these representations by adding familiar pop-cultural references and imagery about Indigenous issues relevant to the tea towel's calendar year, as well as to the present day.

Through her use of humour and vibrant colours and personal reflections on her Indigenous heritage, James addresses the way colonial culture has dominated Australia's telling of history and how Australia and the world perceives our First Nations people.

A Geelong Gallery exhibition

Framing the figure—contemporary photography and moving image works from the Collection
online exhibition from 21 November *
21 November 2020 to 25 April 2021 **

Framing the figure explored how artists use the camera to capture their human subjects in both still and moving images. Through performative gestures, constructed narratives or a focus on specific body parts, these lens-based artists work closely with their subjects to compose the figure within the camera's frame.

As our perceptions of time became affected by extended periods of lockdown, isolation and uncertainty, this selection of works highlighted still photography's capacity to freeze a moment in time and, conversely, to represent repeated actions and activity in moving images.

Included were works by Pat Brassington, Gabriella Mangano and Silvana Mangano, Polixeni Papapetrou, David Rosetzky, Charlie Sofo and Anne Zahalka, among others.

A Geelong Gallery collection exhibition

RONE in Geelong
27 February to 16 May 2021

Over the last two decades, Geelong-born artist Rone has built an exceptional reputation for large-scale wall paintings and immersive installations that explore concepts of beauty and decay. Rone's latest site-specific installation transformed Geelong Gallery's rooms in response to the architecture and history of the building, and the Gallery's collection.

The first comprehensive survey of Rone's career to date, the exhibition charted the artist's practice from early stencil works and street art to photographs documenting major installations that have transformed abandoned spaces.

A Geelong Gallery exhibition

Blanche Tilden—ripple effect:
a 25-year survey
8 May to 1 August 2021***

This 25-year survey of the work of Melbourne-based jeweller and maker Blanche Tilden revealed a remarkable practice centred in a unique approach to materials, particularly glass. She uses glass for jewellery-making and deploys it as a metaphor for the connections between making, industry, the wearable object and the body. Mechanical devices are also a constant inspiration, a fascination fuelled by her desire to understand how things work.

This first comprehensive survey of Tilden's career included historical and contemporary works borrowed from numerous public and private collections. Tilden also reinterpreted previous work to create new forms. These expand on her preoccupations with value, mechanical movement, and the industrial and architectural uses of glass, translating something of the immensity of the built and material world to the intimacy of the jewellery object.

This exhibition celebrates the City of Greater Geelong's designation as a UNESCO City of Design and Blanche Tilden's remarkable 25-year career at the nexus of contemporary art and design.

A Geelong Gallery touring exhibition

Blanche Tilden—
ripple effect:
a 25-year survey
installation view,
Geelong Gallery, 2021
Photographer:
Andrew Curtis

Note: COVID-19 closure periods:
* 5 August – 24 November 2020
** 11–17 February 2021
*** 28 May – 10 June 2021

Artistic program

Collection Leads

Zilverster (Goodwin & Hanenbergh)—Amator
22 May to 17 October 2021***

Sharon Goodwin and Irene Hanenbergh brought aspects of their distinctive individual practices together in their collaborative project *Zilverster*. The artists' shared interest in art history, fantasy, cult iconography, alchemy and supernatural phenomena informs their collaborative drawings and imagery etched into three-dimensional objects. In this Collection Leads exhibition they take their inspiration from the Gallery's 1870 engraving based on John Martin's sublime painting *The great day of his wrath*, 1851–53, in the Tate collection, London.

A Geelong Gallery collection exhibition

2021 Geelong contemporary art prize
29 May to 22 August 2021***

The *2021 Geelong contemporary art prize* is a signature event that showcases the diversity and excellence of Australian contemporary painting practice. In the Gallery's 125th anniversary year, this exhibition represented the latest in a series of acquisitive painting prizes that have been staged since 1938. Through these prizes, the Gallery has gathered an exceptional representation of Australian paintings while supporting contemporary practitioners.

Selectors for the 2021 prize exhibition were Grazia Gunn, art historian and curator; Jenepher Duncan, art historian and curator; and Jason Smith, CEO & Director, Geelong Gallery. Diena Georgetti was the recipient of the prize and her work has been acquired into the collection.

A Geelong Gallery exhibition

Note: COVID-19 closure periods:
* 5 August – 24 November 2020
** 11–17 February 2021
*** 28 May – 10 June 2021

Wall Commission #2

Sarah Walker—her small white hands
29 May to 17 October 2021***

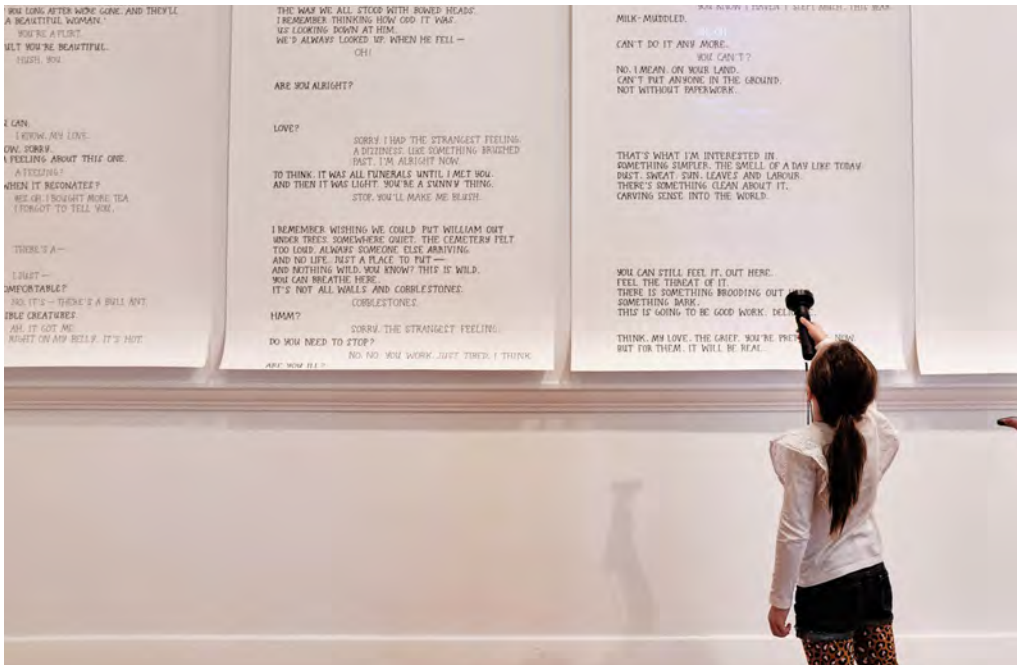
Through her multidisciplinary practice, Sarah Walker explores contemporary responses to death, disaster and catastrophe. Text, language and dark humour form the basis of works in which she creates speculative fictions that employ the element of surprise to prompt conversations about difficult subjects.

In this wall commission, Walker responded to the Gallery's most iconic work, Frederick McCubbin's *A bush burial*, 1890. Walker creates an imaginary dialogue between the artist and Annie—McCubbin's wife and the subject of his painting—which captures the intimacy of the newly married couple and their collaboration on the composition. An internal monologue runs concurrently in which Annie's thoughts foretell a tragedy: the accidental death of the pair's infant daughter Mary in late 1894, after she fell from her pram and struck her head on cobblestones.

A Geelong Gallery collection exhibition

Permanent collection
Ongoing

Geelong Gallery is one of Australia's leading and oldest regional galleries, with an extensive history of collecting and a commitment to developing the collection since the first acquisitions were made in 1900. Our changing displays of works from the collection—paintings, works on paper, decorative arts and sculpture—charted developments in Australian art from the mid-nineteenth 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.



Wall Commission #2
Sarah Walker—her small white hands
installation view,
Geelong Gallery, 2021
Photographer:
Halls and Shine

Webpage sessions for digital exhibitions

Due to the restricted movement of visitors in 2020–21, our audiences engaged with the suite of exhibitions virtually, as listed below. The following list includes online visits to our interactive virtual tours and online visits to individual exhibition webpages.

4,096

360° virtual tours (across various exhibitions)

30,568

RONE in Geelong

4,905
Blanche Tilden

1,868
Scenic Victoria

4,656
Kate Beynon

1,267
Recent acquisitions

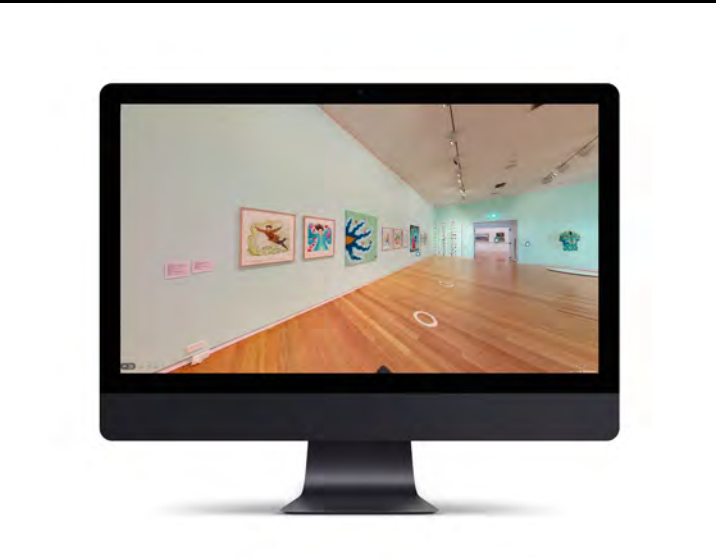
2,433
Jacky Redgate

769
Thirdspace

2,203
2021 Geelong contemporary art prize

1,954
Framing the figure

Kate Beynon
view from virtual exhibition tour
Geelong Gallery, 2020



Learn & Access

59.5%

School bookings cancelled or postponed (due to COVID-19)

25,401

Learn Space visitors

15

New Learn resources created



Participants in urban art workshop with Glen Smith and Rone Geelong Gallery and Oxygen College, 2021
Photographer: Reg Ryan

3

Drawing on Complexity, virtual interdisciplinary STEM workshops

2

Sustainable Strategies, virtual workshops with Deakin University

13

We See Recognition, outreach workshops

2

VCE Studio Arts forum, panel discussions

2

Educator professional development workshops



The Cinema—
We see recognition
Geelong Gallery, 2021
Photographer: Andrew Curtis



Senior Curator Lisa Sullivan
talking about works in
Scenic Victoria-- land, sea, city
Photographer: Halls and Shine

Learn & Access

Learn resource engagement, in online sessions and downloads:

21,919

RONE in Geelong,
'making of' video

18,513

Who's who portrait
prize, virtual
exhibition

5,481

First Nations
Perspectives,
video resources

2,244

*Blanche Tilden—
ripple effect: a
25-year survey,*
VCE Studio Arts
video resource

475

National
Science Week
/ Sustainable
Strategies,
online brochure

274

VCE Studio Arts,
Kate Beynon
virtual event



In 2020–21 the Gallery education team adapted its program to a changing working environment. In 2020 artist-led workshops were facilitated online to support students and teachers learning across the curriculum, including the We See Recognition program, Sustainable Strategies workshops with Deakin University and Drawing on Complexity—STEM workshops. The annual *Who's who portrait prize* became a virtual exhibition of students' works and an online People's Choice voting system was developed.

Additional activity sheets, online resources and videos continued to provide support and learning for educators, families and students in our region, with key developments including:

- Orby@Home, our digital tour guide
- The design and implementation of online Learn resources:
- VCE Studio Arts Industry Context,
- Collection Leads: *Kate Beynon—kindred spirits*
- First Nations Perspectives, five video resources
- National Science Week/ Sustainable Strategies, online brochure
- *RONE in Geelong*, 'making-of' videos
- *Blanche Tilden—ripple effect: a 25-year survey*, VCE Studio Arts video resource

The Gallery education team designed a new program for the Department of Education Strategic Partnership Program 'Arts Learning: Empowerment and Connection'. It has four key components:

- **Art as advocacy—sustainability and the arts**
- **First Nation perspectives**
- **Creative thinking: art + design**
- **Exhibition in focus: arts industry and context forum**

The new program seeks to provide greater opportunities for students to develop strong critical and creative thinking through arts-based learning and to acquire the necessary knowledge, skills and attributes to excel in the arts. Implementing this program supports the Education State targets for schools by focusing on areas known to have the greatest impact on school improvement, as outlined in the *Department of Education and Training 2019–2023 Strategic Plan*.

Learn Space
activation highlights

With the support of the Peggy and Leslie Cranbourne Foundation, the Gallery's Learn Space was activated as both a public program and education area throughout the year.

Pop-up cinema

1 July 2020 to 31 January 2021

Our Learn Space transformed into a pop-up cinema, screening a monthly documentary art series showcasing the life and work of diverse Australian artists in the Gallery's permanent collection.

Smart's labyrinth: every picture a defeat

1 July to 31 July 2020

Arthur Boyd: testament of a painter

11 November to 31 December 2020

Namatjira project

1 January to 31 January 2021

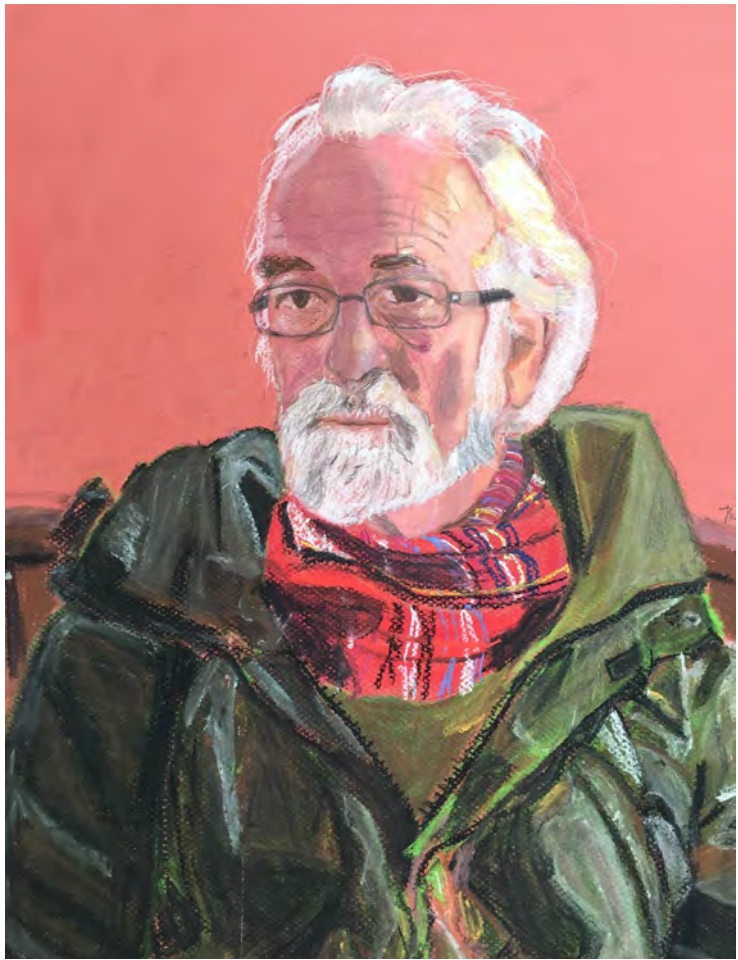
The cinema—RONE: making of the muse

27 February to 16 May 2021

* In 2020–21 Geelong Gallery was closed for 81 school days out of 200 school days in a reporting period



*The Cinema—
RONE: making of the muse*
Geelong Gallery, 2021
Photographer: Andrew Curtis



Who's who portrait
prize award winner
Levels 7 to 9
Johanna K, Level 7,
Kardinia International College
Subject: Neil Bell

RONE in Geelong,
'making of' video
Still: Levi Ingram

Highlight events and programs

Who's who portrait prize
virtual exhibition
21 August to 27 September 2020

In Term 3, 200 local students' work was exhibited online in this annual exhibition showcasing the work of local students. Their work honours Jules Francois Archibald, who was born in Geelong and whose bequest established the now famous portrait prize at the Art Gallery of New South Wales.

The judges—Director and CEO Jason Smith, Senior Curator Lisa Sullivan and Curatorial Assistant Deirdre Cannon—were impressed by the diverse submissions from students across the region.

We see recognition—an applied learning experience across the curriculum
26 February to 17 March 2021

In Term 1, Geelong Gallery and Geelong Arts Centre ran outreach workshops across the region for students in levels Prep to 6 with First Nations artists and educators. Deanne Gilson (Wadawurrung) and Norm Jurrawaa Stanley (Kurnai/Wotjabaluk) provided valuable learning experiences for students, enabling them to explore First Nations peoples' histories and cultures firsthand, and build their awareness, knowledge and respect for Aboriginal and Torres Strait Islander people and the quest for Reconciliation in Australia. Through stories, dance and an art-making activity, students explored the theme of water and connection to Country from a First Nations perspective.



Who's who portrait prize winner—people's choice award
Angus T, Level 6,
Lisieux Primary School
Subject: Willem Baa Niip
(King Billy)

2021 Youth Ambassador Program
1 March to 15 May 2021

The *RONE in Geelong* Youth Ambassador Program at the Gallery welcomed 14 young people, aged from 17 to 30, as part of a specialised training program.

Learning & Audience Engagement Manager Elishia Furet hosted three training workshops introducing participants to Geelong Gallery's operations and exhibition program. Throughout *RONE in Geelong*, the Youth Ambassador Program supported the Visitor Services team in invigilation and event management, providing 324 hours of paid employment and the opportunity to learn more about the life and workings of a Gallery.

Participants' backgrounds ranged from VCE students to Deakin University students and practicing artists. Geelong Gallery empowered young people and connected them to the arts through this training program.

Thank you for giving me the opportunity to be a Youth Ambassador! *RONE* was such a fun exhibition to work at and I'm so grateful. It was a wonderful experience and way to enhance my public speaking skills. Once again, thank you for always providing opportunities for me to grow and learn at the Gallery, which is a place I love!

- TJ Ismat, Youth Ambassador



Rone in Geelong
Rone with a volunteer
Geelong Gallery

Learn & Access

Highlight events and programs

**We see recognition—
a children's art exhibition**
11 June to 1 August 2021
To coincide with National
Reconciliation Week
(Thursday 27 May to Thursday 3 June)

Works produced in the Term 1 workshops were displayed in Geelong Gallery's Learn Space in Term 2 and represented students' personal connections and creative responses to the theme of water using ochre paint.

Geelong Gallery would like to thank Deanne Gilson and Norm Stanley, and the students and teachers from Chilwell Primary School, Meredith Primary School and Newcomb Park Primary School for their participation in this program.



*We see recognition—
a children's art exhibition*
installation view,
Geelong Gallery, 2021
Photographer:
Andrew Curtis

First Nations Perspectives: video resources

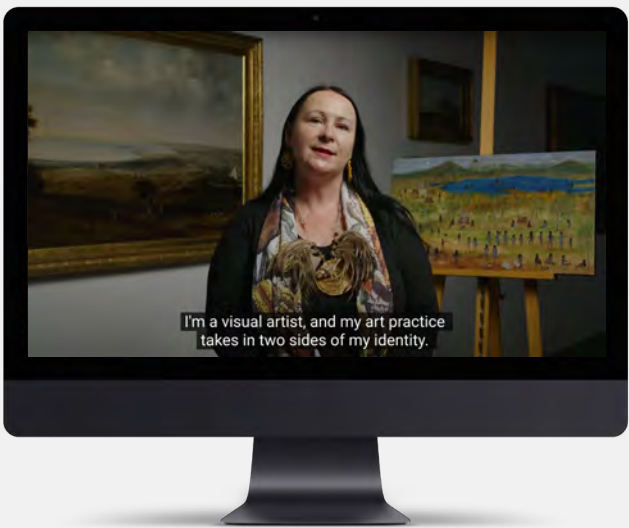


Five First Nations Perspectives videos were produced in 2020–21 to provide personal interpretations of key works in the collection from the perspective of leaders, educators, and artists from the Wadawurrung and local Wathaurong communities and First Nations people now living on Wadawurrung country.

These videos demonstrated a breadth of knowledge and understanding of First Nations people's histories and culture from ancient times up to the present day, presenting students with multiple perspectives on culture and history through the visual arts.

Supporting the implementation of the Department of Education and Training's *Marrung: Aboriginal Education Plan 2016–2026*, the videos aim to provide an authentic and meaningful resource for all students that will enable them to celebrate the rich and thriving culture, knowledge and experience of our First Nations people.

Thanks to Wadawurrung participants Corrina Eccles, Deanne Gilson and Barry Gilson; Yorta Yorta/Gunai Kurnai participant Denise Charles; and Yorta Yorta/ Baraparapa participant Jenny Murray-Jones.



Top:
*We see recognition—
a children's art exhibition*
installation view,
Geelong Gallery, 2021
Photographer:
Andrew Curtis

First Nations Perspectives: Deanne
Gilson—a Wadawurrung woman
Geelong Gallery, 2021

Learn & Access

Learn Program—*RONE in Geelong*

RONE in Geelong provided students of all levels with the opportunity to be inspired and explore concepts of beauty and decay.

A *RONE in Geelong* kids trail was designed for the exhibition. A VCE Studio Arts resource was designed to support students in Studio Arts, Unit 4, Area Study 3: Art Industry Contexts, and explored the development of the exhibition from initial planning to creating an immersive experience in a historical building. A VCE Studio Arts forum was also hosted, providing students with an insight into the exhibition curation, design and artist’s rationale.

With the support of The Pierce Armstrong Foundation, the Gallery provided over 900 complimentary tickets to the exhibition to students from low SES schools and/or regional areas and over 300 students fully subsidised buses to the Gallery.

*The Cinema—
RONE: making of the muse
Geelong Gallery, 2021
Photographer: Andrew Curtis*



Highlights

23,448
Learn Space visits

1,506
school students and educators

101
tertiary students and educators

206
VCE Studio Arts forum attendees

21,919
views of VCE Studio Arts video
The making of RONE in Geelong



Participant in urban art workshop with Glen Smith and Rone Geelong Gallery and Oxygen College, 2021
Photographer: Reg Ryan

Learn & Access

Gallery on Tour

This exciting program saw the creation of our second resource kit in 2020–21, focused on Kate Beynon's work *Graveyard scene / the beauty and sadness of bones*, 2014–15. This free art-making kit included everything needed by educators to engage remote and regional students in visual arts learning and facilitate a meaningful connection to their closest gallery collection:

- an introductory video
- an information resource on the artist and work
- discussion questions
- an art-making activity

Gallery on Tour was developed to support schools in the Barwon South region of Victoria with an engaging and practical arts experience aligned to the Victorian curriculum. The kits were designed to support an engaging 90-minute workshop facilitated by a classroom teacher (or where possible a Gallery educator).

Due to the pressure placed on schools with remote learning in 2020–21 the kits were not a major focus in 2020–21; however, promotions will increase in 2021–22, when a third kit will be designed.

Orby, your digital tour guide

Orby is an engaging augmented-reality tour guide that takes children on a journey into eleven Geelong Gallery collection works through animation, storytelling, sound and touch-pad prompts.

The Orby experience was conservatively promoted in 2020–21 due to COVID-19 limiting the use of shared iPads in the public spaces and repeated Gallery closures. However, the Gallery released Orby@home in February 2021 in response to these challenges and it has begun to engage with audiences outside the Gallery.

Eleven artwork interpretations are now included in the Orby tour, with five having been added in 2021. The Orby experience has made a visit to the Gallery fun, engaging and inclusive, allowing easy and direct participation and engagement with works in the Gallery's collection. The experience promotes conversations between parents or carers and children, with the average Orby experience running for 30 minutes.



Kate Beynon
Gallery on Tour kit
Designed by Pidgeon Ward
Illustrations by Lewis Brownlie



Art + Connect @ Home: Eugene von Guérard—View of Geelong workshop kit, Geelong Gallery, 2021
© Geelong Gallery

Access programs

In March 2021, we welcomed groups back into the Gallery for our Art + Connect and Art + Memory programs, providing tailored Gallery experiences for people of all ages with a disability or special access needs. Generating lively discussion around works of art, and valuing individual participation, these group tours encouraged health and wellbeing through visual and intellectual stimulation as well as developing a sense of community.

Outreach visits to aged care facilities and nursing homes were cancelled in 2020–21 due to the vulnerability of the community during the pandemic. In response, Geelong Gallery created a new resource, the Art + Connect @home program, which focused on the artist Eugene von Guérard's painting *View of Geelong*. This included a poster, booklet and a materials kit with an Auslan-interpreted video. The kit provided tools for close looking, mindfulness and art-making, supporting healthcare providers and carers in facilitating meaningful art experiences in response to this key work. Over 160 packs were mailed to participants and their carers. The Art + Connect @home online video resource received 1,736 interactions.

Special access visits were available throughout the *RONE in Geelong* exhibition and the Gallery provided 368 complimentary exhibition tickets to community group visitors.

Thank you so much for having us at *RONE* yesterday and for giving us a welcome introduction. We had a wonderful time and purchased a book as a remembrance.

Sarah Grimmer
Studio 92 Coordinator

Audience engagement

930

Community group visitors

62

Downloads of Orby@home, our digital tour guide



94

Guided tours

4

First Friday lectures*

2

Geelong Conservation events

16

Gallery Tots programs*

1

Illustrated lecture

2

Volunteer exhibition briefing

7

School holiday programs*

3

Geelong Contemporary events

2

Members only events

5

Venue-hire events with Gallery representative/speaker

4

Creative Conversations

1

Gallery Guides virtual tour

2

Geelong Design Week events

* Recurrent events were cancelled during the following periods:
5 August – 24 November 2020
11–17 February 2021
28 May – 10 June 2021

A total of 2,235 visitors participated in public programs in the Gallery during 2020–21. The Gallery team continued to promote engagement with visitors from diverse communities through imaginative digital programming, reaching over 80,000 people online. Digital programs included artist floor-talks, life drawing classes, curatorial perspectives and artist's studio visits.

Other programs presented in the Gallery and offsite included in-conversations, the Talking Art series, lectures, a Geelong Contemporary fundraising soiree, Geelong Conservation outreach programs, and workshops with exhibiting artists, educators, curators, academics and Gallery staff.

To coincide with the *RONE in Geelong* exhibition the Gallery hosted 22 public programs and events for 871 attendees and the Gallery Guides provided exhibition tours for over 800 visitors.

Public program online engagement

Online artist and curator talks attracted significant audience engagement in 2020–21. The numbers of unique views were:

3,914

Jason Smith announces the recipient of the 2021 Geelong contemporary art prize

489

Jacky Redgate floortalk

876

Kate Beynon floortalk

2,244

Blanche Tilden—ripple effect: a 25-year survey

134

Jacky Redgate overview by Jason Smith

21,919

RONE in Geelong 'making of' video

136

Kate Beynon overview by Lisa Sullivan

2,391

Kait James



Blanche Tilden—ripple effect: a 25-year survey installation view, Geelong Gallery, 2021
Photographer: Halls and Shine

Above right: Gallery Tots workshop Geelong Gallery, 2021
Photographer: Kirsten McKechnie

Above: Urban art workshop with Glen Smith and Rone, Geelong Gallery and Oxygen College, 2021
Photographer: Reg Ryan

Audience engagement

Special events and public program highlights

Gallery Tots
Our Gallery Tots program became a free weekly creative workshop for children and their families from March 2021. Gallery educators also developed a series of children’s videos and e-activities, including the Kate Beynon soft sculptures activity, Max Dupain photography challenge, Eric Thake Christmas cards, Charles Blackman house, and a Framing the Figure mixed-media mask workshop. These online activities were highly commended in 2021 by the Australian Museums and Galleries Association and received over 4,491 unique views.

Life drawing
Our popular life drawing classes continued throughout 2020–21. Three virtual life drawing workshops and four life drawing workshops in the Gallery and offsite encouraged participants to develop drawing observation skills and explore various drawing techniques. Participants in these classes joined from interstate and throughout regional Victoria.

Life drawing in *RONE in Geelong*
A life drawing workshop in Rone’s *Without Darkness There Is No Light* installation was an inspiring, immersive experience in a mesmerising space.

Geelong Contemporary Soiree at Big Boom
To support the acquisition of contemporary art for Geelong Gallery, Geelong Contemporary hosted a fundraising soiree at Big Boom for over one hundred guests.

A Geelong Contemporary fundraising event.



Talking Art
In the studio with Rone
A unique opportunity to take a virtual look behind the scenes into the studio of Tyrone Wright with Senior Curator Lisa Sullivan, during COVID-19. Participants had the chance to see the artist’s work-in-progress as he prepared for *RONE in Geelong*. A Geelong Contemporary fundraising event.

A day out—beauty & decay
Hosted by Director and CEO Jason Smith, this exciting day out was focused on learning more about Rone’s practice. Guests heard from experts including Senior Curator Lisa Sullivan, Art Aficionado tours specialist Andrew Gaynor, and Senior Curator of International Art at the National Gallery of Victoria, Ted Gott.

A Geelong Conservation fundraising event.

***RONE in Geelong* by the Geelong Symphony Orchestra**
Members of the Geelong Symphony Orchestra performed a selection of musical arrangements composed exclusively for *RONE in Geelong* by Melbourne-based musician and sound designer Nick Batterham.

Talking Art
Rone and Carly Spooner
Senior Curator Lisa Sullivan joined exhibiting artist Rone and interior designer Carly Spooner in conversation, to discuss the making of *RONE in Geelong*.

A Geelong Contemporary fundraising event.



Left: Eye spy art adventures for wee ones—wearable art Geelong Gallery, 2021 Photographer: Kirsten Halls and Shine
Above: Gallery Tots workshop Geelong Gallery, 2021 Photographer: Kirsten McKechnie
Opposite: *Scenic Victoria—Land, sea, city* Photographer: Andrew Curtis

Public programs: youth, kids and families

Urban art workshop
A hands-on workshop hosted in collaboration with Oxygen College. Participants explored the techniques of urban art with Rone and local street artist and educator Glen Smith, before creating a paste-up to add to the streets of Geelong.

A Geelong Design Week initiative.

Talking Art
Urban art—streets of your own town
A tour of Geelong’s most exciting street-art collaborations with Director and CEO Jason Smith and local street artists Laura Alice and Glen Smith.

A Geelong Design Week initiative and Geelong Contemporary fundraising event.

Celebrating youth with Rone
Co-hosted by *Forte Magazine* and Geelong Gallery’s Youth Ambassadors, this discussion between Rone and local street artists Laura Alice and Joshua Maxwell de Hoog covered the challenges, successes and controversies of artistic practice.

School holiday kids’ tours
A series of family-friendly guided tours exploring the making of *RONE in Geelong*. Participants learnt about the artist’s ‘tag’, the inspiration behind Rone’s projects and how Rone visited Geelong Gallery as a child.

In-conversation Featherston x Tilden
Contemporary jeweller Blanche Tilden, esteemed designer Mary Featherston, and Geelong Gallery Director and CEO Jason Smith, discussed Featherston and Tilden’s collaboration in making handcrafted designed jewellery pieces with glass elements from Mary’s late husband and collaborator, iconic furniture designer Grant Featherston.



Audience engagement

Marketing highlights

Increase in marketing activity in 2020–21

+31%

social media engagement

+70%

media coverage

+249%

website activity

+2,436%

digital exhibition views

+3,590%

video engagement

207,233

website unique users

22,231

e-news subscribers

23,763

Instagram followers
(35% growth from 2019–20)

8,688

Facebook friends
(23% growth from 2019–20)

1,012

Twitter followers
(13% growth from 2019–20)

131

e-newsletters sent with
33.9% click-through rate

4

audience surveys created

2

publications printed
(*RONE* in Geelong and
*Blanche Tilden—ripple effect:
a 25-year survey*)

3

newsletters printed



Audience engagement

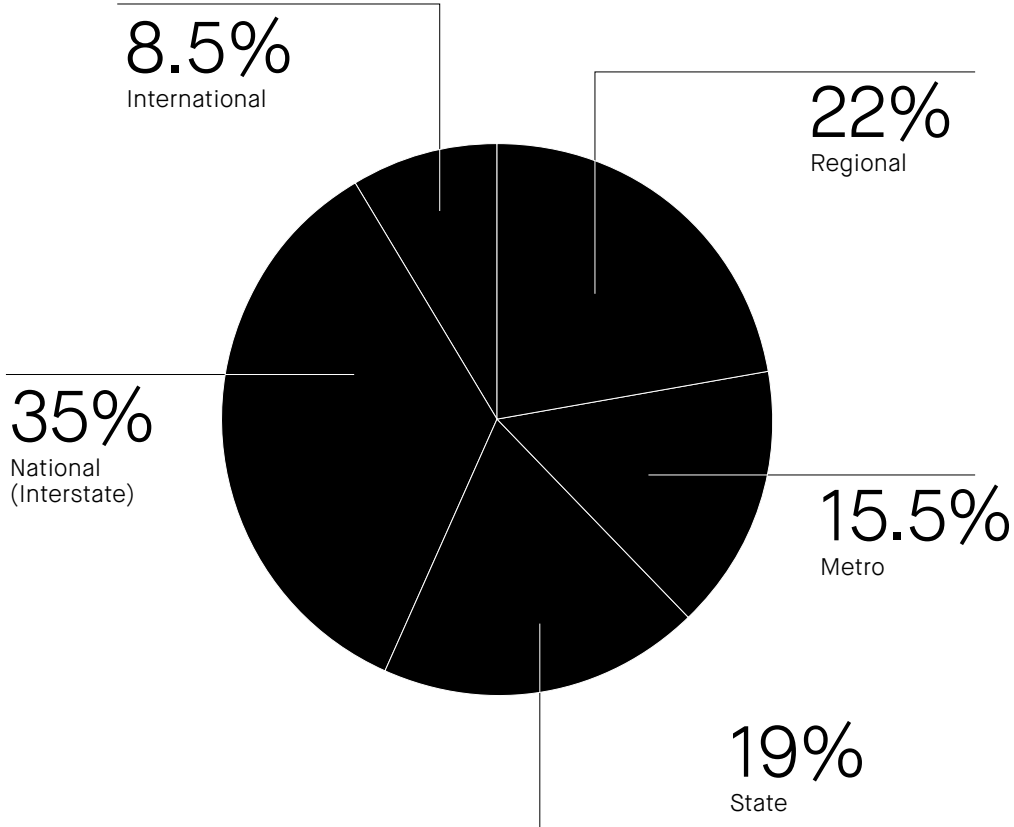
Media coverage

Geelong Gallery received impressive media coverage in 2020–21 with a 70 per cent increase compared to the same period last year.

All major exhibitions were covered and attracted a national audience through ABC National Radio, ABC Radio Melbourne, 3RRR, *Art Guide Australia*, *Art Almanac*, *The Age*, *The Australian*, *Australian Financial Review*, *Australian Traveller*, *Channel 7 News*, *Channel 9 News*, *The Conversation*, *Herald Sun*, *Sydney Morning Herald*, *Studio 10*, *Vault Magazine* and more.

Local audiences were engaged through strong coverage in the *Geelong Advertiser*, *GT Magazine*, *Geelong + Surf Coast Living Magazine*, *Forte Magazine*, *Beat Magazine*, *Geelong Independent*, *Surf Coast Times*, *Bay 93.9*, *K Rock 95.5* 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*.

Media Distribution



Exhibition media features

221	17
<i>RONE in Geelong</i>	<i>Kate Beynon</i>
32	2
<i>Blanche Tilden</i>	<i>Kait James</i>
23	18
<i>Geelong contemporary art prize</i>	Public programs
1	7
<i>Geelong acquisitive print awards</i>	COVID-19 focused
4	8
<i>Zilverster (Goodwin & Hanenbergh)—Amator</i>	Collection
9	80
<i>Jacky Redgate</i>	General
	422 Total

Special projects

Youth digital traineeship
Supported by Creative Victoria’s Strategic Investment fund, Geelong Gallery recruited two young people aged between 16 and 25 to create a new digital platform for the Gallery.

GG Connected has evolved with a mandate to develop the relationship between Geelong Gallery and local emerging artists and creatives. Promoting the voice of youth, GG Connected runs a successful Instagram page that produces engaging, educational digital content focused on emerging practitioners, alongside works from the Geelong Gallery permanent collection.

125th anniversary celebration
A dedicated staff member was added to the Gallery team in 2020–21 to assist with the implementation of the organisation’s 125-year celebration. During 2021, Geelong Gallery’s social media support officer worked closely with the curatorial team to release 125 facts about the Gallery through social media. This listing has been immensely popular and engaging for our audiences. The 125 facts will be posted to our website, have a dedicated Learn Space celebration and video produced later in 2021.



RONE in Geelong
member’s preview,
Geelong Gallery 2021
Photographer:
Timothy Marriage

Support groups

Geelong Contemporary

Geelong Contemporary hosted its fifth and largest annual Geelong Contemporary soiree on Saturday 13 March 2020. With 170 guests, the event raised over \$10,000 to assist with the acquisition of Wadawurrung woman Kait James's 2020 works *Let me breathe*, *Every day is like survival* and *Colonial virus*.

Geelong Contemporary raised additional funds through hosting Talking Art events in person and online and supported the purchase of local artist Rachel Hine's *Not the voice of a bird*, 2020, alongside contributors Christine Bell and the Sybil Craig Bequest.

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
- Penny Whitehead



Geelong Contemporary committee members at the Geelong Contemporary soiree, Big Boom, Boom Gallery, 2021
From left: Lisa Sullivan, Penny Whitehead, Dylan Foley, TJ Ismat, Roxie Bennett, Charlotte O'Donnell, Morgan Jamieson, Ren Inei, Adriana Sobolewski, Deborah Fisher, Sarah Scott (co-chair), Jason Smith and Amy Lu (co-chair)
In background: Kait James, *Let me breathe* 2020, *Every day is like survival* 2020 and *Colonial virus* 2020
Photographer: Lauren Naree Photography



Left: Geelong Contemporary soiree, Big Boom, Boom Gallery, 2021
Photographer: Lauren Naree Photography

Right: Amy Lu and Sarah Scott, co-chairs at Geelong Contemporary soiree, Big Boom, 2021.
Photographer: Lauren Naree Photography

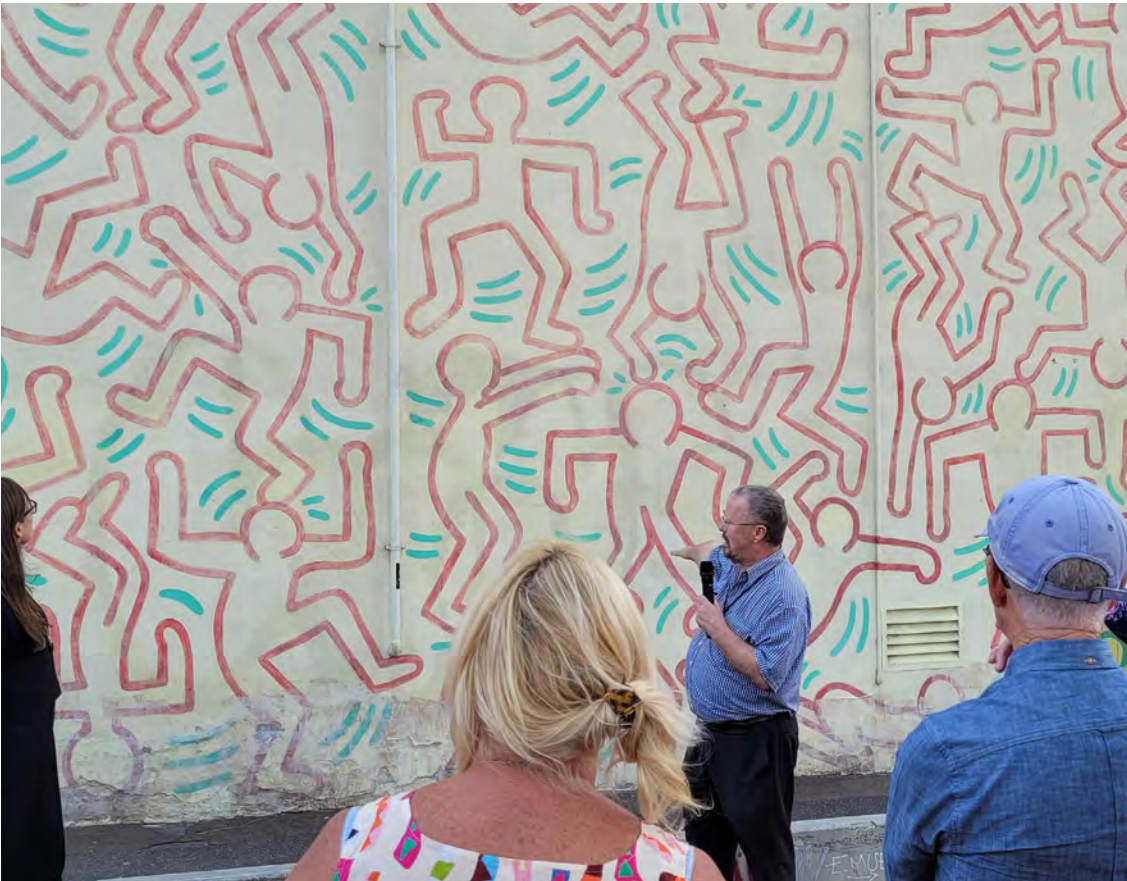
Geelong Conservation

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.

Challenged by the restrictions of COVID-19, Geelong Conservation hosted an online conservation seminar with conservator Sabine Cotte in December 2020. In March 2021, the group ran a highly successful outreach day exploring the Melbourne street-art scene, including works by Rone and Keith Haring.

All funds raised from Geelong Conservation events contribute to the conservation of priority works as nominated by the Gallery. In 2020–21, funds raised contributed to the treatment of an important work by Danila Vassilieff, *You Yangs with car*, 1938.

Geelong Conservation Ambassador:
Lauraine Luckock



Top: Geelong Conservation: *A day out—beauty & decay*, 2021
Photographer: Molly Herd

Geelong Conservation: *A day out—beauty & decay*, 2021
Photographer: Molly Herd

Support groups



Volunteers and guides

Throughout 2020–21, our team of 75 volunteers contributed 1,404 hours to support the Gallery’s daily operations across many areas, including invigilation, guiding, visitor services, education and public programs, and opening nights and events. Volunteering activities were suspended during much of 2020, resuming in February 2021 ahead of the delivery of *RONE in Geelong*. Fifteen volunteers joined our team in 2021, including two new guides.

During the extended closures of 2020–21, volunteers stayed in touch through regular email correspondence, professional development provided by our curatorial team and networking through a virtual trivia event.

Geelong Gallery guides continued their engagement through virtual meetings and workshops, and professional development training to deliver virtual guided tours of our permanent collections and develop digital training resources.

Between February and June 2021, Geelong Gallery guides facilitated 101 tours of our permanent collection and temporary exhibitions to 907 Gallery visitors, a 1.5 per cent increase in attendance on the previous year, despite offering guided tours for only four months.

In 2021, the guides farewelled long-time guide Joan Mann. We thank Joan for her service over 17 years in providing engaging and enriching tours and sharing our collection with the broader community.

Become a volunteer
Join 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 lifelong learning for all. Visit geelonggallery.org.au/support/volunteering

Geelong Gallery volunteer, Beverly Boyd with Gallery visitor
Geelong Gallery, 2021
Photographer: Halls and Shine

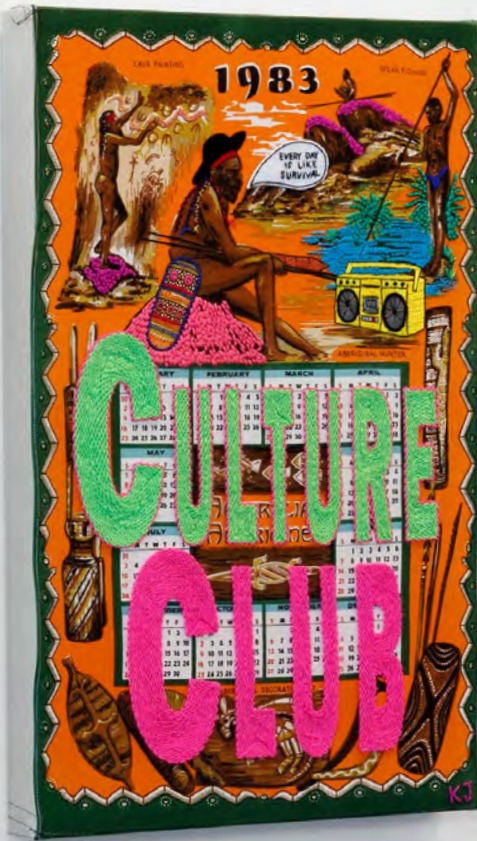
Fundraising

A number of fundraising events and campaigns were held throughout the year: the Geelong Contemporary soiree, Talking Art events, Geelong Conservation events and the *Turn the Lights Back On* campaign.

Geelong Gallery was also delighted to receive support from numerous donors throughout the year—as significant contributions to fundraising events, as part of annual membership subscriptions, or as one-off donations or yearly contributions.

Thank you to our general donors:

- | | |
|-----------------------------------|-------------------------|
| Will Bailey AO and Dorothy Bailey | Zoe Kurtz |
| Joy Bromley | Peter Marshall |
| Fiona Caro | Diana Morgan |
| Anne Carroll | Bronwyn Peart |
| Timothy Denton | Jb Ryan Perpetual Trust |
| Dimmick Charitable Trust | Angus and Sarah Ross |
| Stephanie Dew | David Salmon |
| Gwenda Emond | Tim Sproat |
| Ruth Fagg Foundation | Monica Walters |
| Jean Gardner | Pamela Wilson |
| Joan Ham | Valerie Wilson |
| Charles Henry | |
| Veronica Holmith | In addition to 2 |
| Janet Holt | anonymous donors |
| Barbara Inglis | |



Kait James—*Souvenirs*
(Wall commission #1)
Installation view, Geelong Gallery, 2021
Photographer: Andrew Curtis



Membership

Membership highlights

857

Members

36

Life members

712

Financial members

Geelong Gallery wishes to thank our members for their continued support and engagement throughout the challenging times of 2020–21.

The Gallery has seen a substantial growth in its membership base, 18.46 per cent up from the previous year. New members have increased significantly, from 16.9 per cent of all members in 2019–20 to 23.3 per cent in 2020–21. *RONE in Geelong* provided an opportune environment to attract new members and increase overall membership confidence.

Alongside 712 financial members, the Gallery has 145 complimentary members in 2020–21, inclusive of volunteers, staff, sponsors and benefit partners, creating a full membership of 857.

The Gallery has worked in collaboration with 19 Membership partners across the region to develop a tailored program of exclusive benefits:

- Boom Gallery
- Caruggi
- Cavalier Art Supplies
- Eye Gallery
- Flower Bowl
- Geelong Chamber Music Society
- Geelong Library and Heritage Centre
- Geelong Arts Centre
- James Street Bakery and Café
- Leura Park Estate Cellar Door
- National Wool Museum
- Queenscliff Gallery & Workshop
- The Pivotonian Cinema
- Tulip Restaurant
- Waterfront Restaurant at Novotel Geelong
- The Bookshop at Queenscliff
- EL & C Baillieu

NEW

- The Hive Gallery
- The Frame Shop Geelong



Geelong Gallery collection
Installation view,
Geelong Gallery, 2021
work by Thomas Kennington
Photographer:
Timothy Marriage

Membership breakdown

23.3%
New members

21.5%
Renewed lapsed members

55.2%
Renewed members

45.4%
Individual members

32.6%
Concession members

22%
Family members

19
Membership benefits partners



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 2020, two individuals were awarded honorary life membership to the Gallery:

Rosemary Gough
Christine Bell

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 Nail 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 AM	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 AM	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	Rosemary Gough	2020
The Very Rev Sir Francis Rolland MC	1946	Christine Bell	2020
Edward J Mitchell	1947		

Geelong Gallery Store

The Geelong Gallery Store experienced a slow and challenging start to the 2020–21 financial year, as it could operate only online for 129 days.

Led by Retail Manager Jade Kellett, Geelong Gallery Store used the closure period to focus on the development of GG by Design. Enabled by a significant financial injection into the creative sector funded by Creative Victoria’s Strategic Investment Fund, GG by Design is a curated range of products highlighting the clever and creative individuals living in our region. It showcases their skills and innovation in products ranging from jewellery and ceramics to fashion designs and collaborations between artists and textile makers. With 25 practitioners engaged and over 350 products represented, GG by Design has become a successful and integral product range in the GG Store and established vital networks into the local maker and design sector.

The exposure during major exhibitions has been to a new wider audience and has been a very beneficial side of the program. I feel it has legitimised my place in the design corner.

– Clic Clac Designs (jeweller)

The program increased exposure for my ceramic business and helped to increase the value/ price of my work. Regular Instagram posts of my work in the Geelong Gallery Store helped raise my profile as a professional local artist, and have helped to increase the number of people attending my ceramics classes, and sales at other galleries.

– Karen Steenberg (ceramicist)

Despite the slow start to the year, the Store made up significant ground and by 30 June recorded the most successful year on record due to the hugely popular *RONE in Geelong* exhibition. Working collaboratively with Rone, the Store developed a bespoke product-range, including posters, postcards, tote bags, magnets and the *RONE in Geelong* catalogue (written by Senior Curator Lisa Sullivan). Geelong Gallery also stocked a range of products produced by Rone, including open edition prints, puzzles, papercraft, Blunt umbrella, Thames & Hudson book *Rone: Street Art and Beyond*, and a CD produced by Nick Batterham. The range was immensely popular with visitors and confirmed the artist’s enduring popularity with audiences.



Tink Ceramics for GG by Design
Geelong Gallery Store
Photographed and styled by
Still Smiths

Collection

74

New acquisitions

53

Inward loans—general

1,064

Inward loans—
Colin Holden Collection

35

Outward loans

19

Works conserved

154

Exhibited works

43

Collection works added
to Geelong Gallery website



Top:
Marlene Gilson
William Buckley and John Batman, 2021
synthetic polymer paint on canvas
John Norman Mann Bequest Fund,
Geelong Gallery, 2021
© Courtesy of the artist
Image courtesy: Martin Browne
Contemporary, Sydney

Domenico de Clario
Untitled c. 1985
oil on canvas, diptych
Gift of Elizabeth Cross,
Geelong Gallery, 2020
Photographer: Andrew Curtis

New acquisitions

- Len Annois**
Untitled 1960s
oil on composition board
Bequest of Richard Annois, 2021
- Robert Boynes**
Ash morning II 1985
oil on canvas
John Norman Mann Bequest Fund, 2021
- Men and women* 1974
synthetic polymer paint on canvas
Gift of Robert Boynes through the
Australian Government's Cultural Gifts Program, 2021
- Stephen Bush**
Bimble box poplar 2005
oil and enamel on canvas
Gift of Ian Rogers through the
Australian Government's Cultural Gifts Program, 2021
- Domenico De Clario**
Torano 1980
watercolour
Gift of Elizabeth Cross, 2020
- Untitled* c. 1985
oil on canvas, diptych
Gift of Elizabeth Cross, 2020
- Edward Fischer**
'Geelong College sports' cup 1882
silver
Dorothy McAllister Bequest Fund 2021
- Diena Georgetti**
Ampersand 2020
synthetic polymer paint on canvas
Geelong contemporary art prize, (winner), 2021
- Marlene Gilson**
William Buckley and John Batman 2021
synthetic polymer paint on canvas
John Norman Mann Bequest Fund, 2021



Robert Boynes
Ash morning II 1985
oil on canvas
Geelong Gallery
John Norman Mann
Bequest Fund, 2021

- Robert Hague**
Blue Claude (after McCubbin) 2020
porcelain with transfer print,
gold and brass staples; edition 1/25
Dorothy McAllister Bequest Fund, 2020
- Brent Harris**
Peaks 2020
hand coloured etching; edition 1/25
Purchased with funds generously provided
by Bob and Gail Bett, 2021
- Rachel Hine**
Heard not the voice of a bird 2020
wool, silk, metallic yarn, cotton
Purchased with funds generously provided
by Christine Bell, Geelong Contemporary
and the Sybil Craig Bequest Fund, 2020
- Ludwig Hirschfeld-Mack**
Untitled c. 1960
monotype and watercolour
Gift of Maudie Palmer AO through the
Australian Government's Cultural Gifts Program, 2021
- Kait James**
Colonial virus 2020
wool and cotton yarns on printed cotton
Purchased with funds generously provided by
Geelong Contemporary, 2021
- Every day is like survival* 2020
wool and cotton yarns on printed cotton
Purchased with funds generously provided by
Geelong Contemporary, 2021
- Let me breathe* 2020
wool and cotton yarns on printed cotton
Purchased with funds generously provided by
Geelong Contemporary, 2021



Diena Georgetti
Ampersand 2020
synthetic polymer paint on canvas
Geelong Gallery
Geelong contemporary art prize
(winner), 2021
© Courtesy of the artist
and The Commercial, Sydney

- Tim Johnson**
Crop circles 2018–20
synthetic polymer paint on canvas
Gift of Tim Johnson through the
Australian Government's Cultural Gifts Program, 2021
- Serena Ken**
Seven sisters 2013
synthetic polymer paint on canvas
Bequest of Richard Annois, 2021
- Angeline Kngale**
Bush plum dreaming 2010
synthetic polymer paint on canvas
Gift of Donald Holt, 2020
- Mandy Martin**
Luminous relic 2017
pigment, sand, crusher dust, acrylic and oil on linen;
3-channel, high definition video with stereo sound
score; 6 minutes, 10 seconds
Gift of Mandy Martin through the
Australian Government's Cultural Gifts Program, 2021
- Allan Mitelman**
Untitled 2001
conté and pencil
Gift of Celeste Douglas through the
Australian Government's Cultural Gifts Program, 2021
- Untitled* 2015
egg tempura and pencil on paper
Gift of Celeste Douglas through the
Australian Government's Cultural Gifts Program, 2021
- Untitled* 1995
oil paint essence on paper
Gift of Celeste Douglas through the
Australian Government's Cultural Gifts Program, 2021



Brent Harris
Peaks 2020
hand coloured etching
edition 1/25
Geelong Gallery
Purchased with funds generously
provided by Bob and Gail Bett, 2021
© Courtesy of the artist

- Untitled* 1992
oil paint essence on paper
Gift of Celeste Douglas through the
Australian Government's Cultural Gifts Program, 2021
- Untitled* 2014
pen and ink
Gift of Celeste Douglas through the
Australian Government's Cultural Gifts Program, 2021
- Untitled* 2016
pencil
Gift of Celeste Douglas through the
Australian Government's Cultural Gifts Program, 2021
- Untitled* 1991
pencil
Gift of Celeste Douglas through the
Australian Government's Cultural Gifts Program, 2021
- Untitled* 2005
pencil and ink
Gift of Celeste Douglas through the
Australian Government's Cultural Gifts Program, 2021
- Untitled* 1988
synthetic polymer paint on paper
Gift of Celeste Douglas through the
Australian Government's Cultural Gifts Program, 2021
- Untitled* 2013
synthetic polymer paint, ink and pencil on paper
Gift of Celeste Douglas through the
Australian Government's Cultural Gifts Program, 2021
- Untitled* 2000
synthetic polymer paint and ink on paper
Gift of Celeste Douglas through the
Australian Government's Cultural Gifts Program, 2021

New acquisitions

- Untitled* 2000
synthetic polymer paint and ink on paper
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 2016
synthetic polymer paint and ink on paper
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 2000
synthetic polymer paint and ink on paper
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 1995
synthetic polymer paint and ink on paper
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 2016
watercolour
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 2015
watercolour
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 2016
watercolour
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

- Untitled* 2015
watercolour
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 1999
watercolour
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 2005
watercolour and ink
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 2016
watercolour and ink
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 1995
watercolour and ink
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 2013
watercolour and ink
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 2016
watercolour and ink
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021



John Scurry
An assembly 2016
oil on canvas
Geelong Gallery
Gift of Carolyn Jones through
the Cultural Gifts Program, 2020
© Courtesy of the artist
Photographer: Andrew Curtis



RONE
Geelong Cement silos
2020
archival pigment print;
artist’s proof
Gift of Adelaide Brighton
Limited, 2020
© Courtesy of the artist

- Untitled* 2012
watercolour and ink
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 2014
watercolour and ink
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 2010
watercolour and pencil
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 2014
watercolour and pencil
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 2016
watercolour and pencil
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

No title 2015
watercolour and pencil
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 1993
watercolour and pencil
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 2015
watercolour, pencil and ink
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

- Untitled* 2016
watercolour, synthetic polymer paint and ink
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 2009
watercolour, synthetic polymer paint and ink
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Untitled 1995
watercolour, synthetic polymer paint and ink
Gift of Celeste Douglas through the
Australian Government’s Cultural Gifts Program, 2021

Rosella Namok
Aunties 2004
synthetic polymer paint on canvas
Gift of Ian Rogers through the
Australian Government’s Cultural Gifts Program, 2021

Reg Preston
Coffee set c. 1960
hand painted earthenware
Gift of Ngaire Johansen, 2021

Rone
Geelong Cement silos 2020
archival pigment print; artist’s proof
Gift of Adelaide Brighton Limited, 2020

John Scurry
An assembly 2016
oil on canvas
Gift of Carolyn Jones through the Australian
Government’s Cultural Gifts Program, 2020

Tjunkaya Tapaya
Untitled 2018
synthetic polymer paint on canvas
Gift of Donald Holt, 2020

New acquisitions



Blanche Tilden
Long conveyor II 2020–21
glass, titanium, sterling silver
Geelong Gallery
Purchased 2021
© Courtesy of the artist
Photographer: Andrew Curtis

Blanche Tilden

Long conveyor II 2020–21
glass, titanium, sterling silver
Purchased 2021

Various artists

Postcards from a pandemic 2020
mixed media
Gift of Jeromie Maver and Dean Keep, 2020

Danila Vassilieff

You Yangs with car 1938
oil on canvas
John Norman Mann Bequest Fund, 2020

Paddy Fordham Wainburranga

Lightning man 2003
colour aquatint on cream paper; edition of 100
Gift of Katherine Littlewood through the
Australian Government’s Cultural Gifts Program, 2021

Mun Gruk Gruk 2003

colour aquatint on cream paper; edition of 100
Gift of Katherine Littlewood through the
Australian Government’s Cultural Gifts Program, 2021

Mun Gruk Gruk man 2003

colour aquatint on cream paper; edition of 100
Gift of Katherine Littlewood through the
Australian Government’s Cultural Gifts Program, 2021

Mun Gruk Gruk woman 2003

colour aquatint on cream paper; edition of 100
Gift of Katherine Littlewood through the
Australian Government’s Cultural Gifts Program, 2021

Nammooroddoo 2003

colour aquatint on cream paper; edition 26/100
Gift of Katherine Littlewood through the
Australian Government’s Cultural Gifts Program, 2021

Walga Walga 2003

colour aquatint on cream paper; edition 25/100
Gift of Katherine Littlewood through the
Australian Government’s Cultural Gifts Program, 2021

Yalk Yalk woman 2003

colour aquatint on cream paper; edition 85/100
Gift of Katherine Littlewood through the
Australian Government’s Cultural Gifts Program, 2021

John Walker

Monotype 1987
colour monotype
Gift of Maudie Palmer AO through the
Australian Government’s Cultural Gifts Program, 2021

Judy Watson

standing stone, kangaroo grass, bush string 2020
synthetic polymer paint and graphite on canvas
Purchased through the John Norman Mann Bequest
Fund and with funds generously provided by the
Robert Salzer Foundation Acquisition Fund, 2020



Judy Watson
standing stone, kangaroo grass, bush string 2020
synthetic polymer paint and graphite on canvas
Geelong Gallery
Purchased through the John Norman Mann
Bequest Fund and with funds generously
provided by the Robert Salzer Foundation
Acquisition Fund, 2020

Special collection projects

Colin Holden Print Collection

Detailed cataloguing of the extensive collection of European and Australian prints amassed by the late Colin Holden continued in 2020–21, and an ambitious project to mount the collection and re-house works in a new storage system was commenced. On long-term loan to Geelong Gallery, the collection consists of over 850 prints spanning centuries and ranging across a variety of print techniques, plus hundreds of Australian bookplates, a grouping of special focus. Geelong Gallery continues to share this important collection with our audiences through our exhibition program and online collection database.

Digital Asset Management System implementation

Through the support of the Helen MacPherson Smith Trust, Geelong Gallery implemented a new Digital Asset Management System, Piction, throughout 2020–21. This state-of-the-art program provides an integrated back-of-house image-storage system to support the collection, curatorial, educational and marketing components of the organisation.

Regional digitisation project

Following on from the Regional Digitisation Roadshow reported in the 2019–20 Annual Report, Geelong Gallery welcomed Regional Digitisation Support Officer Alex Rollo (supported by the Australian Museums and Galleries Association Victoria in partnership with Creative Victoria) for a six-month placement. During this time, key achievements included the processing of 3,116 images, the uploading of 769 images to Piction and KEMU, the photographing of 1,983 collection works, and uploading of 120 images and catalogue details to the Victorian Collections website.

Creative Victoria Strategic Investment Fund projects

Through the support of Creative Victoria four significant collection projects were undertaken in 2020–21:

- Appointment of a First Nations Emerging Curator for a six-month project. In advance of the appointment the Gallery completed a Cultural Safety Protocols document with input from the Wadwurrung Traditional Owners and appointed a First Nations mentor, Dr Jenny Murray-Jones, to support the emerging curator Jahkarli Romanis. In the six-month project period, the First Nations Emerging Curator successfully researched works in the collection and wrote new interpretations. She completed important foundational research relating to a collection of First Nations cultural material donated to Geelong Gallery in the early 1970s.
- Implementation of Axiell IMU, an advanced module of the Gallery's collection database (KEMU) that enables the addition of extended information about individual collection works. This information will appear in a 'narratives' field when a search is completed on the website, and encourage greater public engagement with the collection via our website.

- Conservation of 18 works on paper from the collection, ranging across eras and mediums. These included drawings and watercolours by ST Gill, Louis Buvelot, Lloyd Rees and James W Sayer, prints by Salvator Rosa, John Brack, George Baldessin and Barbara Brash, and early photographs, prints and drawings of Geelong and the wider region by Cyrus Mason, Harvey & Dunden, Thomas Washbourne, Matthew MacNally, Oswald Rose Campbell and Robert Hoddle. The conservation treatments were completed by local Paper Conservator Briony Pemberton.
- Creation and scanning of 39 digital flipbooks, to enable artists' books to be displayed in virtual formats and with maximum flexibility, making more content accessible to audiences. The PDF flipbooks will also be added to collection records through the Axiell IMU module.



Framing the figure—contemporary photography and moving image works from the collection
Installation view, Geelong Gallery, 2020–21
From left: works by Anne Zahalka, Darren Siwes, David Rosetzky, Andrew Hazewinkel and Polixeni Papapetrou
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 2021

Board members

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

Gerard Mullaly	Barbara Inglis
Eliza Holt	Tim Noonan
Barry Fagg	Andrew Lawson OAM
Terry Wills Cooke OAM	Rebecca Grapsas
Olivia Tipler	Cr. Trent Sullivan

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 \$1,468,712 (2020: 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 8th day of October, 2021

Statement of comprehensive income

For the year ended 30 June 2021

	2021 \$	2020 \$
Income		
Grant Income	1,344,728	1,383,174
Creative Victoria Multiyear Funding	140,000	140,000
Creative Victoria Strategic Investment Fund Stage 1	118,388	-
Creative Victoria Strategic Investment Fund Stage 2	174,980	-
Total Creative Victoria Grants	433,368	140,000
Federal Government Subsidies (COVID-19)	565,350	266,000
General Income	614,806	426,349
Ticketed Exhibitions	709,356	14864
Sponsorship & Prize Income	151,096	65,764
Fundraising	18,952	223,586
Interest Income	12,843	26,584
	3,850,499	2,546,321
Shop Revenue	418,587	116,151
Shop Cost of Sales	(258,476)	(61,753)
Shop Gross profit	160,111	54,398
Total Revenue Before Donated Works of Art	4,010,610	2,600,719
Cultural Gift Program & Other Artwork Gifts (non-cash)	376,900	474,638
Total Revenue	4,387,510	3,075,357
Expenditure		
Administration	338,751	342,895
Employee costs	1,517,806	1,452,214
Ticketed Exhibitions	277,872	62,962
Finance	9,547	4,586
Fundraising	23,269	56,420
Marketing	105,807	122,227
Depreciation and Amortisation	157,412	152,314
Other Expenditure	488,334	346,974
Total Expenditure	2,918,798	2,540,592
Net result before income tax expense	1,468,712	534,765
Income tax expense	1 (a) -	-
Result after income tax expense for the year attributable to the members of the entity	1,468,712	534,765
Other comprehensive income for the year		
Items that will not be reclassified to net result:		
Revaluation of Art Collection	3(a) 70,676	1,066,516
Interest allocated directly to bequest fund	7 -	6,572
Total other comprehensive income for the year	70,676	1,073,088
Total comprehensive income for the year	1,539,388	1,607,853

The accompanying notes form part of these financial statements.

Statement of financial position

For the year ended 30 June 2021

	Note	2021 \$	2020 \$
Assets			
Current assets			
Cash and cash equivalents	2	3,439,655	2,144,581
Inventories		142,552	70,692
Receivables		9,129	107,959
Other Assets		54,779	130,277
Total current assets		3,646,115	2,453,509
Non current assets			
Art Collection	3(a)	38,411,085	37,825,854
Property, plant and equipment	3(b)	2,668,167	2,692,168
Total non-current assets		41,079,252	40,518,022
Total assets		44,725,367	42,971,531
Liabilities			
Current liabilities			
Trade and other Payables	4	193,991	106,583
Provisions	5	288,690	253,337
Deferred Income	6	478,062	361,619
Total current liabilities		960,743	721,539
Non current liabilities			
Provisions	5	60,621	85,377
Total non current liabilities		60,621	85,377
Total liabilities		1,021,364	806,916
Net assets		43,704,003	42,164,615
Members' funds			
Accumulated Surpluses		8,006,855	6,661,095
Asset Revaluation Reserve		30,470,904	30,400,228
General Reserves	7	5,226,244	5,103,292
Total members' funds		43,704,003	42,164,615

The accompanying notes form part of these financial statements.

Statement of changes in equity

For the year ended 30 June 2021

	Note	General Reserves \$	Asset Revaluation Reserve \$	Accumulated Surpluses \$	Total \$
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		6,572	1,066,516	-	1,073,088
Transfers to Reserves	7	(102,437)	-	102,437	-
Balance at 30 June 2020		5,103,292	30,400,228	6,661,095	42,164,615
Result attributable to the members of the entity		-	-	1,468,712	1,468,712
Other Comprehensive Income for the year		-	70,676	-	70,676
Transfers to Reserves	7	122,952	-	(122,952)	-
Balance at 30 June 2021		5,226,244	30,470,904	8,006,855	43,704,003

The accompanying notes form part of these financial statements.

Cash Flow Statement

For the period ended 30 June 2021

	Note	2021 \$	2020 \$
Cash Flows from Operating Activities			
Receipts from revenue		4,519,884	2,526,006
Payments to suppliers and employees		(2,966,586)	(2,408,419)
Interest received		12,842	26,584
Net cash provided by operating activities	9	1,566,140	144,172
Cash flows from investing activities			
Purchase of plant and equipment		(133,411)	(143,045)
Purchase of art		(137,655)	(128,535)
Net cash inflow/(outflow) from investing activities		(271,066)	(271,580)
Cash flows from financing activities			
Interest attributable to bequest funds		-	6,573
Net cash inflow/(outflow) from financing activities		-	6,573
Net increase/(decrease) in cash held		1,295,074	(120,836)
Cash at beginning of financial year		2,144,581	2,265,417
Cash at end of financial year	2	3,439,655	2,144,581

The accompanying notes form part of these financial statements.

Notes to the financial statements

For the year ended 30 June 2021

Note 1
General information

The financial report covers Geelong Art Gallery Inc (the Gallery) as an individual entity. The Gallery is a not-for-profit Association, registered and domiciled in Australia.

The registered office for the Gallery is:

Geelong Art Gallery Inc.
55 Little Malop Street
Geelong VIC 3220

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.

The functional and presentation currency of the Gallery is Australian dollars.

Statement of Compliance

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board are prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Reform Act 2012, as well as the requirements of section 60.40 of the Australian Charities and Not-for-profits Commission Regulation 2013 (ACNC Regulation).

The Gallery is a not-for-profit entity for the purpose of preparing the financial statements.

The financial statements of the Gallery comply with Australian Accounting Standards – Simplified Disclosures for For-Profit and Not-for-Profit entities as issued by the Australian Accounting Standards Board (AASB).

The financial report of the Gallery complies with Australian Accounting Standards to the extent noted above, which include Australian equivalents to International Financial Reporting Standards (AIFRS). Due to the application of Australian specific provisions for not- for-profit entities contained only within AIFRS, the financial reports and notes thereto are not necessarily compliant with International Financial Reporting Standards.

The financial statements were authorised for issue by the Board of Directors on 8 October 2021.

Basis of preparation

The financial statements have been prepared on the basis of historical cost, except for the art collection measured at fair value at the end of each reporting period, as explained in the accounting policies below. Historical cost is generally based on the fair values of the consideration given in exchange for assets. All amounts are presented in Australian dollars, unless otherwise noted.

Critical judgements and key sources of estimation uncertainty

In the application of the Gallery’s accounting policies, management are required to make judgements, estimates and assumptions about carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates. The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The following are the critical judgements that management have made in the process of applying the Gallery’s accounting policies and that have the most significant effect on the amounts recognised in the financial statements:

Long service leave provision

Management judgement is applied in determining the following key assumptions used in the calculation of long service leave as at balance date:

- future increases in wages and salaries;
- future on-costs and rates; and
- experience of employee departures and periods of service.

Estimation of useful lives of assets

The Gallery determines the estimated useful lives and related depreciation charges for its property, plant and equipment. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down.

Fair value of art collection

Purchased art collection assets are initially carried at cost and revalued subsequently at fair value. Donated or bequeathed art collection assets are carried at fair value. This is determined by either independent valuation for items donated under the Cultural Gifts Program, or by an internal curatorial undertaken by the Gallery. Items in the art collection are not depreciated as they do not have a finite useful life. The current use is considered the highest and best use.

The following is a summary of the material accounting policies adopted by the Gallery in the preparation of the financial report. The accounting policies have been consistently applied, unless otherwise stated:

- (a) **Income Tax**
The Gallery is exempt from income tax under the provisions of the Income Tax Assessment Act - 1997 Subdivision 50-5. Accordingly, no income tax has been provided for the Gallery in these financial statements.
- (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**
Purchased inventory is stated at the lower of cost and net realisable value on a ‘first in first out’ basis. Cost of purchased inventory comprises direct materials and delivery costs and are determined after deducting rebates and discounts received or receivable.
- (d) **Property, Plant and Equipment (PPE)**
Property, plant and equipment are stated at cost less accumulated depreciation and impairment. Cost includes expenditure that is directly attributable to the acquisition or construction of the item.

Depreciation is provided on property, plant and equipment and is calculated on a straight-line basis so as to write off the net cost of each asset over its expected useful life to its estimated residual value.

The gain or loss arising on disposal or retirement of an item of property, plant and equipment is determined as the difference between the sales proceeds and the carrying amount of the asset and is recognised in profit or loss.

The following depreciation rates are used in the calculation of depreciation:

Asset class	Useful life
Building Improvements	50 years
Equipment	4-50 years
Office Equipment	3-20 years
Furniture, Fittings & Equipment	10-20 years
Leasehold Improvements	10 years

- (e) **Art Collection**
The art collection is measured at fair value at balance date. A valuation was conducted by an independent expert to determine fair values with an effective date of 30 June 2017. Subsequent to this date, purchased art collection assets are initially carried at cost and remeasured subsequently at fair value by an internal curatorial. Donated or bequeathed cultural assets are carried at fair value as determined by either independent valuation for items donated under the Cultural Gifts Program, or by an internal curatorial undertaken by the Gallery.

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 the item of expense. Receivables and payables in the assets and liabilities statement are shown inclusive of GST. The net amount of GST recoverable from, or payable to, the taxation authority is included with other receivables or payables in the balance sheet.

Notes to the financial statements

For the year ended 30 June 2021

Note 1 Summary of Significant Accounting Policies (cont.)

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to the Tax Office, are presented as operating cash flows.

(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.

Liabilities recognised in respect of employee benefits expected to be settled within 12 months, are measured at their nominal values using the remuneration rate expected to apply at the time of settlement. Liabilities recognised in respect of employee benefits which are not expected to be settled within 12 months are measured at the present value of the estimated future cash outflows to be made by the Gallery in respect of services provided by employees up to reporting date.

(i) **Trade and other receivables**

Trade receivables are recognised and carried at original invoice amount less any allowance for expected credit losses. An estimate for expected credit losses is made in respect of receivables upon recognition. Bad debts are written off when identified.

(j) **Trade and other payables**

Trade and other payables represent unpaid liabilities for goods received by and services provided to the Gallery prior to the end of the financial year. The amounts are unsecured and are normally settled within 30 days.

(k) **Revenue recognition**

Revenue is recognised to the extent that it is probable that the economic benefits will flow to the Gallery and the revenue can be reliably measured. The following specific recognition criteria must also be met before revenue is recognised:

Government grants

Income from grants that are enforceable and with sufficiently specific performance obligations are accounted for under AASB 15 Revenue from Contracts with Customers, with revenue recognised as these performance obligations are met. If these conditions are not met, income is recognised under AASB 1058 Income of Not-for-Profit Entities.

Donations, fundraising and bequests

Income or art collection assets arising from donations, fundraising and bequests are recognised when control is obtained, as it is not possible for the Gallery to reliably measure these prior to this time. For example, cash donations are recognised when banked and art collection donations are recognised when title of possession transfers to the Gallery.

Membership fees

Revenue from membership fees is accounted for under AASB 15 Revenue from Contracts with Customers, and is recognised over time in accordance with when performance obligations associated with the membership are satisfied with the member.

Sale of goods and services

Revenue from the sale of goods and services is accounted for under AASB 15 Revenue from Contracts with Customers. Revenue from sales is recognised upon the delivery of goods to customers. Revenue from ticketed exhibitions is recognised over the period of which the exhibition has been held.

Interest income

Interest revenue is recognised as interest accrues using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

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

(l) **Comparative figures**

When required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current period.

(m) **Application of new and revised accounting standards**

All recognition, measurement and disclosure standards have been applied in accordance with the adoption of AASB 1060 *General Purpose Financial Statements – Simplified Disclosure for For-Profit and Not-for-Profit Entities*. The adoption of these standards has not had a material impact on the financial statements in the current year.

Early adoption of AASB 1060 has been applied in accordance with ASB 2021-1 *Amendments to Australian Accounting Standards – Transition to Tier 2: Simplified Disclosures for Not-for-*

Profit Entities. Under this pronouncement, management have applied the optional relief from presenting comparative information under the same standards. Accounts and balances that were accounted for under different policies in the prior financial year, and as such comparative information is presented under different policies includes the following:

- measurement of employee benefits; and
- recognition of revenue from grants and some donations.

New and revised Accounting Standards issued but not yet effective

At the date of authorisation of the financial statements, the Gallery has not applied the following new and revised Australian Accounting Standards, Interpretations and amendments that have been issued but are not yet effective.

Standard/Interpretation	Applicable for annual reporting periods beginning on
AASB 2020-1 Amendments to Australian Accounting Standards – Classification of Liabilities as Current or Non-Current	1 January 2023
AASB 2020-3 Amendments to Australian Accounting Standards – Annual Improvements 2018-2020 and Other Amendments	1 January 2022
AASB 2020-6 Amendments to Australian Accounting Standards – Classification of Liabilities as Current or Non-current – Deferral of Effective Date	1 January 2022

(n) **Going concern**

This report has been prepared on the going concern basis, which contemplates the ultimate continuity of normal business activity and the realisation of assets and settlement of liabilities in the normal course of business.

In determining the appropriateness of the going concern principle those charged with

governance have considered the level of cash held by the Gallery as at the date of this report and the level of fixed outgoings for the forthcoming period and is satisfied that the Association has sufficient resources available to meet these outgoings for a period of at least twelve months from the date of this report.

	2021 \$	2020 \$
Note 2 Cash and Cash Equivalents		
Cash at Bank		
Westpac Operating	445,356	465,394
Westpac Notice Saver	2,330,924	1,071,421
	<u>2,776,280</u>	<u>1,536,815</u>
Term Deposits		
Bequest Funds – Sybil Craig	116,844	113,013
Bequest Fund – McAllister	545,431	493,653
	<u>662,275</u>	<u>606,666</u>
Cash on Hand	1,100	1,100
Total cash and cash equivalents	<u>3,439,655</u>	<u>2,144,581</u>

Financial report

	2021	2020
	\$	\$
Note 3		
Art Collection and Property, Plant and Equipment		
(a) Art Collection		
Art Collection at Valuation	38,411,085	37,825,854
Total Art Collection	38,411,085	37,825,854

Reconciliations of the carrying amount of the art collection at the beginning and end of the current and previous financial year are set out below.

Carrying amount at the beginning of the year	37,825,854	36,156,165
Purchased additions	137,655	128,535
Cultural Gift Program and other donations	376,900	474,638
Revaluation of art collection	70,676	1,066,516
Carrying amount at the end of the year	38,411,085	37,825,854

(b) Property, Plant and Equipment		
Building Improvements		
Federation Building Improvements at cost	2,069,635	2,069,635
Other Building Improvements at cost	1,316,907	1,316,907
Less accumulated depreciation	(1,290,731)	(1,223,000)
	2,095,811	2,163,542

Equipment		
At cost	1,290,483	1,233,851
Less accumulated depreciation	(917,045)	(849,038)
	373,438	384,813

Office Equipment		
At cost	273,485	273,485
Less accumulated depreciation	(253,235)	(242,446)
	20,250	31,039

Furniture, Fittings & Equipment		
At cost	221,727	144,948
Less accumulated depreciation	(43,059)	(32,471)
	178,668	112,477

Leasehold Improvements		
At cost	-	1,084
Less accumulated depreciation	-	(787)
	-	297

Total Property, Plant & Equipment	2,668,167	2,692,168
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Reconciliations of the carrying amount of each class of property, plant & equipment at the beginning and end of the current and previous financial year are set out below.

Building Improvements		
Carrying amount at the beginning of the year	2,163,542	2,231,273
Depreciation	(67,731)	(67,731)
Carrying amount at the end of the year	2,095,811	2,163,542

Equipment		
Carrying amount at the beginning of the year	384,813	426,398
Additions	56,632	25,312
Depreciation	(68,007)	(66,897)
Carrying amount at the end of the year	373,438	384,813

2021
\$

2020
\$

Note 3		
Art Collection and Property, Plant and Equipment (continued)		

Office Equipment		
Carrying amount at the beginning of the year	31,039	43,360
Additions	-	-
Depreciation	(10,789)	(12,321)
Carrying amount at the end of the year	20,250	31,039

Furniture, Fittings & Equipment		
Carrying amount at the beginning of the year	112,477	-
Additions	76,779	144,948
Depreciation	(10,588)	(32,471)
Carrying amount at the end of the year	178,668	112,477

Leasehold Improvements		
Carrying amount at the beginning of the year	297	406
Depreciation	(297)	(109)
Carrying amount at the end of the year	-	297

Note 4		
Trade and other payables		
Trade Payables	96,389	50,860
Corporate Card	7,140	2,805
Payroll Liabilities	33,447	35,358
Sundry Payables & Accrued Expenses	57,015	17,560
Total trade and other payables	193,991	106,583

Note 5		
Provisions		
Current		
Annual Leave	177,362	141,594
Long Service Leave	111,328	111,743
Total current	288,690	253,337
Non-current		
Long Service Leave	60,621	85,377
Total non-current	60,621	85,377
Total employee entitlement liability	349,311	338,714

Note 6		
Deferred Income		
Memberships	40,923	32,333
Contract Liabilities	437,139	329,286
Total deferred income	478,062	361,619

Note 7		
General Reserves		
Bequest Funds–McAllister and Sybil Craig	(a) 662,274	605,094
Building Fund	1,518,288	1,518,288
Federation Grant	2,078,205	2,078,205

Financial report

		2021 \$	2020 \$
Note 7			
General Reserves (continued)			
Other Funds			
McAllister and Sybil Craig Acquisitions	(a)	-	65,310
Other Funds		90,487	151,357
Acquisitions Fund	(b)	315,501	258,005
Conservation Fund	(b)	529,463	427,034
Research & Development Fund		32,027	-
		5,226,245	5,103,293

Movement in Reserves					
	Bequest Fund \$	Building Fund \$	Federation Grant \$	Other Funds \$	Total \$
Opening Balance	605,094	1,518,288	2,078,205	901,706	5,103,293
Interest Capitalised (a)	6,653	-	-	-	6,653
Surplus transferred to reserves	50,527	-	-	192,161	242,688
Acquisitions funded from reserves	-	-	-	(126,389)	(126,389)
Interest earned on reserves transferred from retained earnings	-	-	-	-	-
Closing Balance	662,274	1,518,288	2,078,205	967,478	5,226,245

(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 2021, there are no matters or circumstances that have arisen which require adjustments to or disclosure in the financial statements.

	2021 \$	2020 \$
Note 9		
Reconciliation of Net cash provided by operating activities to operating surplus		
Operating surplus/(deficit)	1,468,712	534,765
Non-cash items		
Depreciation	157,412	152,314
Cultural Gifts and Other Artworks received for nil consideration	(376,900)	(474,638)
Movement in assets and liabilities		
Increase/(decrease) in payables and prepaid Income	203,851	(75,860)
Increase/(decrease) in provisions	10,597	37,734
(Increase)/decrease in receivables and prepayments	174,328	(22,829)
(Increase)/decrease in inventories	(71,860)	(7,314)
Net Cash provided by operating activities	1,566,140	144,172

Note 10 **Related Party Transactions**

(a) Key Management Personnel

Any person(s) having authority and responsibility for planning, directing and controlling the activities of the entity, directly or indirectly, including any director (whether executive or otherwise) of that entity is considered key management personnel.

The total remuneration paid to key management personnel (KMP) of the Gallery during the year was \$446,640 (2020 \$464,026).

	2021 \$	2020 \$
Note 10		
Related Party Transactions (continued)		

(b) Related Parties

Transactions with related parties during the current and previous year include the following:

Donations from related parties	93,375	16,879
Purchase of supplies on arm's length terms	8,577	4,630

There were no trade receivables or trade payables, and no loans to or loans from related parties as at 30 June 2021 (2020: Nil).

Note 11 **Financial Instruments**

A comparison of carrying amount of financial instruments carried at amortised costs with respective fair values at balance date is provided as follows:

	2021		2020	
	Carrying amount \$	Fair value \$	Federation Grant \$	Other Funds \$
Financial assets				
Cash	3,439,655	3,439,655	2,144,581	2,144,581
Trade and other receivables	9,129	9,129	107,959	107,959
Other assets	54,779	54,779	130,277	130,277
	3,503,563	3,503,563	2,382,817	2,382,817
Financial liabilities				
Trade and other payables	193,991	193,991	106,583	106,583
Deferred income	478,062	478,062	361,619	361,619
	672,053	672,053	468,202	468,202

The fair values of financial assets and financial liabilities with standard terms and conditions and traded on active liquid markets are determined with reference to quoted market prices.

The fair values of other financial assets and financial liabilities are determined in accordance with generally accepted pricing models based on discounted cash flow analysis.

Note 12 **Impact of COVID-19**

Covid-19 lockdowns resulted in Geelong Gallery being closed for 129 days (excluding public holidays). Certain exhibitions and events that would normally have been held during the year were deferred with funds received in advance of these events being treated as prepaid income. COVID-19 had a significant impact on planned exhibitions which were rescheduled to later in 2021 or 2022, and were replaced by quick-response exhibitions based on the permanent collection.

Closures also impacted areas of operations including shop sales, event hire and memberships. As a result of the downturn on income Geelong Gallery accessed the JobKeeper Payment Scheme and the Victorian Government's financial support through the two stages of its Strategic Investment Packages, disclosed separately as an income line on the Statement of Comprehensive Income.

The Gallery's response to eased restrictions and re-opening was in line with Government Covid safety measures, however visitors number restrictions impacted income.

Note 13 **Contingencies**

In the opinion of those charged with governance, the Gallery did not have any contingent assets or contingent liabilities at 30 June 2021 (30 June 2020: None).

Statement by members of the Board

In the opinion of the Board the financial report as set out on pages 58 to 69:

- (a) the financial statements and notes presented are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:
 - (i) complying with Accounting Standards - Simplified Disclosure Requirements and other mandatory professional reporting requirements, and
 - (ii) giving a true and fair view of the Gallery's financial position as at 30 June 2021 and of its performance for the financial period ended on that date, and
- (b) 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 become due and payable.

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 8th day of October, 2021



*Framing the figure—contemporary photography
and moving image works from the collection*
Installation view, Geelong Gallery, 2020–21
Work by Gabriella Mangano and Silvana Mangano
Photographer: Andrew Curtis

Independent Auditor’s Report

To the Members of the Board of Geelong Art Gallery Inc.

Opinion

We have audited the financial report of the Geelong Art Gallery Inc. (the Gallery), which comprises the statement of financial position as at 30 June 2021 the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the director’s declaration.

In our opinion, the accompanying financial report of the Gallery is in accordance with Australian Accounting Standards – Simplified Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* and the *Associations Incorporations Reform Act 2012*, including:

- (a) giving a true and fair view of the Gallery’s financial position as at 30 June 2021 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Simplified Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor’s Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Gallery in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board’s APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Other Information

The Board of Directors are responsible for the other information. The other information comprises the information contained in the Gallery’s Annual Report for the year ended 30 June 2021, but does not include the financial report and our auditor’s report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed on the other information obtained prior to the date of this auditor’s report, we conclude that there is a material misstatement.

If, based on the work we have performed on the other information obtained prior to the date of this auditor’s report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of Management and Members of the Board of Management for the Financial Report

Management is responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Simplified Disclosure Requirements, the *Australian Charities and Not-for-profits Commission Act 2012*, the *Associations Incorporations Reform Act 2012*, and for such internal control as management determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the Gallery’s ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intend to liquidate the Gallery or to cease operations, or have no realistic alternative but to do so.

The Board of Directors are responsible for overseeing the Gallery’s financial reporting process.

Auditor’s Responsibilities for the Audit of the Financial Report

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Gallery’s internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board of Directors.

- Conclude on the appropriateness of the Board of Directors’ use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Gallery’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor’s report. However, future events or conditions may cause the Gallery to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

Crowe Melbourne



Martin Thompson
Senior Partner

Dated the 8th day of October, 2021

Support

Geelong Gallery partners generously commit to investing in the development and realisation of the Gallery’s wide-ranging program of exhibitions, as well as health and wellbeing programs, marketing initiatives and education workshops and programs.

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

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

Corporate partners

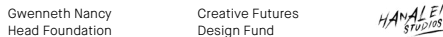
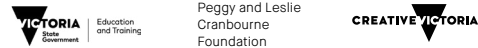
Government partners



Annual program sponsors



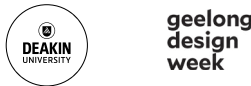
Learn program partners



Exhibition partners

Resonance+Reflection— design ideas for an expanded Geelong Gallery

Exhibition Partners



Going public—portraits from the Colin Holden Collection

Colin Holden
Charitable Trust

Collection leads: Kate Beynon—kindred spirits



Jacky Redgate—Hold On

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

PHOTO 2020

Exhibition partners

The William Angliss (Victoria)
Charitable Fund

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



A shining light—recent acquisitions 2019–20

Exhibition partner



Wall Commission #1 Kait James—souvenirs

Exhibition partner



RONE in Geelong

Geelong presenting partners



Major partner



Exhibition partners



Learn partner

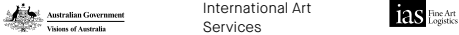


Publication partner



Blanche Tilden—ripple effect: a 25-year survey

Touring partners



Exhibition partners

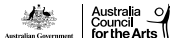


Catalogue partner



Blanche Tilden

In the creation of new work, Blanche Tilden was supported by the Australian Government through the Australia Council of the Arts.



We See Recognition

Program partner



First Nations Perspectives

Program partner



Collection Leads Zilverster (Goodwin & Hanenbergh)—Amator

Exhibition partner



2021 Geelong contemporary art prize

Exhibition partner

Dimmick Charitable Trust

Wall Commission #2 Sarah Walker—her small white hands

Exhibition partner



Learn & Access program partners

First Friday program partner

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. Every donation to Geelong Gallery helps to strengthen and develop the long-term future of the Gallery.

Make a bequest

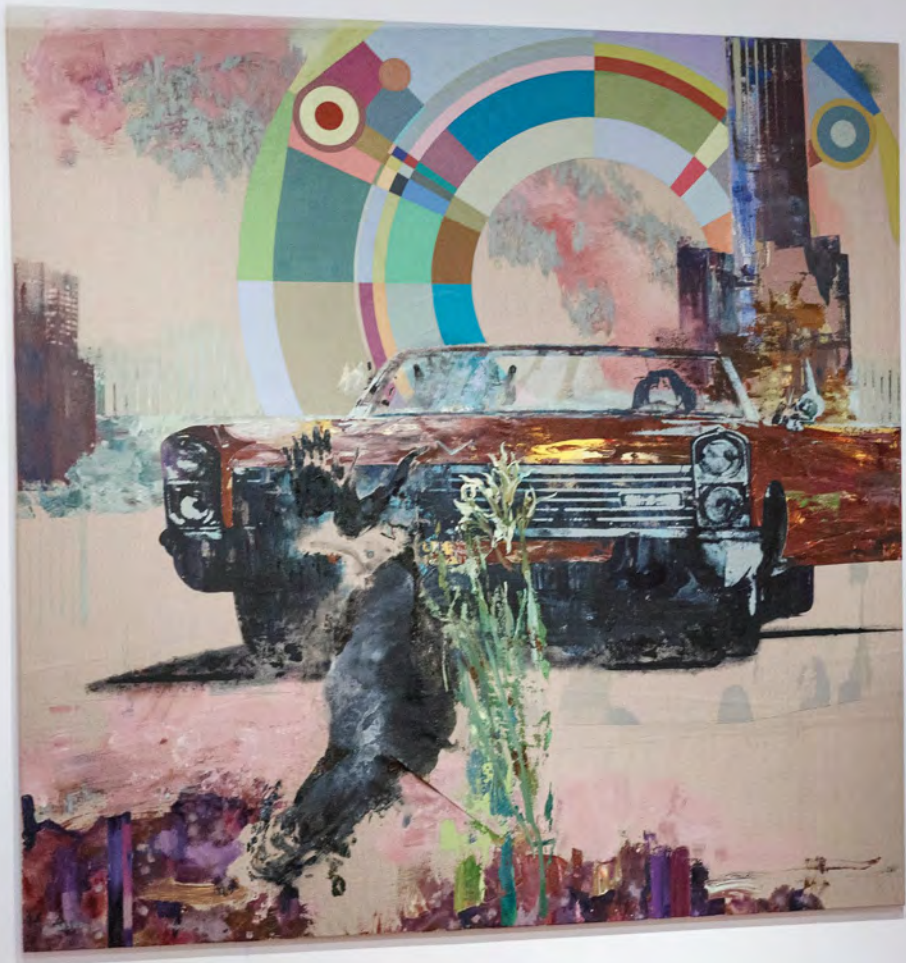
A bequest through the Geelong Gallery is a living gift that will help develop and preserve the Gallery's collection for the benefit and enjoyment of future generations.

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 for the inspiration of visitors today and in the future.

Support the Gallery—donate now:
geelonggallery.org.au/support



2021 Geelong contemporary art prize
Installation view with work by Greg Creek
Photographer: Andrew Curtis

Back Cover:
Rone
Without darkness there is no light (light), 2021, (detail)
RONE in Geelong, Douglass Gallery installation, Geelong Gallery, 2021
archival pigment print on Canson Baryta 310 gsm; A/P
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