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**Government  
of South Australia**

**AGSA – Art Gallery South Australia  
2020-21 Annual Report**

**AGSA**

North Terrace, Adelaide SA 5000

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To:

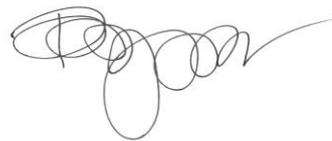
Hon Steven Marshall MP  
Premier of South Australia

This annual report will be presented to Parliament to meet the statutory reporting requirements of *Art Gallery Act 1939, version 12.5.2011* and the requirements of Premier and Cabinet Circular *PC013 Annual Reporting*.

This report is verified to be accurate for the purposes of annual reporting to the Parliament of South Australia.

Submitted on behalf of the Art Gallery of South Australia (AGSA) by:

Rhana Devenport ONZM  
Director



Date 3 September

Signature

## From the Director

The Art Gallery of South Australia (AGSA) delivered an acclaimed artistic program both in Adelaide and abroad during the 2020-21 year, despite ongoing challenges due to COVID-19 restrictions. AGSA presented a total of 17 exhibitions at the Gallery with a further three touring exhibitions and a diversity of public programs across the state. The State's heritage art collection was significantly enhanced with the acquisition of 891 works of art, while all activities were supported by partnerships, philanthropy and commercial revenue. AGSA continued to deliver on the goals identified in its Reconciliation Action Plan 2019-2021 and Strategic Plan 2019-2022.

A program highlight was the *2020 Adelaide Biennial of Australian Art: Monster Theatres*, which was extended due to the COVID-19 lockdown and achieved 270,698 visitors at the Gallery and in the Adelaide Botanic Garden.

Temporary exhibitions and permanent displays showcased the breadth and depth of the collection and included *Adelaide Cool: David and John Dallwitz*. SALA exhibitions featuring South Australian living artists were *Margaret Dodd: New acquisitions*, *Troy Anthony Baylis: Nomenclatures*, *Tom Moore: Selects*, and *Kirsten Coelho: In focus*. Other exhibitions were *Samurai*; *Dark Matter*, *Bright Light*, *Converging Currents: Bark painting from Arnhem Land*, *Antarctica: Five responses*; *Chromatopia*, and *A Vast Emporium*. *LOVE IN THE TIME OF COVID-19* responded to the pandemic with 133 prints by Australian and international artists. *Seeing Through Darkness* was a new collaboration with Restless Dance Theatre in response to works by Georges Rouault in the AGSA collection, presented in September 2020. *Dušan and Voitre Marek: Surrealists at sea* continued AGSA's important work with new research into Australian and South Australian art history in this Adelaide-only major survey of the under-appreciated art of innovative Czech-Australian brothers Dušan and Voitre Marek with an accompanying publication and supported by the Gordon Darling Foundation. The exhibition encompassed over 200 works by the artists, 100 of which were in the AGSA collection and on display for the first time.

*Tarnanthi* is a flagship AGSA program that showcases contemporary Aboriginal and Torres Strait Islander art from across the country – a platform for First Nations artists to share important stories, the 2020 *Tarnanthi* was a focused exhibition entitled *Open Hands*. *Tarnanthi 2020* also included the *Tarnanthi Art Fair* presented by AGSA at Lot Fourteen in December 2020 and attracted 3,593 visitors with 1,327 works sold worth approximately \$750,000 and an estimated \$26,000 in online sales, with all proceeds going directly to artists and art centres.

As part of the Adelaide Festival 2021, AGSA presented *Clarice Beckett: The present moment* - the most comprehensive retrospective staged of one of Australia's most enigmatic modernist painters. An inspiration for the exhibition was Alastair Hunter

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OAM's \$1.2 million donation to acquire 21 Clarice Beckett paintings from the Dr Rosalind Hollinrake collection. The exhibition attracted 42,167 visitors with 5,454 interstate visitors with 60.2% of these visitors coming to the state because of the exhibition and a total spend of an estimated \$6.5 million while in South Australia. 98% rated their visit 'very good' or 'quite good'. The publication was reprinted twice due to popular demand with a print run of 9,000. Critical acclaim and media reviews for this exhibition were overwhelmingly positive.

The \$100,000 acquisitive Ramsay Art Prize for artists under forty is another AGSA flagship project and in 2021 was won by South Australian artist Kate Bohunnis, the \$15,000 People's Choice Prize supported by LK was selected by public vote and won by Tehran-born and Melbourne-based artist Hoda Afshar with the media coverage reaching a cumulative audience of nine million people nationally.

There were 17,770 school student visits to AGSA in the year while AGSA Education launched a virtual outreach program focused on *Tarnanthi*. Education produced new online resources including 155 art activities.

The Studio transformed four times in the 2020-21 year with Erin Coates for *Monster Theatres*, Carly Tarkari Dodd for *Tarnanthi*, Carly Snoswell for Studio Snazzy and AGSA's first collaboration with Patch Theatre for The Studio, *Sea of Light*. the total Studio participation was 20,596. Start at the Gallery for young people and their families held on the first Sunday of every month, attracted 7,469 people while Start at Home attracted a total of 1,742 page visits. 7,196 people attended live First Friday events from July 2020 to June 2021. Neo attracted more than 1241 teen attendances across all 2020-2021 live and online events. There were 1,438,156 page views to the AGSA website in the 2020-21 financial year.

Publications produced included *Tarnanthi 2020: Open Hands*, *Clarice Beckett: The present moment*, *Dušan and Voitre Marek: Surrealists at sea*, the educational resource *Art School in a Box*, and *Kulata Tjuta* (in four languages: Pitjantjatjara, English, French, and Breton).

An increase in memberships across all platforms was achieved; at the end of the year there were 3,841 active Members and 832 new Members. The Foundation achieved 371 active members and 23 new members while Contemporary Collectors attracted 254 active members with 31 new members.

The total estimated visitation for offsite exhibitions during the year is 88,868. This number included visitation for the *Robyn Stacey: Ray of Light* regional South Australian tour and the visitation for Botanic Gardens presentation of the 2020 Adelaide Biennial. The exhibition *John Mawurndjul: I am the old and the new* concluded its national tour in November 2020.

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*Tarnanthi* had its first international offering in 2020. *Kulata Tjuta*, a major exhibition of new works by 34 artists from the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands opened at the Musée des Beaux-Arts in Rennes, capital of Brittany, France.

A total of 891 works, valued at \$4,685,618, were acquired for the AGSA collection including significant works by Australian artists including Karla Dickens, Nyunmiti Burton, Brent Harris, Hilda Rix Nicholas, Stelarc, and Ann Newmarch. International artists whose works were acquired include Mary Beale, Andy Warhol, Nalini Malani, Diane Arbus and Hiroshi Sugimoto. Extensive donations expanded the Asian Art collection including Indonesian ceramics, Indian Gond paintings and Indian textiles.

For the 2020 Australian Museums and Galleries Association (MAGNA) Awards, AGSA's *Aboriginal and Torres Strait Islander Art in the classroom programs and resources* was the Winner for *Interpretation, Learning & Audience Engagement – Level 2* and *Tarnanthi: Festival of Contemporary Aboriginal and Torres Strait Islander Art 2019* was the Winner for *Temporary or Travelling Exhibition - Level 4* while *Bunha-bunhanga: Aboriginal agriculture in the south-east* was Highly Commended for *Indigenous Project or Keeping Place Level 2*. The *2020 Adelaide Biennial of Australian Art: Monster Theatres* was Highly Commended for *Exhibition Branding Level A*, at the Museums Australasia Multimedia & Publication Design (MAPDA) 2021 Awards.

Importantly, in November 2020 the Premier announced an allocation of \$86.5 million towards a purpose-built Cultural Institutions Storage Facility to be shared by the four North Terrace cultural institutions including AGSA.



Rhana Devenport ONZM  
Director  
Art Gallery of South Australia

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## Overview: about the agency

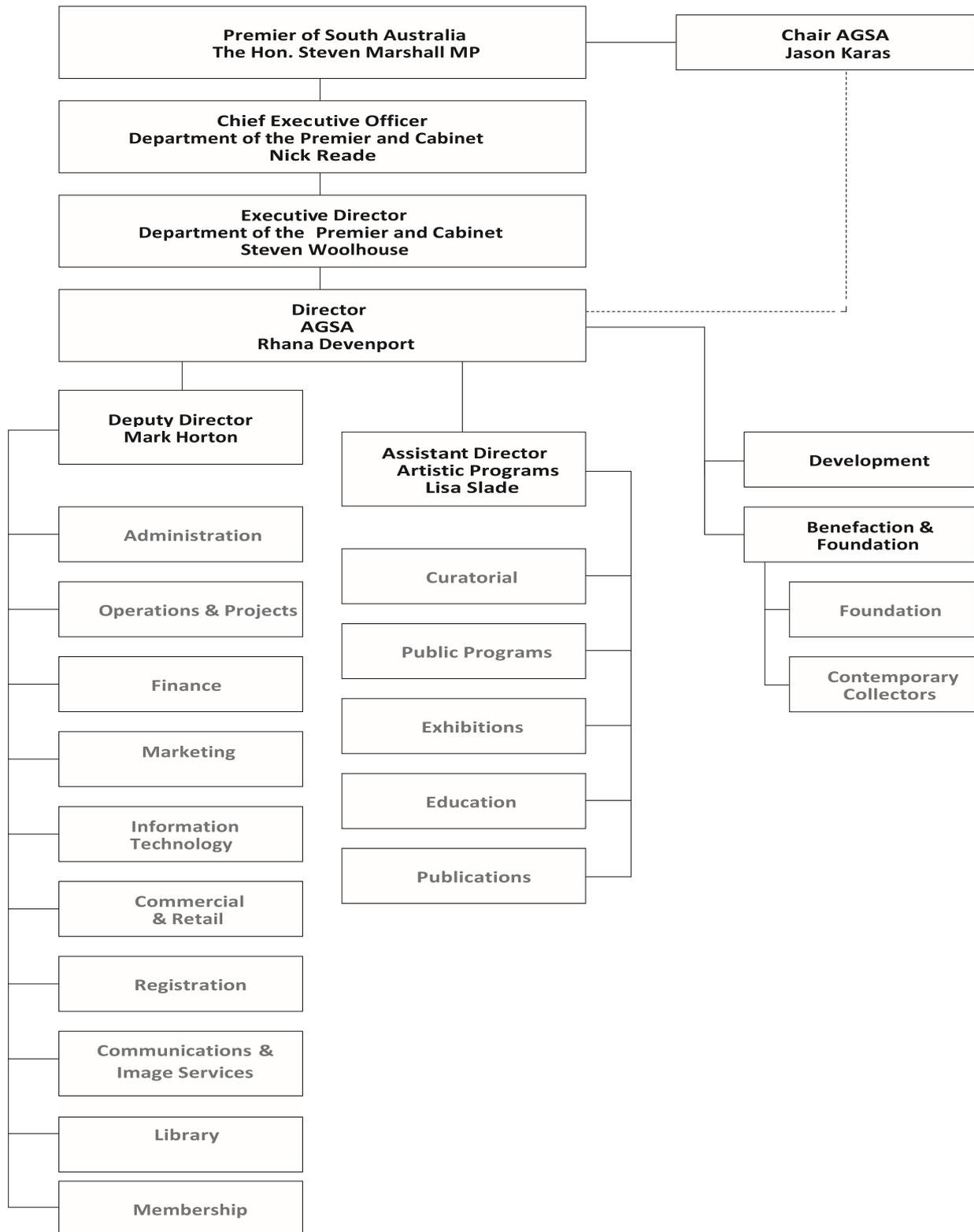
### Our strategic focus

<p><b>Our Purpose</b></p>	<p>The mission of the Art Gallery of South Australia (AGSA) is to serve the South Australian and wider communities by providing access to original works of art of the highest quality. The Gallery seeks to foster, promote and enhance understanding and enjoyment of the visual arts through its collections, temporary exhibitions and other public programs.</p> <ul style="list-style-type: none"> <li>- AGSA offers a distinctive connection to place and a dynamic curatorial agenda that creates meaningful art experiences for all</li> <li>- The exceptional AGSA collection exists for our audiences – to comprehend the past, to navigate the present, and as a potent avenue to imagine the future</li> <li>- Placing art, artists and audiences at the very heart of who we are guide AGSA’s artistic and public programs</li> <li>- AGSA contributes positively to cultural cohesion, social wellbeing, creativity, engaged citizenship and economic life in South Australia</li> </ul>
<p><b>Our Vision</b></p>	<p>Our vision is to be the inspirational leader for the visual arts in South Australia and contribute powerfully to culture in Australia and beyond.</p>
<p><b>Our Values</b></p>	<p>AGSA aligns with the <i>South Australian Public Sector Values and Behaviours framework</i>, which embraces:</p> <ul style="list-style-type: none"> <li>• Service</li> <li>• Professionalism</li> <li>• Trust</li> <li>• Respect</li> <li>• Collaboration and Engagement</li> <li>• Honesty and Integrity</li> <li>• Courage and Tenacity</li> <li>• Sustainability</li> </ul>

<b>Our functions, objectives and deliverables</b>	<b>Our six key goals are to:</b> <ul style="list-style-type: none"><li>• Deliver an exceptional and distinctive artistic program (Grow Art)</li><li>• Drive collection excellence and difference (Grow Collection)</li><li>• Lead in audience engagement, digital experience and thought leadership (Grow Audience)</li><li>• Transform infrastructure and facilities (Grow Destination)</li><li>• Achieve major financial growth (Grow Financial Support)</li><li>• Foster an innovative and high-performance workplace (Grow Internal Culture)</li></ul>
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**Our organisational structure**

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## **Changes to the agency**

During 2020-21 there were no changes to the agency's structure and objectives as a result of internal reviews or machinery of government changes.

## **Our Minister**

The Hon Steven Marshall MP is the Premier of South Australia. The Minister oversees:

- Aboriginal Affairs and Reconciliation
- Defence and Space Industries
- Tourism
- the Arts
- Veterans' Affairs
- Multicultural Affairs.

The Premier is a passionate advocate for art and culture. He is deeply familiar with the Gallery's collection and regularly opens AGSA exhibitions. The Premier often stages major diplomatic events and hosts special visitors to the State at the Art Gallery of South Australia.

## **Our Executive team**

Rhana Devenport is strongly supported by the AGSA senior management team.

Mark Horton as Deputy Director is accountable for the organisation and management of the Art Gallery of South Australia's operations; for the development of policy and the determination of objectives and strategies to ensure exceptional services; for the leadership of major corporate logistics, initiatives, and projects. The Deputy Director has direct oversight of Operations, Registration, Communications, Marketing, Information Technology, Gallery Store, Image Services, Finance, Library, Membership, HR and Administration.

Dr Lisa Slade is the Assistant Director, Artistic Programs, and accountable for the strategic leadership and development of the artistic programs at the Art Gallery of South Australia. She has overall management of Curatorial, Exhibitions, Public Programs, Education and Publications and stewards a high level of collaboration and teamwork. The Assistant Director also curates and manages exhibitions of national and international significance.

**Legislation administered by the agency**

*Regulations under the Art Gallery Act 1939*

**Other related agencies (within the Minister's area/s of responsibility)**

Nil.

## The agency's performance

### Performance at a glance

At the end of the financial year 2021, AGSA recorded a total of 429,424 visitors to exhibitions on North Terrace and associated events. This represents a decrease of 16% in visitation when compared to the 2019-20 years' attendance of 511,918. Visitor numbers in both years were impacted by restrictions and closures due to the COVID-19 pandemic. The above result refers only to North Terrace visitation and the total estimated visitation for AGSA attendance offsite during the 2020-21 financial year is 88,868. This number includes the 2020-2021 financial year visitation for the Robyn Stacey regional tour and the 2020-2021 financial year visitation for the Botanic Gardens presentation of the 2020 Adelaide Biennial.

The 2020-2021 financial year started with the closing weeks of the extended (due to Covid) *2020 Adelaide Biennial of Australian Art: Monster Theatres*. The *2020 Adelaide Biennial of Australian Art: Monster Theatres* commemorated a 30-year landmark, a legacy that includes the celebration of over 460 artists and the presentation of professional development opportunities for the 21 curators who have been selected to present their vision of contemporary Australian art.

*Samurai* opened in late July presenting the art and ethos of Samurai warrior culture from the Gallery's collection. An accompanying resource titled *Samurai transformed: warrior, culture, class, commodity* was supported by The Japan Foundation. Other collection-based displays included *Dark Matter*, *Bright Light* which showcased recent acquisitions of contemporary international art including Olafur Eliasson's *Dark matter collective*, acquired with the support of the James & Diana Ramsay Fund. *Converging Currents: Bark painting from Arnhem Land* included more than thirty bark paintings and sculptures including new acquisitions that highlighted important cultural and familial lineages and creative relationships between artists. *Antarctica: Five responses* included photographs by Hurley, a recent acquisition by Sidney Nolan, Bea Maddock's artist book and set of forty photo etchings and two bodies of work by Adelaide-based Ian North who travelled to Antarctica in 2012 on the one hundredth anniversary of Mawson's expedition.

Against all odds *Kulata Tjuta*, an exhibition of art from the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands was presented at the Musée des beaux-arts in Rennes, Brittany in late 2020. Realised with support from the Government of South Australia, APY Art Centre Collective and AGSA through *Tarnanthi*, the exhibition ran from 16 October 2020 until 3 January 2021. 34 artists were represented, and the exhibition now has a second life in France from 5 June until 7 November 2021 at the Musées d'Art et d'Histoire, Le Havre, as part of a trilogy of exhibitions featuring Australian Aboriginal art with the series title, *Australia, beyond the Dream*.

2020 marked an ambitious year for SALA at AGSA. Exhibitions and displays included new work on display in the Vestibule and Atrium by inaugural Guildhouse fellow, Troy-Anthony Baylis, an exhibition of Margaret Dodd's *This Woman is not a car* series, a display of work by 2020 SALA and Wakefield Press monograph recipient Kirsten Coelho and a collection intervention lead by maverick maker, glass artist Tom Moore. *LOVE IN THE TIME OF COVID-19* opened in early September as a marker for the extraordinary state of the world in 2020 whereby artists were invited to contribute works in response to the pandemic, as a way of sharing art in difficult and isolating times. The project resulted in 133 prints by Australian and international artists. Their images present a diverse range of responses to the crisis, reflecting the uncertainties, fears and hopes of this time. Seen in its entirety for the first time at AGSA, this important series has been acquired for the collection through the generous support of Susan Armitage.

New collaborations commenced in September with *Seeing Through Darkness* directed by Michelle Ryan of Restless Dance Theatre which responded through performance to the AGSA collection works by Georges Rouault. *Chromatopia* was curated to complement *Seeing Through Darkness* and explored how and why artists use colour – for personal, political, philosophical, or perceptual purpose.

*Tarnanthi* is a flagship AGSA program that provides a platform for First Nations artists across the country to share important stories through new works of art. *Open Hands* was the theme of *Tarnanthi* in 2020 which paid tribute to the work of senior artists who pass on vital cultural knowledge to younger generations as the future leaders of their Aboriginal and Torres Strait Islander communities.

As part of the Adelaide Festival AGSA presented *Clarice Beckett: The present moment* - the most comprehensive retrospective staged of one of Australia's most enigmatic modernist painters. Including 139 paintings, drawn from 54 public and private lenders its staging was inspired by Alastair Hunter OAM's \$1.2 million donation to acquire 21 Clarice Beckett paintings from the Dr Rosalind Hollinrake collection. The exhibition attracted 42,167 visitors.

The \$100,000 Ramsay Art Prize attracted over 350 entries across Australia in 2021 and was won by South Australian artist Kate Bohunnis. The 2021 Prize included a People's Choice Prize supported by sponsor LK with a non-acquisitive cash prize of \$15,000 chosen by a public vote. Like the Clarice Beckett exhibition, *Dušan and Voitre Marek: Surrealists at sea* aimed to celebrate lesser known and underappreciated artists and affirm their position within Australian art history. This home-grown, Adelaide-only major survey of the art of Czech-Australian brothers Dušan and Voitre Marek comprised more than 200 works of art from 37 lenders with the accompanying publication has been supported by the Gordon Darling Foundation.

**Agency response to COVID-19**

In alignment with South Australian Government advice in response to the COVID-19 pandemic, AGSA closed to the public in November 2020. In addition, AGSA followed all South Australian Government guidelines as they were updated regarding density numbers for staff and visitors, as well as mask-wearing and ongoing sanitising requirements. Working from home options were established for staff and the Gallery followed all recommendations as communicated from the Department of the Premier and Cabinet.

**Agency contribution to whole of Government objectives**

<b>Key objective</b>	<b>Agency’s contribution</b>
More jobs	<p>Major ticketed AGSA exhibitions have been shown to have a multiplier effect in terms of Government investment and the resultant economic impact and underscores the importance of ongoing, major exhibition funding to stable and/or increasing AGSA visitation, and substantial increases in positive economic impact to the South Australian economy.</p> <p>It is estimated that there was a total spend of \$6.5 million associated with attendances to <i>Clarice Beckett: The present moment</i> with \$2.3 million by South Australian residents and \$4.2 million by visitors. It is estimated that \$3.8 million of this expenditure is ‘new’ to the state and the equivalent of 34 full time equivalent jobs were generated.</p>
Lower costs	AGSA management regularly review systems, service delivery methods and approaches to resourcing to increase operational efficiencies across AGSA.
Better Services	AGSA consistently receives positive feedback to its programs and services through formal collection methods including Visitor Comments, and through informal means.

**Agency specific objectives and performance**

<b>Agency objectives</b>	<b>Indicators</b>	<b>Performance</b>
To be a major attraction for	During the 2020-21 financial year AGSA attracted local,	During this financial year AGSA recorded 429,424

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<p>interstate and international visitors, thereby contributing to the State’s economic development and tourism by providing a focus for experiencing the unique cultural identity of South Australia.</p>	<p>national, and international visitors to experience changing collection displays, temporary and public programs such as The Studio, Start and First Fridays.</p>	<p>visitors to its exhibitions on North Terrace and associated events. This represents a decrease of 16% in visitation when compared to the 2019-20 year attendance of 511,918. Visitor numbers in both years were impacted by restriction and closures due to the COVID-19 pandemic.</p> <p>The Studio transformed four times in the 2020-21 year from Erin Coates for <i>Monster Theatres</i> to Carly Tarkari Dodd for <i>Tarnanthi</i> and Carly Snoswell for Studio Snazzy and for AGSA’s first collaboration with Patch Theatre for The Studio: Sea of Light. Total participation was 20,596</p>
	<p>The Art Gallery of South Australia’s touring exhibition <i>Robyn Stacey: Ray of Light</i> continued its South Australian regional gallery tour.</p>	<p>Start at the Gallery attracted 7,469 people while Start at Home attracted a total of 1,742 page visits.</p> <p>7,196 people attended live First Friday events from July 2020 to June 2021.</p> <p>Visitation for the Robyn Stacey regional tour was 4,418 during this financial year with approximately one in 10 regional South Australians viewing the exhibition.</p>
<p>To develop and deliver projects that reflect the Gallery’s unique position in</p>	<p>AGSA was the first state art gallery in Australia and the first South Australian cultural institution to develop</p>	<p><i>Tarnanthi</i> is a significant attractor of interstate visitors leading to economic returns for the hospitality,</p>

<p>Australia on the edge of the desert and in close proximity to Aboriginal Australia. The Gallery plans to increase the prominence of Aboriginal art across all platforms.</p>	<p>a Reconciliation Action Plan (RAP). <i>Tarnanthi</i> has been a major driver and leader of AGSA RAP initiatives and outcomes.</p> <p>2020-2021 AGSA presented <i>Tarnanthi: Open Hands</i>.</p> <p>The <i>Tarnanthi</i> Art Fair was presented by AGSA at Lot Fourteen in December 2020.</p>	<p>accommodation and travel sectors, plus an overall consumer expenditure of more than \$96.7 million over a four-year period.</p> <p><i>Tarnanthi</i> also made possible additional employment opportunities through 247 FTE jobs created.</p> <p><i>Tarnanthi</i> in 2020 also included the Art Fair which was presented by AGSA at Lot Fourteen in December 2020 and attracted 3,593 visitors with 1,327 works sold worth approximately \$750,000 and an estimated \$26,000 in online sales.</p> <p><i>Tarnanthi</i> won a major award at the Museums and Galleries National Awards, hosted by the Australian Museums and Galleries Association for the best temporary or travelling exhibition</p>
	<p>In 2020-21 AGSA continued to strengthen its offerings for teens through Neo, supported by the Balnaves Foundation.</p>	<p>More than 1241 attendances across all 2020-2021 live and online Neo events.</p>
	<p>Education audiences continued to diversify and</p>	<p>There were 17,770 school visits in the year. 13% were country schools and 19% were category 1 to 4</p>

	<p>grow, with the expansion of cross curricular offerings.</p>	<p>schools. With Covid restrictions impacting school visitation in 2020, AGSA Education began offering Outreach opportunities where facilitators visited schools to deliver a variety of programs. In total 1965 students took part in these offerings across 57 different school visits.</p> <p>AGSA Education launched a virtual outreach program with <i>Tarnanthi</i> as the backdrop, during which 290 students attended from regional and remote areas including Cleve Area School, Gawler East Primary School and Roxby Downs Area School.</p> <p>193 educators from across the state, with selected national participation, completed the one-day workshop <i>Aboriginal and Torres Strait Islander Art in the Classroom</i>. This included tailored sessions by request by secondary schools, early years teacher association and the tertiary sector. 536 teachers attended professional development at AGSA across 20 different offerings.</p> <p>The Education team produced comprehensive online resources to complement <i>Tarnanthi</i></p>
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		<p>2020: <i>Open Hands, Clarice Beckett: The present moment and Dušan and Voitre Marek: Surrealists at Sea</i>. These resources include over 155 pre and post making and responding activities.</p> <p>AGSA continues its publishing program with the recent release of AGSA's <i>Art School in a Box</i> which has sold 235 copies. This resource is the 'one-stop-shop' for teaching students about art elements, art principles, art terms and art history. Each card features the definition of commonly used art words on one side with corresponding activities on the other.</p> <p>Aboriginal and Torres Strait Islander education program, resources and publication was the winner of the 2020 Museums and Galleries National Award for Interpretation, Learning and Audience Engagement. The publication <i>Aboriginal and Torres Strait Islander Art in the Classroom</i>.</p> <p>Education online social media platforms and online resources were instrumental in 2020-21 in allowing the Education staff to continue to connect with its teacher and student audience nationally. In 2020-2021 the</p>
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		<p>AGSA education website recorded 82,185 unique views, this is an increase of 56% from previous financial year.</p>
<p>To grow the Gallery’s economic and cultural capacity by increasing benefaction, sponsorship and membership.</p>	<p>AGSA expanded opportunities for membership and benefaction, specifically in the realm of private philanthropy and partnerships.</p>	<p>This financial year saw an increase in enrolments:  <u>Membership:</u>            3,841 active members            832 new members  <i>Clarice Beckett: The present moment</i> generated new members with special offers and sign ups.  <u>Foundation:</u>            371 active members,            23 new members  <u>Contemporary Collectors:</u>            254 active members            31 new members</p>
	<p>The state’s billion-dollar asset continued to grow through gifts, fundraising and philanthropy.</p>	<p>A total of 891 works were added to the AGSA collection including significant works by Australian artists including significant works by Australian artists including Brent Harris, Karla Dickens, Hilda Rix Nicholas, Stelarc, Nyunmiti Burton and Ann Newmarch.</p> <p>International artists whose work was acquired include Mary Beale, Andy Warhol, Nalini Malani, Diane Arbus and Hiroshi Sugimoto. Extensive donations expanded the Asian Art collection including Indonesian ceramics, Indian</p>

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		Gond paintings and Indian textiles.
<p>To advocate for support of the Gallery’s much needed expansion and development to unlock the State’s art collection. To secure the future care and presentation opportunities for a collection that exceeds 45,000 works of art with significant holdings of Australian, Aboriginal, European, American and Asian art.</p>	<p>Infrastructure opportunities continue to be explored to accommodate AGSA’s growth in visitors, exhibitions, public programs, and collection, including online opportunities.</p>	<p>State Budget announced an allocation of \$86.5 million towards a purpose-built Cultural Institutions Storage Facility.</p>
<p>To embed the Gallery’s artistic program in the fabric of the city by expanding its participation in the State’s Festivals and expanding programming including the Adelaide Biennial of Australian Art as national signature events that welcome city-wide partners and venues.</p>	<p>AGSA developed and delivered the exhibition <i>Clarice Beckett: The present moment</i> as part of the Adelaide Festival.</p>	<p><i>Clarice Beckett: The present moment</i> attracted 42,167 attendances with 5,454 interstate visitors with 60.2% of these visitors coming to the state because of the exhibition, and a further 26.1% extending their stay because of the exhibition. There was an estimated surplus or well-being value to South Australian residents of \$0.7 million and 83% of attendees visited the CBD specifically to attend the exhibition.</p>

**Corporate performance summary**

Refer to Agency specific objectives and performance.

**Employment opportunity programs**

Not applicable.

**Agency performance management and development systems**

<b>Performance management and development system</b>	<b>Performance</b>
<b>Performance Development review (PDR)</b>	<p>9% of staff members had their PDR assessment with their manager for the July 2020 – December 2020 period.</p> <p>23% of staff members had their PDR assessment with their manager for the January 2021 – June 2021 period.</p> <p>77% of staff had no review during the year. This number can be attributed in part to managers not using the electronic PDR platform correctly which has led to under-reporting of PDR meetings. Appropriate training will be implemented.</p> <p>8 Art Gallery Board members are not required to have PDRs undertaken.</p> <p>1 staff member is on extended maternity leave and 1 staff member on extended sick leave.</p>

**Work health, safety and return to work programs**

<b>Program name</b>	<b>Performance</b>
Wellbeing	<p>AGSA continues to address the issue of Wellbeing through the AGSA Welfare Health and Safety Committee, chaired by the Manager Operations and Logistics, Jerome Matthews. Along with Vicki Petrusevics (Employee Representative), Jerome Matthews also represents AGSA management on the DPC led Arts WHS Divisional committee.</p> <p>The continuous review of WHS policies, procedures and work practices is now an integral part of the workplace.</p> <p>The DPCCconnect program has proved beneficial as staff can refer to courses completed for a refresher on what they have learnt and manage their training in their own time.</p> <p>Regular meetings are held with the WHS Consultants to discuss progress on the completion of audits and any outcomes that may need further assistance to ensure the gallery complies with requirements set out in departmental policies.</p>
Key Achievements	<p>The Internal Audit and Workplace Inspection Procedure continues to ensure that injury management processes are conducted in accordance with legislative requirements and internal policies and procedures. Staff are now more active in reporting hazards and incidents and 60% of these issues are dealt with almost immediately. All other reports follow the corrective actions assigned and have been completed with the specific timeframes set.</p>
DPCCconnect	<p>AGSA sits at 68% completion of all DPCCconnect courses, however, there is a 60% completion rate for all compulsory courses.</p>
Staff Development and Training	<p>AGSA continued its program of staff training in a range of areas including WHS courses and information sessions to ensure it had the necessary skills and information. Our WHS reps are undertaking training where relevant and all first aiders are current. AGSA is providing mental health first aid training where necessary.</p>

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<b>Workplace injury claims</b>	Current year 2020-21	Past year 2019-20	% Change (+ / -)
Total new workplace injury claims	2	2	0%
Fatalities	0	0	0%
Seriously injured workers*	0	0	0%
Significant injuries (where lost time exceeds a working week, expressed as frequency rate per 1000 FTE)	0	0	0%

\*number of claimants assessed during the reporting period as having a whole person impairment of 30% or more under the Return to Work Act 2014 (Part 2 Division 5)

<b>Work health and safety regulations</b>	Current year 2020-21	Past year 2019-20	% Change (+ / -)
Number of notifiable incidents ( <i>Work Health and Safety Act 2012, Part 3</i> )	0	0	0%
Number of provisional improvements, improvement and prohibition notices ( <i>Work Health and Safety Act 2012 Sections 90, 191 and 195</i> )	0	0	0%

<b>Return to work costs**</b>	Current year 2020-21	Past year 2019-20	% Change (+ / -)
Total gross workers compensation expenditure (\$)	\$51,991	\$55,472	6.4%
Income support payments – gross (\$)	0	\$30,295	-100%

\*\*before third party recovery

Data for previous years is available at: <https://data.sa.gov.au/data/dataset/art-gallery-of-south-australia-annual-report>

**Executive employment in the agency**

<b>Executive classification</b>	<b>Number of executives</b>
SAES-1	2

Data for previous years is available at: [Art Gallery of South Australia Annual Report - Dataset - data.sa.gov.au](https://data.sa.gov.au/dataset/art-gallery-of-south-australia-annual-report-dataset)

The [Office of the Commissioner for Public Sector Employment](#) has a [workforce information](#) page that provides further information on the breakdown of executive gender, salary and tenure by agency.

## Financial performance

### Financial performance at a glance

The following is a brief summary of the overall financial position of the agency. The information is unaudited. Full audited financial statements for 2020-2021 are attached to this report.

<b>Statement of Comprehensive Income</b>	<b>2020-21 Budget \$000s</b>	<b>2020-21 Actual \$000s</b>	<b>Variation \$000s</b>	<b>Past year 2019-20 Actual \$000s</b>
Total Income	20,989	25,112	4,123	28,313
Total Expenses	19,295	18,757	538	21,109
<b>Net Result</b>	1,694	6,355	4,661	7,204
<b>Total Comprehensive Result</b>	<b>12,299</b>	<b>15,846</b>	<b>3,547</b>	<b>(2,714)</b>

<b>Statement of Financial Position</b>	<b>2020-21 Budget \$000s</b>	<b>2020-21 Actual \$000s</b>	<b>Variation \$000s</b>	<b>Past year 2019-20 Actual \$000s</b>
Current assets	5,693	11,275	5,582	7,339
Non-current assets	856,127	870,089	13,962	857,918
<b>Total assets</b>	<b>861,820</b>	<b>881,364</b>	<b>19,544</b>	<b>865,257</b>
Current liabilities	2,106	2,041	65	1,655
Non-current liabilities	1,392	1,371	21	1,496
<b>Total liabilities</b>	<b>3,498</b>	<b>3,412</b>	<b>86</b>	<b>3,151</b>
<b>Net assets</b>	<b>858,322</b>	<b>877,952</b>	<b>19,630</b>	<b>862,106</b>
<b>Equity</b>	<b>858,322</b>	<b>877,952</b>	<b>19,630</b>	<b>862,106</b>

### Consultants disclosure

The following is a summary of external consultants that have been engaged by the agency, the nature of work undertaken, and the actual payments made for the work undertaken during the financial year.

**Consultancies with a contract value below \$10,000 each**

<b>Consultancies</b>	<b>Purpose</b>	<b>\$ Actual payment</b>
All consultancies below \$10,000 each - combined	Various	\$ 4,545.00

**Consultancies with a contract value above \$10,000 each**

<b>Consultancies</b>	<b>Purpose</b>	<b>\$ Actual payment</b>
Nil		

Data for previous years is available at: <https://data.sa.gov.au/data/dataset/art-gallery-of-south-australia-annual-report>

See also the [Consolidated Financial Report of the Department of Treasury and Finance](#) for total value of consultancy contracts across the South Australian Public Sector.

**Contractors disclosure**

The following is a summary of external contractors that have been engaged by the agency, the nature of work undertaken, and the actual payments made for work undertaken during the financial year.

**Contractors with a contract value below \$10,000**

<b>Contractors</b>	<b>Purpose</b>	<b>\$ Actual payment</b>
All contractors below \$10,000 each - combined	Various	\$174,531.00

**Contractors with a contract value above \$10,000 each**

<b>Contractors</b>	<b>Purpose</b>	<b>\$ Actual payment</b>
Hoban Recruitment Pty Ltd	Staff recruitment agency	\$ 147,198.95
Skein	Architectural design and construction project management for <i>Tarnanthi</i> Art Fair	\$ 13,000.00
Bawinanga Aboriginal	Public Program facilitation	\$ 11,100.00

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<b>Contractors</b>	<b>Purpose</b>	<b>\$ Actual payment</b>
M Audio Visual	Provision of IT and audio-visual service	\$ 76,175.37
Kyoto Schultz	Public Program facilitation	\$ 19,072.50
Jessica McKinlay	Public Program facilitation	\$ 15,481.50
Judith Sweetman	Public Program facilitation	\$ 24,238.32
Robyn Tatlow-Lord	Public Program facilitation	\$ 27,276.61
Amanda Nichols	Public Program facilitation	\$ 20,497.50
Agency Projects	Public Program facilitation	\$ 81,728.00
Contemporary SA Incorporated	Public Program facilitation	\$ 19,000.00
Iltja Ntjarra Aboriginal	Public Program facilitation	\$ 23,100.00
Liesl Ross	Image Services	\$25,093.75
	Total	\$ 502,963.00

Data for previous years is available at: <https://data.sa.gov.au/data/dataset/art-gallery-of-south-australia-annual-report>

The details of South Australian Government-awarded contracts for goods, services, and works are displayed on the SA Tenders and Contracts website. [View the agency list of contracts.](#)

The website also provides details of [across government contracts.](#)

**Other financial information**

Not applicable.

**Other information**

Not applicable.

## Risk management

### Risk and audit at a glance

The Art Gallery Audit Committee (Audit Committee) formally met four times in the 2020-21 financial year. The Audit Committee followed its normally structured work plans in the undertaking of its program of work, which included the review of the Auditor-General’s Interim Management Letter, AGSA policies and procedures, the review of the Art Gallery Risk Register and other matters deemed relevant.

### Fraud detected in the agency

Category/nature of fraud	Number of instances
No fraud detected	0

*NB: Fraud reported includes actual and reasonably suspected incidents of fraud.*

### Strategies implemented to control and prevent fraud

The Gallery has a Fraud and Corruption Control Policy in place. The Gallery has a ‘zero tolerance’ position in respect of fraud and corruption. The Gallery ensures that all AGSA properties and resources are used efficiently, effectively, and ethically. The Gallery undertakes regular fraud and corruption risk assessments to identify, rate and manage risks. Internal controls are reviewed to ensure weaknesses in control environment are strengthened to prevent instances of fraud and/or corruption. As part of Risk Management and Audit Committee requirements, the Gallery has implemented the Fraud and Corruption Control Strategy (FCCS) to prevent, detect and respond to fraud and corruption risks through the Fraud and Corruption Control Plan (FCCP). The Policy is reviewed annually and the related FCCS and FCCPs at least every two financial years.

Data for previous years is available at: [Art Gallery of South Australia Annual Report - Dataset - data.sa.gov.au](https://data.sa.gov.au/data/dataset/art-gallery-of-south-australia-annual-report)

### Public interest disclosure

Number of occasions on which public interest information has been disclosed to a responsible officer of the agency under the *Public Interest Disclosure Act 2018*:

Nil

Data for previous years is available at: <https://data.sa.gov.au/data/dataset/art-gallery-of-south-australia-annual-report>

Note: Disclosure of public interest information was previously reported under the *Whistleblowers Protection Act 1993* and repealed by the *Public Interest Disclosure Act 2018* on 1/7/2019.

**Reporting required under any other act or regulation**

Act or Regulation	Requirement
Nil	N/A

**Reporting required under the *Carers' Recognition Act 2005***

Not applicable,

## Public complaints

### Number of public complaints reported

Complaint categories	Sub-categories	Example	Number of Complaints 2020-21
Professional behaviour	Staff attitude	Failure to demonstrate values such as empathy, respect, fairness, courtesy, extra mile; cultural competency	3
Professional behaviour	Staff competency	Failure to action service request; poorly informed decisions; incorrect or incomplete service provided	0
Professional behaviour	Staff knowledge	Lack of service specific knowledge; incomplete or out-of-date knowledge	4
Communication	Communication quality	Inadequate, delayed or absent communication with customer	4
Communication	Confidentiality	Customer's confidentiality or privacy not respected; information shared incorrectly	0
Service delivery	Systems/technology	System offline; inaccessible to customer; incorrect result/information provided; poor system design	3
Service delivery	Access to services	Service difficult to find; location poor; facilities/ environment poor standard; not accessible to customers with disabilities	3
Service delivery	Process	Processing error; incorrect process used; delay in processing application; process not customer responsive	0
Policy	Policy application	Incorrect policy interpretation; incorrect policy applied; conflicting policy advice given	0
Policy	Policy content	Policy content difficult to understand; policy unreasonable or disadvantages customer	0
Service quality	Information	Incorrect, incomplete, outdated, or inadequate information; not fit for purpose	1

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<b>Complaint categories</b>	<b>Sub-categories</b>	<b>Example</b>	<b>Number of Complaints 2020-21</b>
Service quality	Access to information	Information difficult to understand, hard to find or difficult to use; not plain English	9
Service quality	Timeliness	Lack of staff punctuality; excessive waiting times (outside of service standard); timelines not met	0
Service quality	Safety	Maintenance; personal or family safety; duty of care not shown; poor security service/premises; poor cleanliness	2
Service quality	Service responsiveness	Service design doesn't meet customer needs; poor service fit with customer expectations	0
No case to answer	No case to answer	Third party; customer misunderstanding; redirected to another agency; insufficient information to investigate	19
		<b>Total</b>	<b>48</b>

<b>Additional Metrics</b>	<b>Total</b>
Number of positive feedback comments	478
Number of negative feedback comments	48
Total number of feedback comments	530
% complaints resolved within policy timeframes	100%

Data for previous years is available at: <https://data.sa.gov.au/data/dataset/art-gallery-of-south-australia-annual-report>

**Service Improvements**

Formative collecting measures for complaints are in place, as are responses to customer procedures. Summative measures do not easily align with the complaint categories and hence the majority fall within 'no case to answer'.

**Compliance Statement**

Art Gallery of South Australia is compliant with Premier and Cabinet Circular 039 – complaint management in the South Australian public sector	Y
Art Gallery of South Australia has communicated the content of PC 039 and the agency's related complaints policies and procedures to employees.	Y

**Appendix: Audited financial statements 2020-21**