

**FORM.**  
building a state of creativity

# Annual Report 2022



Cover image: *Santi Ikto*,  
Thomas Dambo, Mandurah, 2022  
Photograph by Duncan Wright.

FORM has offices in Perth and the Pilbara, and projects across the State. We acknowledge and pay respect to the Traditional Owners and Custodians of these lands: particularly the Whadjuk Noongar people of Boorloo (Perth), and the Kariyarra people of Marapikurrinya (Port Hedland). We also acknowledge the Traditional Owners and Custodians throughout Western Australia, whose enduring connection to this Country and ongoing contributions to our collective culture and communities we respect and honour. We appreciate and are deeply grateful for the privilege of working on these lands.

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**Warning:** Members of Aboriginal and Islander communities are respectfully advised that this report contains names and images of people who have passed away. These people's families have generously approved the use of this content.



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*Untitled*, 2018  
Nyaparū (William) Gardiner (dec.)  
Image courtesy of Spinifex Hill Studio.



# Foreword



The *Nundamurri* installation by Juluwarlu Art Group, at *Tracks We Share: Contemporary Art of the Pilbara*, AGWA, 2022  
Photograph by Rebecca Mansell, courtesy of AGWA.





## The Chair

Tim Shanahan  
May 2023

Last year, FORM Building a State of Creativity's operations continued to encompass big ideas, big plans, and generate the capacity and capability to bring those plans to fruition.

The significant leadership changes in 2021, combined with COVID's impacts, precipitated significant and vital changes in the strategic development and regeneration of the organisation. While this important work continued in 2022, the focus of the Board shifted to a broader external view: this was a year of vigorous programming activity, and the Board invested significant efforts into raising the profile of the organisation and promoting our newly articulated strategic direction.

Building on the strong legacy left by former FORM staff and Board members—ex-Executive Director Lynda Dorrington AM in particular, whose contribution to Western Australia's arts and cultural sector has been recognised with a Member of the Order of Australia—FORM delivered major cultural programming in 2022. This included the public outcome of our multi-year collaboration with the art centres of the Pilbara, the exhibition *Tracks We Share: Contemporary Art of the Pilbara*, and a major cultural tourism initiative *Thomas Dambo's Giants of Mandurah*, delivered in collaboration with Bindjareb Noongar Elders, the City of Mandurah, and the Mandurah community, supported by Tourism WA, the State Government's Department of Local Government, Sport and Creative Industries, Lotterywest and the Alcoa Foundation.

We established an Aboriginal and Islander Advisory Committee, and completed drafting of our Reflect Reconciliation Action Plan, which we anticipate will be approved by Reconciliation Australia in mid-2023. Also during 2022, the Board endorsed FORM's new Strategic Framework, and new Strategic Plan, which both build on our past achievements and programming strengths and work towards an ambitious yet realistic future.

Members approved a review and amendment of FORM's Constitution at the 2022 AGM, which makes various improvements to the governance of the organisation. We also received members' in-principle support to begin the process of transitioning from an incorporated association to a company limited by guarantee.

I thank the Directors: Nicolette Casella, Stedman Ellis, Peter Lee, Kathy Reid, Stuart Smith and Deputy Chair, Tania Hudson for their ongoing commitment and contribution to FORM's Board.

I would also like to acknowledge the leadership of CEO Tabitha McMullan, who has grown and diversified FORM's funding base as well as leading the team on to new and exciting challenges and ideas.

Last but not least, FORM is very grateful to you, our loyal supporters, both continuing and new. Without your championship FORM's work would not be possible and I would like personally to acknowledge and thank you for your support.

The role that FORM plays in Western Australia in developing, supporting, funding and implementing a range of creative initiatives is both unique and valuable. I am proud to chair a wonderful organisation, doing such important and meaningful work.





## **The CEO**

Tabitha McMullan  
May 2023

As I reflect on 2022, I am amazed by the resilience and courage of our staff, Board, stakeholders and communities. FORM's mission—to be a leader in developing a vibrant creative economy for the benefit and wellbeing of all Western Australian communities—was made manifest in 2022 through the delivery of world class programming, in spite of the significant health, economic, and social challenges of COVID-19.

FORM had a number of ambitious projects ready for delivery in 2022, however the ongoing uncertainty about the opening of the State border and impacts of COVID-19 posed significant challenges. The ability of FORM's staff to remain optimistic and creative under these circumstances, and rise to meet the challenges was an incredible encouragement for me throughout this tumultuous time. I am grateful for their ongoing commitment to FORM and our purpose.

We implemented a COVID Emergency Management and Business Continuity Plan, with multiple contingency plans developed for major projects, and particularly for Spinifex Hill Studio, where looking after the health and wellbeing of the artists and staff is challenging at the best of times. Despite the challenges, we still delivered multiple large-scale programming outcomes, most notably, *Tracks We Share: Contemporary Art of the Pilbara*; *Thomas Dambo's Giants of Mandurah*; the *Southern Exposure* series of exhibitions at FORM Gallery, and Scribblers and Creative Schools.

In 2022, fostering a positive organisational culture and staff wellbeing was, and continues to be, a priority. Encouragingly, staff turnover decreased and our annual staff culture survey showed significant improvements in morale. We established a new Organisational Leadership Team, and I thank and congratulate both them and all staff for their tremendous efforts over the past year. During 2022, we also focused on further diversifying our income, primarily through the re-establishment of FORM's fee-for-service Arts & Cultural Consultancy, and developing philanthropic contributions to the organisation.

Our new Strategic Plan gives us renewed focus for the future, with clear measures of success and organisational KPIs to drive financial sustainability; effective and efficient operations; risk management; advocacy and communication; a cross-sector approach; curatorial development; research and thought-leadership; community engagement; strong partnerships, particularly with First Nations communities; and a high-performing workforce.

I am grateful to everyone who makes our work possible and who has helped 'build a State of creativity' over the years: our staff, Board, and all the stakeholders and partners who share our core values. Continuing to work together will help FORM to become even more responsive and valuable to the communities we serve, and to our networks of supporters, stakeholders and partners. I can't wait to see what the future brings.

## Our Mission

To be a leader in the development of a vibrant creative economy for the benefit and wellbeing of all Western Australian communities.



*Jyttes Hytte, Thomas Dambo, Mandurah, 2022,*  
Photograph by Duncan Wright.



## **Our Vision**

FORM is a major contributor in ensuring Western Australia is a vibrant, thriving, and connected participant in a global creative economy. Our work is world-renowned for its ability to catalyse unique cultural expression, arising from our State's healthy and prosperous communities.

# Our Values

## CREATIVITY

We embrace change with a sense of possibility and positivity, using the creative process to generate new ideas, re-imagine old ideas, and express those ideas to inspire others.

## EXCELLENCE

We take pride in making the time to ensure our work is of great quality and value to its beneficiaries; in each endeavour, we understand the definition and measure of its success.

## INTEGRITY

We are honest and true to our values. We do what we say we are going to do, learning from our mistakes and making amends, guided by Elders and community across the State.

## COMMUNITY EMPOWERMENT

We aim to embed self-determination, grounded in cultural awareness and respect, as the basis of our work in all communities. FORM recognises that the Aboriginal and Islanders peoples of Western Australia are the Custodians of the Country, their culture, and their communities, in all respects.

## COLLABORATION

We can accomplish greater things together than any of us can alone. We embrace the power of diverse perspectives in achieving shared goals.

*Wingspan*, an exhibition of work by  
Kati Thamo, FORM Gallery, 2022.  
Photograph by Sundae Studio.







## Our Approach

- Self-determination for First Nations Australians
- Financial sustainability
- A risk appetite and mitigation framework that matches our ambition
- Ambition and legacy
- Cross-disciplinary and cross-sector approach
- A grounding in research, discourse and thought-leadership
- Advocacy for the importance of our sector and our work
- Community engagement
- Strong partners and supporters with shared values
- The right people, skills and talent to do our work



## Our Strategies

FORM has five strategies that govern and guide our programs and services:

### ABORIGINAL AND ISLANDER PARTNERSHIP

Cultural practice started and continues with Aboriginal and Islander peoples. First Nations Australians' perspectives, and right to self-determination, come first.

### CREATIVE LEARNING

We embed arts and creativity in schools and communities to instill the vibrant life-long learning required for the future of work and meaningful participation in socio-economic life.

### CULTURAL PROGRAMMING AND PRODUCTION

We connect communities with cultural and artistic collaborations and experiences of quality and excellence.

### CULTURAL TOURISM

We foster local and global exchange through large-scale, world-class cultural tourism experiences, helping to establish the building blocks of the Western Australian cultural tourism economy.

### SECTOR AND COMMUNITY DEVELOPMENT

We build creative sector knowledge, capacity, and infrastructure (hard and soft), to enrich communities and their places and spaces.

## Our Programs & Services

- Spinifex Hill Studio
- Scribblers
- Creative Schools
- Cultural & Artistic Programming
- FORM Gallery & Café
- Curatorial Development & Exchange
- Creative Services
- Arts & Cultural Consultancy Services
  - *Placemaking*
  - *Public Art*
  - *Cultural Infrastructure*
  - *Cultural Policy & Strategy*
- Artwork Sales & Commissioning
- Relationships & Donor Services









# Highlights

*Seba's Song*, Thomas Dambo,  
Mandurah, 2022.  
Photograph by Duncan Wright.

*It's important, every story about this Country,  
or this region that we're in, the Pilbara region:  
all the stories are important.*

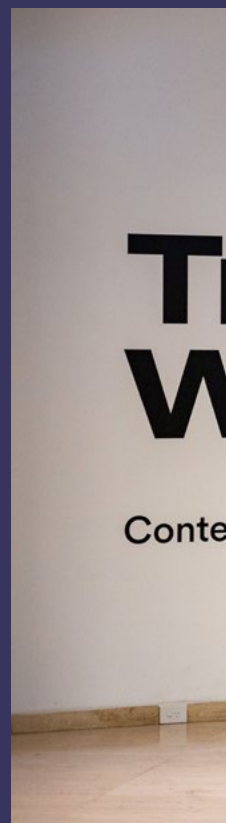
Jill Churnside, Ngarluma artist

## TRACKS WE SHARE: CONTEMPORARY ART OF THE PILBARA

In collaboration with Cheeditha Art Group, Juluwarlu Art Group, Martumili Artists, Spinifex Hill Studio, Yinjaa-Barni Art and independent Ngarluma artist Jill Churnside, Yindjibarndi artist Katie West, and Martu artist Curtis Taylor, FORM presented a landmark exhibition as part of our multi-year *Tracks We Share* project. *Tracks We Share: Contemporary Art of the Pilbara* opened at The Art Gallery of Western Australia (AGWA) in March, and shared the contemporary art and culture of this extraordinary artmaking region.

Running for five months, this was the largest collection of Pilbara artworks ever assembled in a single venue, and it was viewed by close to 150,000 visitors. In August, 50 participating artists and art centre staff travelled in from Country to lead a powerful and, in the words of one visitor, 'deeply moving' weekend of talks, presentations and workshops in front of audiences totalling nearly 5,000 people. This weekend embodied what *Tracks We Share* was all about: acclaim and exposure for the Pilbara's artists, an affirmation of the importance of the Pilbara art movement, and a platform for artists to share their stories and celebrate their culture.

*Tracks We Share:  
Contemporary Art of the  
Pilbara at AGWA, 2022.*  
Photographs by Sundae Studio.



# Tracks We Share

Contemporary Art of the Pilbara

Tracks We Share is an introduction to the Aboriginal artists and art centres of the Pilbara, an ancient and beautiful region spanning over 150,000 square kilometres of Australia's North West. Though the Pilbara is primarily associated with the resource industry in the national consciousness, Tracks We Share showcases its richness as an art-making centre. Spanning Gubroe, OJ, OJ, OJ and OJ, the exhibition highlights some of the most innovative contemporary artists working in the region today and pays tribute to several iconic painters who helped build to an extent over the past two decades.

The exhibition traces a journey from the Pilbara's ancient coastline, through its many towns, vast pastoral leases and dramatic plains and landscapes, to the desert art that was the first work from the region to gain widespread national acclaim during the 2000s.

The title Tracks We Share was selected by the project's participating artists, in recognition of their shared culture and shared commitment to Country and culture.

The exhibition is one element of three years of collaboration across the Pilbara's arts community, encompassing opportunities for creative development through commissions, residencies, exhibitions, and on Country activities. The project's accumulation of resources, shared stories, and lived experiences offer a rich archive of writing, filmed material, and still images that weave the history of the region's art movement. These can be accessed throughout the exhibition, and in the accompanying catalogue and website.

**TRACKS WE SHARE** is a collaborative project between the Pilbara Arts Community, the Pilbara Regional Council, and the Pilbara Regional Development Corporation.



*The scale and diversity of Tracks We Share is almost as breathtaking as the country it depicts...You can't help but come away with a renewed appreciation of the complexity of the land and a fresh impetus to experience more of it.*

SeeSaw Magazine

*One of the most profound art experiences of my life ... the natural authenticity of the artists and the multiple "journeys" they had made ... taught us all of a stronger future.*

Georgia Efford OAM

*Santi Ikto*, 2022,  
Thomas Dambo, Mandurah,  
Photograph by Duncan Wright.



*Little Lui*, 2022,  
Thomas Dambo, Mandurah,  
Photograph by Duncan Wright.



## THOMAS DAMBO'S GIANTS OF MANDURAH

Several years in development, the *Giants of Mandurah*, FORM's first major cultural tourism initiative since Albany's *Field of Light: Avenue of Honour*, opened in November 2022. This project combines the precious wetlands and coastline of the Mandurah region with the deep and enduring Creation Stories and culture of the Bindjareb Noongar people, and six huge 'Giants' created by Danish artist Thomas Dambo out of recycled wood, secreted in spectacular locations around Mandurah (and one in Subiaco).

The project offers an incentive for people to visit, discover and embrace the Peel region, and for Mandurah's communities to celebrate and share with tourists the unique texture of the First Nations, cultural, natural, and urban settings in which they live. During the first month alone, nearly 50,000 people visited the region to see the Giants.

*It is exciting to know that somewhere in that secret, sacred place ... there's a Giant, waiting to be photographed and enjoyed as something we will take families to.*

George Walley, Bindjareb Noongar Elder



*I am humbled with the work that not only has the artist put into his creations, but also how much has been put into achieving an attraction that disabled can also view and enjoy.*

Visitor to the *Giants of Mandurah*

*We welcome you to look at these amazing artworks ... and the folklore of two cultures coming together. We want all people to learn, in moving forward. Folklore covers many different stories of this place.*

George Walley, Bindjareb Noongar Elder

Thomas Dambo meets with Bindjareb Noongar Elders, 2022.  
Photograph by Duncan Wright.



## **AN ABORIGINAL AND ISLANDER ADVISORY COMMITTEE FOR FORM**

In 2022 we established an Aboriginal and Islander Advisory Committee (AIAC) to inform and guide FORM's respectful engagement with Aboriginal and Islander peoples, enterprises and communities as well as in relation to the development and presentation of Aboriginal and Islander peoples arts and cultural projects.

Guided by Whadjuk Noongar business Indigenous Economic Solutions, we approached potential members State-wide, and in December, the first meeting of our AIAC welcomed its membership of representatives from the Bardi, Bindjareb Noongar, Martu, Wilmen Noongar and Yindjibarndi language groups.

## *Beautiful diversity of art practices.*

Visitor to Coalesce



*This is my third visit and each time has been inspiring and fulfilling.*

Visitor to Coalesce

### **SOUTHERN EXPOSURE EXHIBITION SERIES AT FORM GALLERY**

As an organisation supporting artists State-wide, in 2022 we took the opportunity to look south, and initiated FORM Gallery's *Southern Exposure* series, which focuses on the diverse contemporary practices of the artists of Western Australia's southern regions. From showcasing distinguished Albany-based printmaker Kati Thamo in *Wingspan: taking flight, taking shelter*, to hosting a touring version of Bunbury Regional Art Gallery's biennial survey show *South West*

*Art Now*, to curating *Coalesce*, a collection of work by practitioners based in the Margaret River area of Wardandi Noongar Country, these exhibitions have so far introduced Perth audiences to the varied practices of 35 contemporary artists of the south west. More is to come in 2023.

*Fabulous exhibition. Could really see the influence of both European and Australian cultures. Beautiful intricate work.*

Visitor to Kati Thamo's *Wingspan*

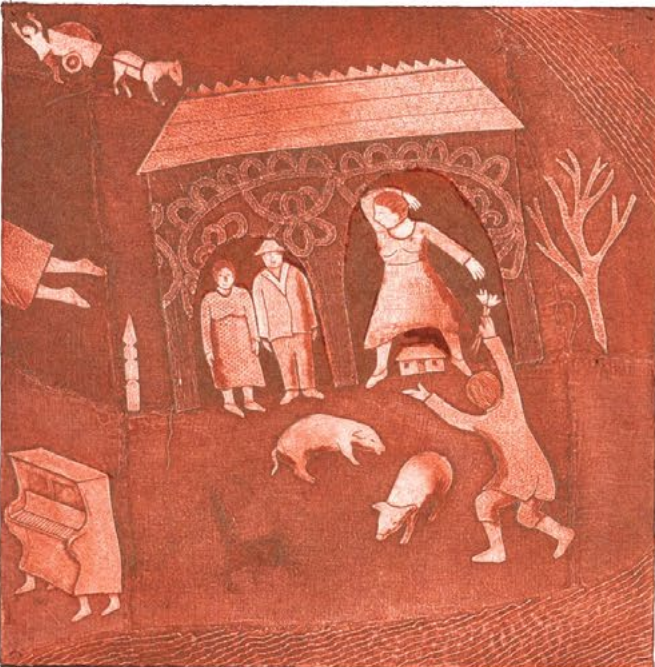


## FORM'S PROGRESS THROUGH CHANGE

Major leadership change mid-2021 provided us with an opportunity to evaluate and reflect on FORM's progress, operations and future aspirations. In 2022, we released a new Strategic Plan, embarked on our Reflect RAP journey, and adopted further measures to streamline and enhance our internal operations, to support the effectiveness and cohesion of the FORM team.

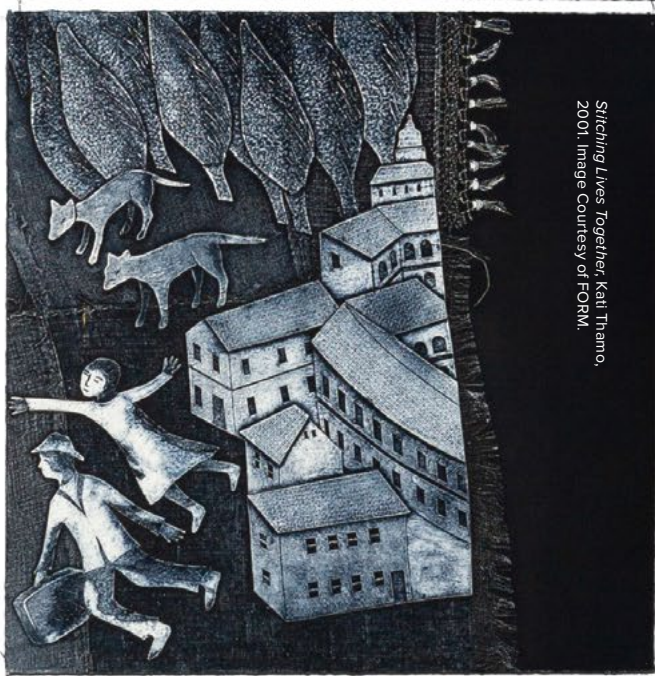








*Stitching Lives Together*, Kait Thano,  
2001. Image Courtesy of FORM.





## Tracks We Share: Contemporary Art of the Pilbara



Yindjibarndi/Kariyarra artist Wendy Warrie  
at Cheeditha Community, 2021.  
Photograph by Claire Martin.



*Tracks We Share: Contemporary Art of the Pilbara at AGWA, 2022.  
Photography by Rebecca Mansell, courtesy of AGWA.*

This 2019–2022 collaboration with the art centres and artists of the Pilbara grew from conversations during an influential forum organised by FORM in 2018 to explore the (relatively) untapped potential for the Pilbara to be recognised more widely as a destination for the arts and for cultural tourism, and not just as the core of Australia’s resources industry.

Creatives and community stakeholders from across the region gathered in Newman, to listen to each other and to hear key speakers from the broader Australian arts sector. Importantly, the Aboriginal art centres in attendance expressed a concerted interest in collaborating region-wide for the first time, and so FORM took on the project co-ordination role to help deliver the multiple components of the collaboration that became *Minthu Ngarnana Gumala* (Ngarluma), *Guma Tarragayi Marni-Ngarli* (Yindjibarndi) *Kuma Milpaku* (Kariyarra), *Yiwarra Kujungka Ngarranypuwa* (Martu): *Tracks We Share*.

**169,925**

Organic social media reach

**30,032**

Video views

**239**

Media items



\*For more information on *Tracks We Share*, visit

[tracksweshare.com.au](http://tracksweshare.com.au)



**PROJECT OUTCOMES:****Exhibition at AGWA**

The project's major outcome was the exhibition *Tracks We Share: Contemporary Art of the Pilbara*, which opened on 10 March 2022. It was presented in partnership with the Western Australian Government via AGWA, occupied two-thirds of AGWA's exhibition spaces, and displayed approximately 225 works by approximately 90 artists and performers.

A team comprising FORM's and AGWA's curatorial staff, and First Nations consultants Glenn Iseger-Pilkington, Ron Bradfield Jnr, and Tui Raven curated the exhibition, and was guided by a cultural advisory group of artists from each of the art centres. The team additionally drew on the expert advice of art centre managers and staff, and the project's original curator and manager, Sharmila Wood and Rhianna Pezzaniti respectively.



Artworks by Martumili Artists at *Tracks We Share: Contemporary Art of the Pilbara* at AGWA, 2022.  
Photograph by Rebecca Mansell, courtesy of AGWA.



- **Attendance: 149,189**
- **Artwork Acquisitions:** by eight major collections, including the State Art Collection, Kerry Stokes Collection, and the Janet Holmes à Court Collection, in addition to invitations extended to artists to participate in major national arts events.
- **Tracks We Share on-Country trip:** in July 2022 FORM hosted five curators and four journalists on a week-long visit to the Pilbara. The group included representatives from AGWA, The Art Gallery of South Australia (AGSA), The Art Gallery of New South Wales (AGNSW), The Queensland Art Gallery and Gallery of Modern Art (QAGOMA), Shepparton Art Museum (SAM), *The Australian*, *Business News*, *Australian Financial Review*, and *The Guardian*. The trip's aim was to generate connections with and profile for the project's five art centres as producers of high-calibre art, and to advocate the Pilbara as a travel destination.
- **Digital Assets:** FORM collected a wealth of digital content for *Tracks We Share*, including an archive of photographs and 46 films and interviews, shared through the project website [www.tracksweshare.com.au](http://www.tracksweshare.com.au), social media channels, screens in AGWA's rest spaces, and QR codes on exhibition labels. Add QR code as per 2021 report
- **Tracks We Share Learning Resource:** a comprehensive online resource for schools and educators with activities related to specific works and themes within the exhibition and connected to the Australian Curriculum's subject areas and general capabilities.
- **Tracks We Share Publication:** this full-colour, high-quality publication containing 229 pages of essays, images, interviews, and biographies was produced by FORM to accompany the exhibition, and has been distributed nationwide through Fremantle Press.
- **Weekend Celebration:** COVID-19 unfortunately prevented the artists from attending the opening in March, so instead they marked the exhibition's conclusion with a special three-day public celebration. Fifty artists and art centre staff travelled from the Pilbara to come together at AGWA, celebrate their achievements, and deliver a weekend of public programming for Perth audiences. Nearly 5,000 people came to hear the artists speak about their art, practices and culture.



\*For more information on  
*Tracks We Share*, visit

[tracksweshare.com.au](http://tracksweshare.com.au)

*He Is Myself: The Art of Nyaparu*  
(William) Gardiner, FORM Gallery, 2022.  
Photograph by Louise Coghill.

## PROJECT OUTCOMES:

### Satellite Exhibitions

The main *Tracks We Share* exhibition was only one element of more than three years of collaboration with the region's arts community. As part of the project, artists embraced opportunities for artistic development and collaboration through commissions, residencies, workshops and on-Country activities.

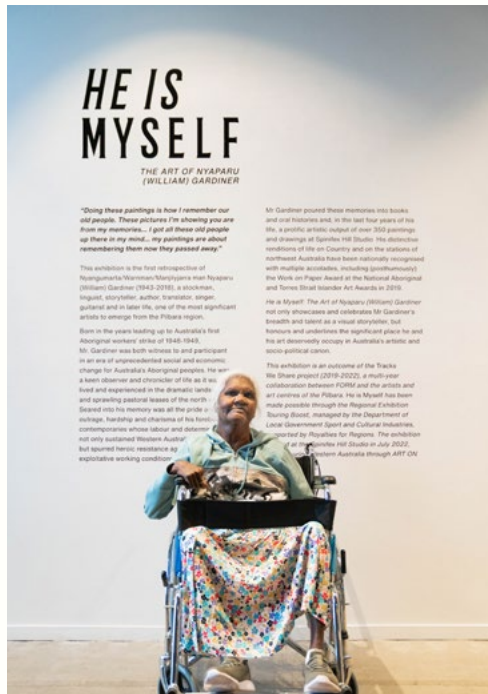
This enabled FORM to stage three satellite exhibitions: two group shows by living artists, and one major retrospective. *Ngardamarri* (FORM Gallery 2021), focused on the work of the project's Yindjibarndi artists; *Emergent* (2022) presented a collection of emerging and experimental work from all of the *Tracks We Share*

participating art centres, curated by a cohort of emerging Aboriginal curators from the centres, under the mentorship of First Nations curator Tui Raven; and *He Is Myself: The Art of Nyaparu* (William) Gardiner was a retrospective of Spinifex Hill Studio's most celebrated artist, Nyangumarta/Warnman/Manyjilijarra man Mr Gardiner (1943–2018). This show opened in the presence of Mr Gardiner's family in front of a 'home crowd' at the Studio project space in South Hedland in mid-2022. *He Is Myself* came to FORM Gallery in late 2022, and is now embarking on a two-year tour across the State, managed by ART ON THE MOVE, courtesy of the State Government's Regional Exhibition Touring Boost.





Nyangulya Katie Nalgood, the widow of Mr Gardiner, at the opening of *He Is Myself: The Art of Nyaparu (William) Gardiner*, FORM Gallery, 2022. Photograph by Louise Coghill.



## ***He Is Myself: The Art of Nyaparu (William) Gardiner***

- Spinifex Hill Studio July to September
- FORM Gallery November to December
- Printed catalogue
- Total attendance 1,750
- 80% artworks sold
- State-wide tour until 2024, accompanied by:
  - A special touring edition of the exhibition catalogue
  - An online learning resource for schools with activities connected to subject areas and general capabilities of the Australian Curriculum, related to specific works and themes within *He Is Myself*

## ***Emergent***

- 8 emerging curators
- Online catalogue
- 32 artists
- 87% artworks sold
- Total exhibition attendance: 1501
- FORM Gallery February to April



*Emergent*, FORM Gallery, 2022.  
Image by Sundae Studio.

## PROJECT OUTCOMES:

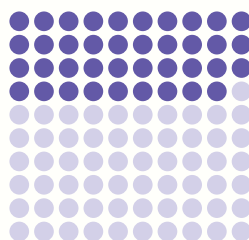
## Roebourne Art Development Program

*Tracks We Share* offered artists and art centre staff opportunities for artistic development, professional development and collaboration through commissions, residencies, workshops and on-Country activities under the umbrella of the Roebourne Art Development Program, which began in 2019, and to date has delivered a total of 111 days of workshops.

During 2022, there were:

# 39

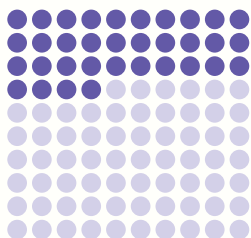
days of workshops



Juluwarlu Arts Group workers with workshop facilitator JC (far left), 2022. Photograph courtesy of Juluwarlu Art Group.

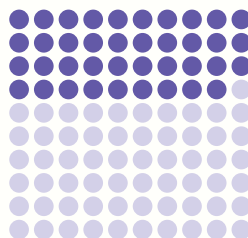
34

artists/creatives/  
participants engaged in  
professional skills training



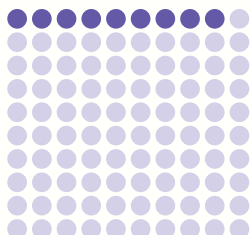
13

early career artists/  
creative/participants  
*(first 5 years of practice)*



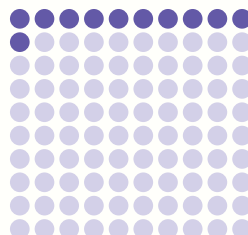
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art centre staff  
engaged in professional  
development



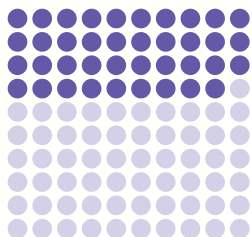
11

training across arts  
practice, specialist and  
administration skills



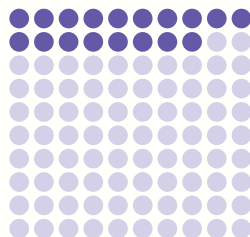
39

artists engaged in arts  
practice skills training



18

FORM staff/contractors  
delivering training

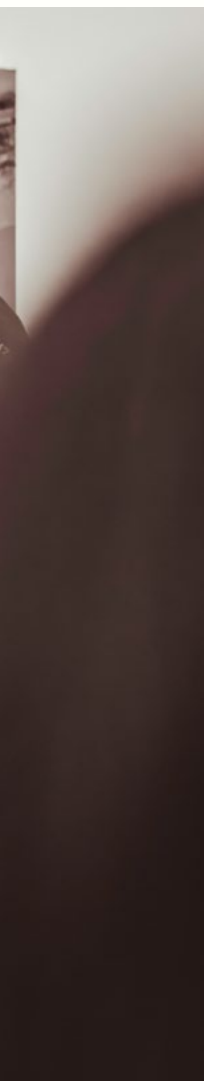




Members of the Gardiner family at the opening of *He Is Myself: The Art of Nyaparu (William) Gardiner*, Spinifex Hill Project Space, 2022. Photograph by Joseph Penipe.

## Spinifex Hill Studio





For fifteen years FORM has worked to support the creative community of Western Australia's remote Pilbara region. Since 2008 this has included managing the Spinifex Hill Artists, Port Hedland's only Aboriginal art collective, which has grown from a small group into one of Western Australia's most dynamic Indigenous art producing centres. The collective now regularly participates in major national exhibitions and events, and the artists' work is represented in significant collections including Artbank, AGSA, AGWA, the Knoblauch Aboriginal Art Collection, Curtin University, Flinders University Art Museum, the Museum and Art Gallery of the Northern Territory, and the Western Australian Museum.

In 2014 with the support of Principal Partner BHP, FORM established the purpose-built Spinifex Hill Studio on Kariyarra Country in South Hedland as the permanent home for the Spinifex Hill Artists. In 2021, FORM opened a purpose-built gallery and community space in the Studio grounds. The Studio is unique in Australia as an urban-based, culturally neutral art centre representing Aboriginal and Islander artists from numerous cultural backgrounds; there is no dominant 'house style', rather the Studio supports an eclectic range of art practices in recognition of the diversity of Indigenous experience.

The main priority at the beginning of 2022 was to protect artists and team members with COVID-safe protocols, which meant the Studio remained closed to the public until March. Despite these testing conditions, it was a highly productive year. The Studio team curated, installed and presented three on-site exhibitions by the Studio's artists: *New Faces*, *New*

*Names: emerging superstars; He Is Myself: The Art of Nyaparu* (William Gardiner); and *Proud and Strong: Artwork by the Women of Spinifex Hill Studio*, plus the usual mid-year, online and Christmas sales. Further afield, artists' work featured in *Revealed* (Fremantle Arts Centre), Darwin Aboriginal Art Fair, DAAF online, *Tarnanthi* (AGSA), and the Cossack Art Awards, as well as in *Tracks We Share* and *Emergent*.

Walmajarri artist Nyangulya Katie Nalgood's practice continued to go from strength to strength with a solo show, *My Way*, at Paul Johnstone Gallery. A painting by Nyangumarta artist Narlene Waddaman (dec), *Karlamilyi: My Mother's Country*, was selected for the Department of Local Government, Sport and Cultural Industries Reconciliation Week banners hung throughout Western Australia. Ngarla artist Sophia Alone won the Richard Lester Prize for Portraiture, and the Minderoo Foundation Spirit Prize with her painting *Respect Grandfather Kutri Makanykarra*.

It was a busy year for the Studio in other areas: artistic skills development opportunities with visiting artists Paula do Prado and Andy Quilty; installation training for staff; hosting of and participation in NAIDOC events; the progressing of plans for artwork licensing and product development. Additionally, the collective welcomed four artists from NDIS programs, and an increase in male artists regularly painting with the Studio.



\*For more information on Spinifex Hill Studio, visit

[spinifexhillstudio.com.au](http://spinifexhillstudio.com.au)

Members of the Gardiner family at the opening of *He Is Myself: The Art of Nyaparau* (William) Gardiner, Spinifex Hill Project Space, 2022. Photograph by Joseph Penipe.



14

Exhibitions/art fairs

748

Artworks sold



13,410

Social media followers

191

Media items



Opening of *He Is Myself: The Art of Nyaparau* (William) Gardiner, Spinifex Hill Project Space, 2022. Photograph by Joseph Penipe.



Selena Brown painting at Spinifex  
Hill Studio, 2022. Photograph by  
Rakeisha Goodwin.



# Creative Schools

One of the key goals of The Education Council's Alice Springs (Mparntwe) Education Declaration (2020) is that all young Australians going through the education system:

- have a sense of self-worth, self-awareness and personal identity that enables them to manage their emotional, mental, cultural, spiritual and physical wellbeing and
- have a sense of belonging, purpose and meaning that enable them to thrive in their environment

In many fundamental ways, these goals are right at the heart of FORM's Creative Schools program, which enables schools to apply creative learning and teaching strategies helping young people develop the life-long skills required for meaningful participation in future workplaces and socio-economic life. While furthering pathways to student agency and engagement across the Australian Curriculum, Creative Schools also focuses on the Five Habits of Learning: being imaginative, collaborative, inquisitive, persistent and disciplined.

Over the past five years Creative Schools has worked with over 60 schools in Western Australia and built up a strong evidence base of consistently delivering a high quality program with significant positive impact. The greatest legacy of the program is the growing number of skilled teachers and creative practitioners with transformed professional and pedagogical practices who will continue to intentionally develop the creative thinking capabilities of the next generation of learners. Creative Schools has made an intentional investment in the future of Western Australia.

In 2022, we conducted 16-week Creative Schools programs over Terms 3 & 4 in the following 13 public primary and secondary schools:

- **Camboon Primary School**
- **Campbell Primary School**
- **Chidlow Primary School**
- **Clarkson Community High School**
- **East Victoria Park Primary School**
- **Fremantle Primary School**
- **Leda Primary School**
- **Little Grove Primary School**
- **North Morley Primary School**
- **Rockingham Senior High School**
- **Treeby Primary School**
- **Westfield Park Primary School**
- **Yulebrook College**



\*For more information on these and other Creative Schools projects, visit

[www.creativeschools.com.au/blog](http://www.creativeschools.com.au/blog)



An external evaluator, Sheridan Institute for Higher Education surveyed all the participants—students, teachers, creative practitioners and school leaders—to assess the impact of 2022's program:

#### Teachers



**100%**

think Creative Schools  
had a positive impact  
on student learning,  
knowledge and skills



**100%**

think Creative Schools  
improved student  
imaginative skills

#### Student



**97%**

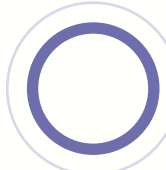
enjoyed participating  
in Creative Schools



**90%**

say they have  
improved their  
collaboration skills

#### Teachers & Creative Practitioners



**100%**

think Creative Schools  
had a positive impact  
on their professional  
practice

#### School Leaders



**86%**

feel Creative Schools  
had a positive impact on  
perspectives of education,  
student learning and/or  
teacher development

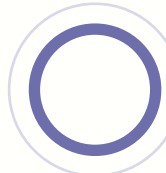
#### Creative Practitioners



**100%**

felt Creative Schools  
had a positive impact  
on the wider school  
community

#### Parents



**100%**

would like their child  
to participate in more  
creative learning  
programs in the future







According to the program evaluation, during 2022 the Creative Schools program demonstrated significant positive impact on students, teachers, leaders, creative practitioners and whole school communities. Creative learning provides enhanced opportunities for young people to have agency and ownership over their learning. Students demonstrate improved attitudes to school, learning and life, enhanced engagement in and enjoyment of the learning process and improved capacity to think critically, creatively and collaboratively: the gateway skills for flourishing in future learning and life.

2022 was also the second year of FORM's Creative Schools Innovative Assessment program in CARE Schools, in partnership with the Australian Association of Independent Schools (AISWA). Because these young people follow alternative learning journeys to

the conventional education model, 'Innovative Assessment' takes account of the fact that learning and achievement can be measured in many ways other than tests and essays. Six CARE School campuses at Alta-One College, Port School, SMYL Community College and Fairbridge College in Pinjarra participated in 2022's program, culminating in *NOW / OWN*, a showcase of the program's projects, attended by 400 school and community members.

*The stories of learning  
are extraordinary.  
This project is significant  
in Australia.*

Ron Gorman, Deputy Director of AISWA



*The Mandurah campus students found the workshop to be one of the most enjoyable programs they have participated in. During the course of it, our students increased their attendance each week and focused harder on their learning. The overall view from the students is that it has personally helped them to improve their creative skills, as well as assist in implementing a routine to maintain their self-expression, mental health and well being.*

Teacher, SMYL Community College

**In 2022, Creative Schools also accomplished the following:**

- Lamis Sabra, Strategic Creative Learning Manager, represented FORM at the OECD's global conference 'Fostering and Assessing Creativity and Critical Thinking in Education' which took place in Paris in October 2022.
- We designed and delivered capacity building workshops for 25 creative practitioners, including visual artists, film-makers, podcasters, mixed-media artists, musicians, outdoor-provocation specialists, and environmental artists.
- We initiated a pilot project 'Design the School of the Future Challenge' with Western Australian tech start-up SpaceDraft to explore how the SpaceDraft online platform can support teachers and enable students to express themselves and demonstrate their learning more creatively.
- We developed a range of professional learning opportunities connected to the Five Habits of Learning on an e-commerce platform for school leaders, educators and artists to enhance access to creative learning opportunities for schools across the State.

# Scribblers Festival

*Scribblers manages to find the wonderful balance: access to big, curious, engaged audiences who remind us why we do what we do, and spirit-replenishment by being around one another and supportive industry professionals.*

Deb Fitzpatrick, Author

After two years of COVID-19-induced disruption and adaptation Scribblers Festival was once again staged as a live event in 2022, with a full Schools Program across four days and two venues, followed by an action-packed Family Weekend. Rescheduled to September rather than May (again, to avoid as much COVID-impact as possible) the Festival featured multiple presentations by authors and illustrators, plus all the additional activities for which this event has become celebrated: creative workshops, Book Doctors, interactive artmaking (this year in the form of a collaborative origami garden mural: fold your own bugs, fruit and veg), the YA Collective, the Scribblers Post Office, and young podcasters in the Conversation Caravan. Our 2022 Festival also featured a “mini-makers market” featuring eight market stalls staffed by 24 young entrepreneurs selling products like self-authored books, jewellery, artworks and bookmarks, origami, and soaps.

A record 153 libraries across Western Australia, from Christmas Island to Esperance, took part in the Scribblers Golden Feather Hunt. Nearly 500 Golden Pen Writing Competition entries on the subject of ‘Everyday Magic’ came in from youngsters State-wide, and there was an enthusiastic uptake of ‘A bit of a Sketchy Challenge’ and ‘The Seriously Short Story Challenge’: two online outreach activities timed for the school holidays.



\*For more information on  
Scribblers Festival, visit

[scribblersfestival.com.au](https://scribblersfestival.com.au)





*Young readers who used to only access the library occasionally were excited by the Golden Feather Hunt and started coming in much more frequently, and borrowing materials they had not tried before.*

Joanne, Dalwallinu Public Library









Scribblers Festival,  
2022. Photograph by  
Sundae Studio.

Scribblers Festival,  
2022. Photograph by  
Sundae Studio.



**7,000+**  
attendance at 2022 festival

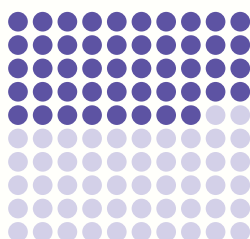
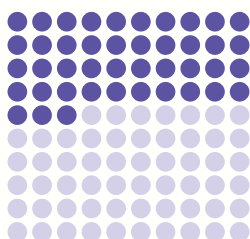
**43**  
schools at  
schools program

**41**  
authors, mentors,  
illustrators, performers



**6,385**

Instagram/  
Facebook followers





## 20,000+

primary and secondary students  
received specially-designed Writing  
Journals, jam-packed with writing tips  
and prompts by Scribblers authors

## 100%

parents think Scribblers inspires  
children to be more creative

## 400

people attended  
Scribblers workshops

## 90%

children and young people say Scribblers  
makes them want to use their imagination

# FORM Gallery & Café



*Emergent*, FORM Gallery, 2022.  
Photograph by Sundae Studio.

Fulfilling its mission to support artists from all over the State, FORM Gallery's artistic program during 2022 introduced audiences to a broad range of Western Australia's contemporary artistic talent, in terms of style and also of geography. Two exhibitions featured artists of the Pilbara, and three focused on the artists of Western Australia's southern regions.

Bookending the year were two exhibitions featuring the work of Aboriginal artists, connected to the *Tracks We Share* project (see also p. 21). *Emergent*, which ran from February to May, gathered work from all of the *Tracks We Share* participating art centres, in a show specially curated by a group of emerging Aboriginal curators from the Pilbara, under the mentorship of Yamaji/Nyungar curator Tui Raven. The curators were Corban Clause Williams (Martumili Artists); Lorna Dawson, Layne Dhu-Dickie, Kimberley McKie, and Sharlene Phillips (Spinifex Hill Studio); Courtney McKay (Juluwarlu Art Group); Wendy Warrie (Cheeditha Art Group); and Melissa Sandy (Yinjaa-Barni Art). In November, *He Is Myself: The Art of Nyaparu* (William) Gardiner came to FORM Gallery. Mr Gardiner's widow, fellow Spinifex Hill Studio artist Nyangulya Katie Nalgood travelled down from Hedland to attend the Perth opening, and spoke movingly about her husband's life and work. *He Is Myself* embarks on a two-year State-wide show with ART ON THE MOVE.



\*For more information on  
FORM Gallery & Cafe, visit

[form.net.au/gallery-cafe](http://form.net.au/gallery-cafe)



*I always love visiting FORM. The building itself has a nice vibe. The curating was well executed. I loved the colours of the works. Thank you for bringing such wonderful works and artists to Perth.*

Visitor to *Emergent*

FORM's *Southern Exposure* series of exhibitions (see also p. 17) began with *Wingspan: taking flight, taking shelter*, a major exhibition featuring distinguished Albany-based printmaker Kati Thamo, which ran from May to July. While her art is celebrated and widely collected nationally and internationally, this lyricist of print, etching and thread is surprisingly little known in Western Australia. *Wingspan* was an opportunity to address that issue, introducing local audiences to an aesthetic informed by Thamo's Hungarian roots, and celebrating her work with artist talks and a full-colour 97-page monograph.

*Wingspan* was followed by the inaugural touring version of Bunbury Regional Art Gallery's *South West Art Now (SWAN)* survey exhibition, curated by Dr Diana McGirr. The exhibition, which ran from July to September, showcased a diverse range of practices and mediums employed by 26 artists, including glass, textiles, video, photography, printmaking, sculpture, and installation.

*Coalesce: Artists of the Margaret River Region* ran from September to the end of October, featuring a variety of mediums and stylistic approaches from ten artists based in and inspired by the Margaret River region, in Wardandi Country. However none, apart from Wardandi Elders Vivian Brockman Webb (Dwardinan) and Mitchella Hutchins (Waljin), actually originates from this region. Painter Ian Daniell migrated from the UK, printmaker Francesco Geronazzo from Italy. Ceramic artist Yu-Hua Lan was born in Taiwan, sculptor Moritz Muller in Germany, and multimedia artist Martine Perret in France. Watercolourist Chris Spiker hails from Victoria, photographer Christopher Young is New Zealand-born, and textile artist Elisa Markes-Young originates from Poland. By combining—or coalescing—these different practices and sensibilities, the final exhibition for *Southern Exposure's* 2022 program showed how the power of place unites and nourishes creativity.

*Southern Exposure* continues in 2023, which is also when the exhibition space's name changes from The Goods Shed to FORM Gallery and Café.

*Great exhibition and was lucky enough to participate in one of the talks that gave a lot of insight. Exhibition is very well put together and great tribute to Mr Gardiner. Well done FORM.*

Visitor to *He Is Myself: The Art of Nyaparu (William) Gardiner*



*Emergent exhibition opening,  
FORM Gallery, 2022.  
Photograph by Sundae Studio.*

5

Exhibitions



6,821

Social media followers

267

Exhibition days

188

Media items published



FORM Gallery exterior,  
2023. Photograph  
courtesy of FORM.



*Coalesce*, FORM Gallery,  
2022. Photograph by  
Rebecca Mansell.

*Wingspan*, FORM Gallery,  
2022. Photograph by  
Sundae Studio.



*Santi Ikto*, Thomas Dambo, Mandurah, 2022, Photograph by Duncan Wright.

*Jyttes Hytte*, Thomas Dambo, Mandurah, 2022, Photograph by Duncan Wright.

47



## Cultural Tourism

FORM's major cultural tourism project, *Thomas Dambo's Giants of Mandurah* (see also p. 15), launched in late 2022, after a COVID-disrupted journey that began in early 2020. A collaboration between Danish artist Thomas Dambo and the people of Mandjoogoordap (Mandurah), the installation was initiated and produced by FORM, and delivered in partnership with the City of Mandurah, in consultation with the Bindjareb people of the Noongar nation and the local community, and supported by the State Government through Tourism WA's Regional Events Program, the Department of Local Government, Sport and Cultural Industries and Lotterywest, plus the Alcoa Foundation.



This was a massive undertaking, designed to increase interest in and visitation to the unique environment around Mandurah, which boasts an estuary twice the size of Sydney Harbour, and is also the site of important wetland habitats for waterbirds and wildlife. While the Giants were deliberately not positioned in sensitive areas, a specific aim of the project was to encourage people to come to Mandurah and become more aware of and invested in protecting one of Australia's most precious biodiverse areas. Another aim was to stimulate increased interest in and familiarity with the stories and heritage of the region's Traditional Owners and Custodians, the Bindjareb Noongar people.

While FORM's responsibility for the Giants will cease in November 2023, the installation won't be dismantled and should continue to delight visitors for as long as the City of Mandurah wishes.

The Giants (several metres tall, or long, depending on their posture) were built out of recycled timber over a two-month period by Dambo's international install team, assisted by over 50 volunteers. To help people prepare for the excitement of visiting the Giants and playing Thomas Dambo's specially designed 'game' in order to find them, FORM managed the project's branding, communications and marketing campaign, produced a website, signage, digital kits for businesses and media, and also designed a map and Travellers' Companion booklet, in print and downloadable format.

# 120,000+

individual visitors to the Giants

# 100+

pieces of collateral produced

# 15,015

website subscribers as of Dec 2022

# 10,294

Travellers' Companion digital downloads as of Dec 2022

# 113,882

unique website visitors as of Dec 2022

# 240,268

page views as of Dec 2022

# 50,000

printed Travellers' Companion booklets as of Dec 2022

# 15,000

printed maps

# 1,029

media items in the last year

Online: **495**  
Print: **80**

Radio: **248**  
TV: **206**







*Seba's Song*, Thomas Dambo,  
Mandurah, 2022.  
Photograph by Duncan Wright.

# Arts and Cultural Consultancy

2022 was another very busy year for FORM's consultancy arm, which offers professional expertise and strategic advice to clients on placemaking, public art, cultural infrastructure and cultural policy and strategy.

Projects confirmed, initiated and progressed during the year include:

- **Giants of Mandurah** (see also p. 47)
- **The Albany Ring Road Mural Project** (client: the State government via Main Roads Western Australia). The three bridges on the southern port city's new Ring Road offer not only a major visual 'welcome to Albany' opportunity, but also a reconciliation opportunity, highlighting the area's cultural significance to the Menang Noongar people. FORM consultancy's role is managing an extensive consultation process with the local community, including various Menang families, to determine the appropriate themes and commissioning processes for an artist/artists to provide digital and mural artwork for the bridges.
- **Town of Victoria Park Events Strategy.** With a vision for Victoria Park to be "Loved, Local and Alive," the Town endorsed its first Events Strategy, written by FORM in collaboration with the Town's place and events teams. The Strategy draws on a comprehensive review of community consultation and the Town's competitive advantages, and provides a community-minded approach to events and activations for the next four years.
- **Spoilbank Marina** (client: Pilbara Ports Authority). Port Hedland's new marina (currently being built) will be an important new addition to Hedland's very popular boating, recreational and coastal facilities. FORM's consultancy developed the initial public art strategy (Stage 1) and has been progressing Stage 2, which involves developing two-dimensional designs by predominantly Kariyarra artists into three-dimensional works which will offer shade, ceremonial and play structures as well as accent the Marina's strategic entry and look-out points.
- **RAC Cultural Tourism Feasibility Report** (client: RAC). Scoping an in-depth analysis of cultural tourism, and its implications for the success, vibrancy and reputation of RAC parks and resorts State-wide, starting with a particular focus on the RAC's Monkey Mia resort.
- **Port Coogee Public Art Development** (client: Frasers Property). FORM consultancy's role is to manage the procurement, design and installation of murals on a complex of apartments and community buildings at Port Coogee Marina development, as part of the City of Cockburn's Percent For Art Policy.



- **Shire of Peppermint Grove Mural**  
(client: Shire of Peppermint Grove).  
FORM consultancy has embarked on leading the community consultation process as part of managing the procurement, design and installation of a mural in Manners Hill Park, Peppermint Grove.

During 2022, the consultancy also completed an art and culture programming strategy for Curtin Heritage Living.

Town of Victoria Park Events  
Strategy 2022-2025. Image  
courtesy of FORM.





# Marketing & Communications

## At a Glance

1 JANUARY - 31 DECEMBER 2022

### SOCIAL MEDIA

**11** Social Media Accounts

**1,347,633** Total Social Media Reach



**38,947**

Instagram Followers



**27,642**

Facebook Followers



**1,262**

LinkedIn Followers



## SUBSCRIBERS

# 28,139

Total eDM Subscribers

FORM:	18,193
Scribblers:	6,146
Creative Schools:	692
Spinifex Hill Studio:	3,108



# 338,497

Emails sent

# 46.9%

Average Open Rate

# 9.8%

Average CTR Rate

## WEBSITES

# 8

Websites

- [www.form.net.au](http://www.form.net.au)
- [www.thegoodshedclaremont.com](http://www.thegoodshedclaremont.com)
- [www.spinifexhillstudio.com.au](http://www.spinifexhillstudio.com.au)
- [www.creativeschools.com.au](http://www.creativeschools.com.au)
- [www.scribblersfestival.com.au](http://www.scribblersfestival.com.au)
- [www.publicsilotrail.com](http://www.publicsilotrail.com)
- [www.tracksweshare.com.au](http://www.tracksweshare.com.au)
- [www.giantsofmandurah.com.au](http://www.giantsofmandurah.com.au)



# 389,171

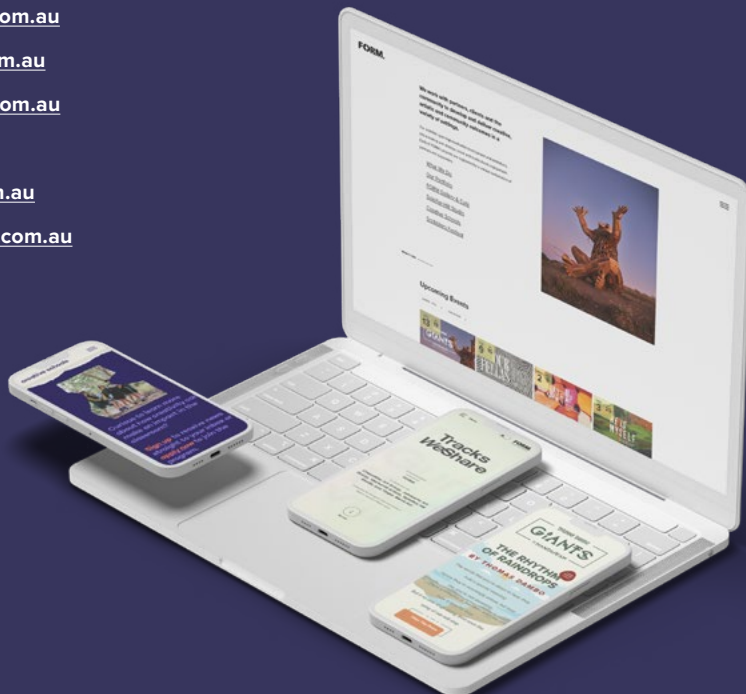
Website Sessions

# 278,604

Unique Website Users

# 722,609

Website Page Views



# Media

FORM's profile remained consistently high throughout 2022, particularly with the delivery of public outcomes for two major multi-year projects, *Tracks We Share* and *Thomas Dambo's Giants of Mandurah*, against the backdrop of FORM's core programming for FORM Gallery & Café, Spinifex Hill Studio, Creative Schools, and Scribblers Festival.

The organisation, its programs and events featured across a wide variety of broadcast, print and digital media outlets, achieving a high volume of free editorial coverage.

## 1,965

Media items



The Weekend Australian: Review (Cover Story)



National Indigenous Times: News



Australian Financial Review: Life and Leisure



The Guardian Australia: Arts and Culture







POST Newspapers



Sunday Herald Sun



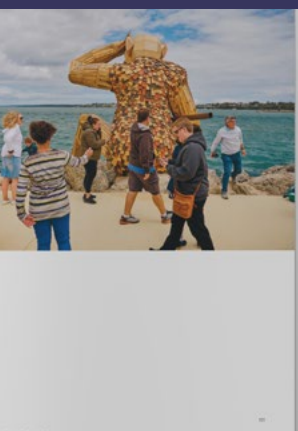
Channel 10 News



Saturday Age and Sydney Morning Herald: Good Weekend



Giants of Mandurah Press Preview. Photo by Dan MacBride



Fabric Quarterly

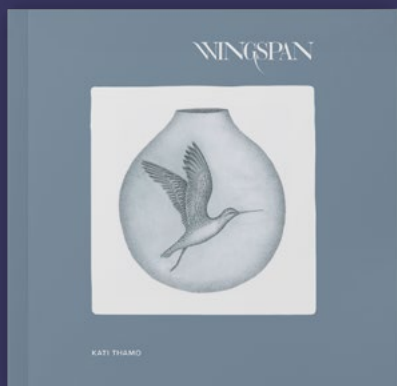
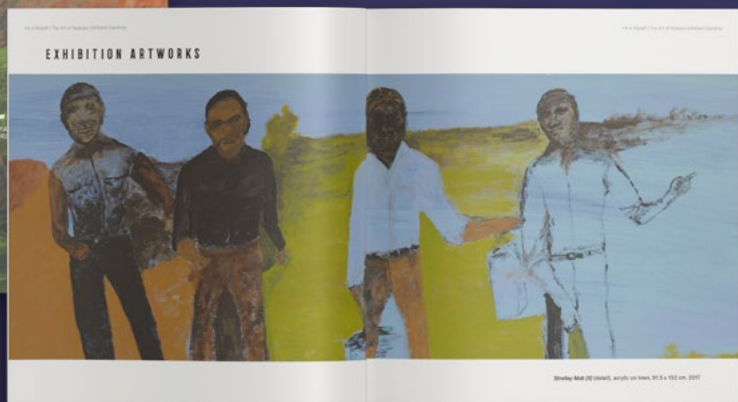


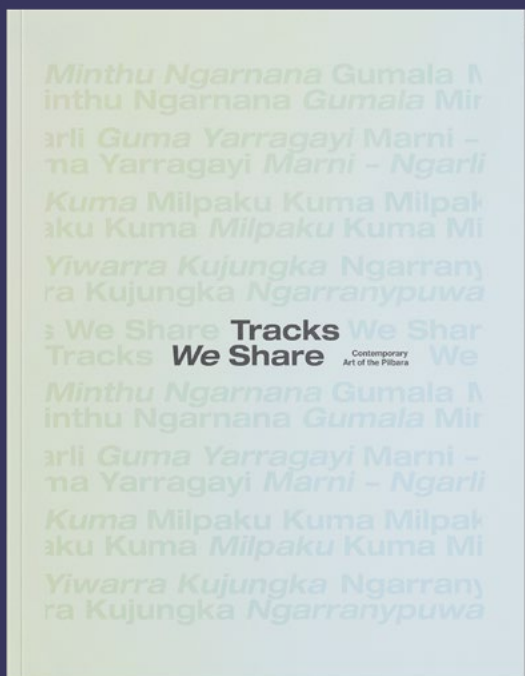
The West Australian: ED

# Publications

Each year, FORM writes, designs and publishes a variety of high quality print and online collateral in support of the organisation's programming and exhibitions.

Here is a selection of publications released in 2022:





## Membership

In 2021 we began to review our membership model and, as of November 2022, ceased offering any new practitioner memberships. Practitioners are invited instead to explore the Public and Private Liability Insurance packages offered by the National Association of Visual Artists (NAVA) and Artsource.

Review of FORM's membership offering continues, with a new model to be proposed at the 2023 Annual General Meeting.



# Creatives Engaged

Rodney Adams  
Santiago Valentin  
Acosta  
Kelvin Allen  
Lena Alone  
Sophia Alone  
Aśka  
Miriam Atkins  
Diane Baker  
Victoria Baker  
Willarra Barker  
Olivia Bartlett  
Fay Baudins  
Sydney Baumgarten  
Amanda Bell  
Naomi Bell  
Trudi Bennett  
A.J. Betts  
Gladys Kuru Bidu  
Ngamaru Bidu  
Catherine Biljabu  
Jakayu Biljabu  
Sharneil Biljabu  
Sandra Black  
Francis Borsic  
Jayden Boudry  
Taryn Bourne  
Vivian Brockman  
Webb (Dwardinan)  
Larissa Brown  
Selena Brown  
Jenelle Browning  
Jennifer Buchanan  
Kris Buckle  
Alphonse Bullen  
Clothilde Bullen  
Marilyn Bullen  
Yikartu Bumba  
Biddy Bunawarrie (dec.)  
Emma Burmas  
Illyampi Victor Burton  
(dec.)  
Marianne Burton  
Derrick Butt  
Jenny Butt  
Deidre Butters  
Chenise Cameron  
Laura Campbell  
Janet Carter  
Monica Chamizo

Doreen Chapman  
Mayika Chapman  
Maywokka (Mayiwalku)  
Chapman  
Nyanjilpayi Nancy  
Chapman  
Michael Charlton  
Jane Cheedy  
Lyn Cheedy  
Barngyi (Pansy)  
Cheedy  
Gabrielle Cheedy  
Middleton Boonja  
Cheedy  
Peter Cheong  
Wai Chim  
Paula Churchward  
Jill Churnside  
Arthur Clarke  
Corban Clause  
Williams  
Robina Clause  
Chris Clayton  
Rachel Coad  
Louise Coghill  
Brendan Coleman  
David Conlon  
Nic Compton  
Kristin Connolly  
Judith Coppin  
Lorraine Coppin  
Max Coppin  
Belinda Cook  
Kirsten Cooper  
Andrew Corson  
Hannah Cox  
Molly Coy  
Pixi Creative  
Chad Creighton  
Brad Crooks  
Nici Cumpston  
BR Dalton  
Thomas Dambo  
Tootsie Daniel  
Ian Daniell  
Narrani Dann  
Jo Darvall  
Claire Davenhall  
Lorna Dawson  
Jodie Davidson

Bonnie Davies  
Alan Davis  
Daniel Del Borello  
Joshua De Gruchy  
Layne Dhu-Dickie  
Samantha Donaldson  
Ian Dowling  
Geoff Dunjey  
Elizabeth Edmonds  
Danielle Eitzen  
Katelyn Elsegood  
Virginia Everall  
Leon Ewing  
Galliano Fardin  
Peter Farmer  
Maria Farrell  
Silvana Ferrario  
Sebastian Claudio  
Figueroa  
Roslyn Finlay  
Deb Fitzpatrick  
Rebecca Flack  
Annabella Flatt  
James Foley  
Santiago Villegas  
Franco  
Wurta Amy French  
Ashleigh Frost  
Luke Fuller  
Scott Galbraith  
Gideon Gardiner  
Sheila Gardiner  
Anne Gee  
Francesco Geronazzo  
Gloria  
Kelly Gibson  
Stephen Gilchrist  
Karen Ginnane  
Kumpaya Girgiba  
Yolande Gomez  
Luke Gonnella  
Rekeisha Goodwin  
Ron Gorman  
Maggie Green  
Alice Guinness  
Ruth Halbert  
Louise Halls  
Bigali Ngawurradarn  
Hanlon  
Marlene Harold

Sarah Harrison  
Barbara Hart  
Karen Hart  
Jemma Hilzinger  
Matt Hopkins  
Kylie Howarth  
Marietta Hubert  
Wendy Hubert  
Sally Hurle  
Mitchella Hutchins  
(Waljin)  
Hungry Sky  
Maisie Indji  
Glenn Iseger-  
Pilkington  
Amok Island  
George Ivanoff  
Chloe Jadaï  
Kiarah Jadaï  
Shirley Jadaï  
Fiona Jensen  
Maudie Jerrold  
Davina Jogi  
Olive Joseph  
Mathilda Joubert  
Thelma Dundan  
Ngarga Judson  
Amy Kaufman  
Denise Kelly  
Amanda Kendall  
Kelly Kleinjan  
Cheryl Kickett-Tucker  
Robert Joseph Kickett  
Nadia King  
Adele Knight  
Joanne Knight  
Daniel Kujawski  
Steven Laing  
Yu-Hua Lan  
Cindy Lane  
Aneisha Larry  
Bowen Larry  
Julia Lawrinson  
Ruth Leigh  
Melissa Lekias  
Kate Leslie  
Frané Lessac  
Joan Lever  
Laura Linmurra  
Allison Lilly

Bobbi Lockyer  
 Jada Lockyer  
 Rehanni Lockyer  
 Tazerendenna  
 Lockyer  
 Jatarr Lily Long  
 Jodie Long  
 Esther Longhurst  
 Kirsty Low  
 Dan MacBride  
 Bren MacDibble  
 Sally Mack  
 Melanie Maclou  
 Macshane  
 Terry Madgwick  
 Yvonne Mandijalu  
 Rebecca Mansell  
 Cate Mansfield  
 Mulyatingki Marney  
 Shirley Marr  
 Claire Martin  
 Shona McGregor  
 Courtney McKay  
 Lilly Jo McKay  
 Monique McKenzie  
 Kimberley McKie  
 Annie McLoughlin  
 Catherine Mekins  
 Melanie Meraki  
 Minyawwe Miller  
 Harry Mills  
 Stormie Mills  
 Taryn Millroy  
 Paul Moncrieff  
 Kobi Morrison  
 Amy Morton  
 Moritz Muller  
 Sally Murphy  
 Nyangulya Katie  
 Nalgood  
 Katrina Nannestad  
 Brett Nannup  
 Frank Nannup  
 Kallan Nannup  
 Llorrel Neville  
 Roxanne Newberry  
 Rebecca Newman  
 Sara Nguyen  
 Dave Nolan  
 Jean Norman

Graham Nowell  
 Joelene O'Meara  
 Aaron Ooi  
 Arwen Ooi  
 Miles Openshaw  
 Tim Palman  
 Chad Peacock  
 Steve Pease  
 Martine Perret  
 Niels Jos Petersen  
 Matthew Petersohn  
 Rachel Phillips  
 Sharlene Phillips  
 Oliver Phommavanh  
 Beryl Ponce  
 Paula do Prado  
 Landon Punch  
 Andy Quilty  
 Fiona Rafferty  
 Jakob Overgaard  
 Ramussen  
 Tui Raven  
 Lisa Ravenscroft  
 Lauren Ravi  
 Leslie Ray  
 Margaret Read  
 Krichelle Redding  
 Noelene Regan  
 Gerry Reilly  
 Stephanie Reisch  
 Hannah Rice  
 Skye Richmond  
 Grant Riley  
 Rosie Rotherham  
 Mary Rowlands  
 Jade Roycroft  
 Winnie Sampi  
 Helen Dale Samson  
 Judith Anya Samson  
 Aileen Sandy  
 Allery Sandy  
 Dawn Sandy  
 Jurassic Sandy  
 Melissa Sandy  
 Aria Scarlett  
 Karen Seaman  
 Helen Seiver  
 Ema Serdarevic  
 Phillip Simpson  
 Darlinda Singh

Edwin Sitt  
 Frank Smith  
 Marissa Smith  
 Nina Smith  
 Ricky Smith  
 Shakarni Smith  
 Chris Spiker  
 Trevor Stack  
 Kerry Stack  
 Pamela Standard  
 Matt Stanton  
 Wayne Stevens  
 Briony Stewart  
 Elmari Steyn  
 Sarika Suri  
 Jack T  
 Louise Tasker  
 Curtis Taylor  
 Desmond Taylor  
 Greg Taylor  
 Ignatius Hamzah  
 Taylor  
 Marlene Taylor  
 Muuki Taylor  
 Kanu Nancy Taylor  
 Ngalangka Nola  
 Taylor  
 Nikeal (Noni) Taylor  
 Wokka Taylor (dec.)  
 Andrea Tenger  
 Sara Terry  
 Kati Thamo  
 The Articulate  
 Antahlia Thomas  
 Christine Thomas  
 Debra Thomas  
 Paul Thomas  
 Daisy Tinker  
 Joneen Tinker  
 Monique Tippet  
 Elizabth [sic] Toby  
 Sarah Tout  
 Leanne Treloar  
 Bridget Turner  
 Coletta Turner  
 Elsie Ugle  
 Ricki Ugle  
 Anne Veenstra  
 Caitlyn Veness  
 Narlene Waddaman

Jenny Wade  
 James Walker  
 Samantha Walker  
 Sharona Walker  
 George Walley  
 Renae Walley  
 Sandra Wallington  
 Jack Wansbrough  
 Maisie Ward  
 Joylene Warrie  
 Kaye Warrie  
 Sharon Warrie  
 Wendy Warrie  
 Jo Wassell  
 Mary Watson  
 HM Waugh  
 Craig Weller  
 Katie West  
 Naomi West  
 Katelyn Whitehurst  
 Bugai Whyoulter  
 Cyril Whyoulter  
 Lena Willalang  
 Louanna Williams  
 Norlene Williams  
 Pauline Williams  
 Tamisha Williams  
 Chris Williamson  
 Donna Willis  
 Justina Willis  
 Danii Rae Wilson  
 Joyce Wilson  
 Tony Windberg  
 Annie Wittenoom  
 Dianne Wolfer  
 Chad Woodley  
 John Woodley  
 Kingsley Woodley  
 Michael Woodley  
 Michael Woodley Jnr.  
 Wil Woodley  
 Wimiya Woodley  
 Duncan Wright  
 Rachel Wyder  
 Elisa Markes-Young  
 Christopher Young  
 Shane Young

# FORM Executive Board

DECEMBER 2022

BOARD MEMBER	EXECUTIVE / OFFICE
<b>TIM SHANAHAN</b> Non-Executive Director	Chair (Appointed July 2021)
<b>TANIA HUDSON</b> Chief of Staff, Lions Eye Institute	Deputy Chair (Appointed October 2011)
<b>TABITHA MCMULLAN</b> CEO, FORM	Secretary (Appointed May 2021)
<b>AIMEE KO</b> Marketing & Communications Lead, FORM	Secretarial Duties (Appointed July 2021)
<b>PETER LEE</b> Principal, HASSELL	Director (appointed August 2011)
<b>KATHY REID</b> Partner, Perth, MinterEllison	Director (Appointed December 2021)
<b>STEDMAN ELLIS</b> Non-Executive Director	Director (Appointed August 2013)
<b>STUART SMITH</b> Chief Executive Officer, National Offshore Petroleum Safety and Environmental Management Authority (NOPSEMA)	Director (Appointed October 2016)
<b>NICOLETTE CASELLA</b> Philanthropy Manager, UNICEF	Director (Appointed February 2022)

Other 2022 FORM  
Executive Board Members

BOARD MEMBER	EXECUTIVE / OFFICE
<b>NATALIE WALKER</b> General Manager – Program Delivery, Commonwealth Bank	Director (January 2018 - October 2021)



FORM Chairman Tim Shanahan speaks at the *Tracks We Share: Contemporary Art of the Pilbara* preview night at AGWA, 2022. Photograph by Sundae Studio.



# Audit & Risk Committee Report 2022

With a diverse ranges of project-driven works and programs, as detailed elsewhere in this Annual Report, maintaining consistent financials year on year can be challenging. However, FORM has been able to adapt to the changing circumstances of the post and ongoing COVID-19 era.

There was a reduction in revenue in 2022 mainly due to a decline in donations from individual donors and corporate sponsors. The pandemic had a significant impact on our fundraising efforts and projects delivery, as many of our events had to be rescheduled or scaled back due to health and safety protocols. Nonetheless, during 2022 FORM was able to secure funding from various sources to sustain operations and provide crucial services. Moreover, an annual turnover of approximately \$6.5 million has allowed us to allocate more resources to local artists.

FORM's financial position remains strong, with net assets of approximately \$5.2 million. The Board aims to continue strengthening the financial position by increasing the Working Capital reserve. This strategy will ensure the long-term financial sustainability of FORM and is commensurate with the scale and risk profile of many of FORM's major projects.

The Board recognises that the success of FORM is a result of the collective effort of all team members, and we would like in particular to acknowledge the CEO Tabitha McMullan and General Manager Finance and Operations Stephanie Xiao for their integral roles in the organisation's financial health and strategic direction.

Tabitha McMullan has provided exceptional leadership during a challenging period, guiding the organisation through the pandemic while keeping FORM focused on our missions. Her efforts have allowed FORM to secure funding from various sources and expand our programs and initiatives. Her strategic vision and dedication have been instrumental to our success.

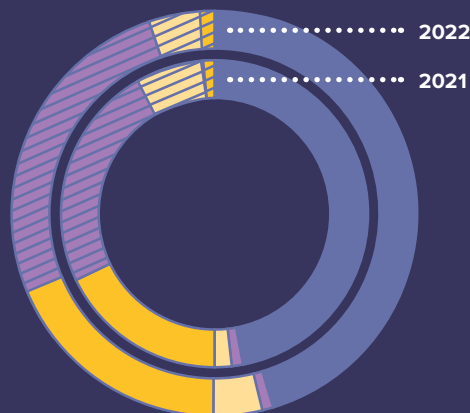
Stephanie Xiao has also made significant contributions to FORM's financial health, working tirelessly to ensure that our financial reports are accurate and transparent, and FORM is in compliance with all regulatory requirements. Through her expertise and meticulous attention to detail, she has helped us streamline our financial operations and maximise our resources.

On behalf of the Board's Audit & Risk Committee, we would like to express our sincere appreciation to our donors, volunteers, and staff who have contributed to our success during this challenging period.

## Revenue from ordinary activities

Government Grants
Membership and workshop fees
Fee for Service
Sale of goods
Sponsorships and supports
Donations
Other income
<b>Total Revenue</b>

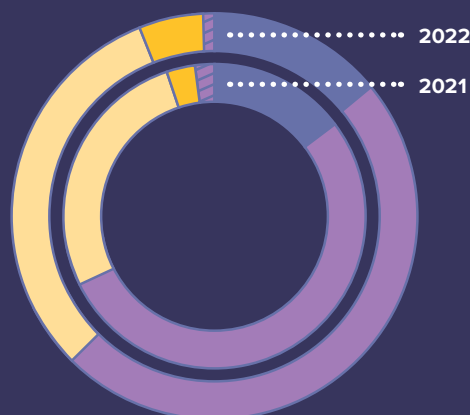
2022	2021
\$2,904,494.00	\$3,284,036.00
\$57,309.00	\$46,936.00
\$245,325.00	\$305,108.00
\$1,483,470.00	\$1,426,476.00
\$1,582,794.00	\$2,400,502.00
\$106,191.00	\$411,918.00
\$87,717.00	\$9,448.00
<b>\$6,467,300.00</b>	<b>\$7,884,424.00</b>



## Expenses from ordinary activities

Cost of sales
Organisational Costs
Project & Program delivery
Depreciations
Lease/interest expenses
<b>Total Expenses</b>

2022	2021
-\$775,588.00	-\$813,901.00
-\$3,112,545.00	-\$2,964,870.00
-\$2,468,116.00	-\$1,483,508.00
-\$348,321.00	-\$242,093.00
-\$39,998.00	-\$90,588.00
<b>-\$6,744,568.00</b>	<b>-\$5,594,960.00</b>





# Statement of Financial Position

ASSETS	2022	2021
<b>CURRENT ASSETS</b>		
Cash and cash equivalents	\$2,541,089	\$3,177,102
Trade and other receivables	\$630,370	\$256,102
Other assets	\$102,515	\$70,390
Inventories	\$41,365	\$43,551
<b>TOTAL CURRENT ASSETS</b>	<b>\$3,315,339</b>	<b>\$3,547,145</b>
<b>NON-CURRENT ASSETS</b>		
Property, plant and equipment	\$3,875,393	\$4,125,314
Right-of-use assets	292,601	\$376,202
<b>TOTAL NON-CURRENT ASSETS</b>	<b>\$4,167,994</b>	<b>\$4,501,516</b>
<b>TOTAL ASSETS</b>	<b>\$7,483,333</b>	<b>\$8,048,661</b>

<b>LIABILITIES</b>		
<b>CURRENT LIABILITIES</b>		
Trade and other payables	\$764,269	\$410,432
Contract liabilities	\$1,088,465	\$1,671,533
Lease liabilities	\$82,266	\$79,807
Employee benefits	\$165,103	\$144,125
<b>TOTAL CURRENT LIABILITIES</b>	<b>\$2,100,103</b>	<b>\$2,305,897</b>
<b>NON-CURRENT LIABILITIES</b>		
Lease liabilities	\$216,925	\$299,191
<b>TOTAL NON-CURRENT LIABILITIES</b>	<b>\$216,925</b>	<b>\$299,191</b>
<b>TOTAL LIABILITIES</b>	<b>\$2,317,028</b>	<b>\$2,605,088</b>
<b>NET ASSETS</b>	<b>\$5,166,305</b>	<b>\$5,443,573</b>

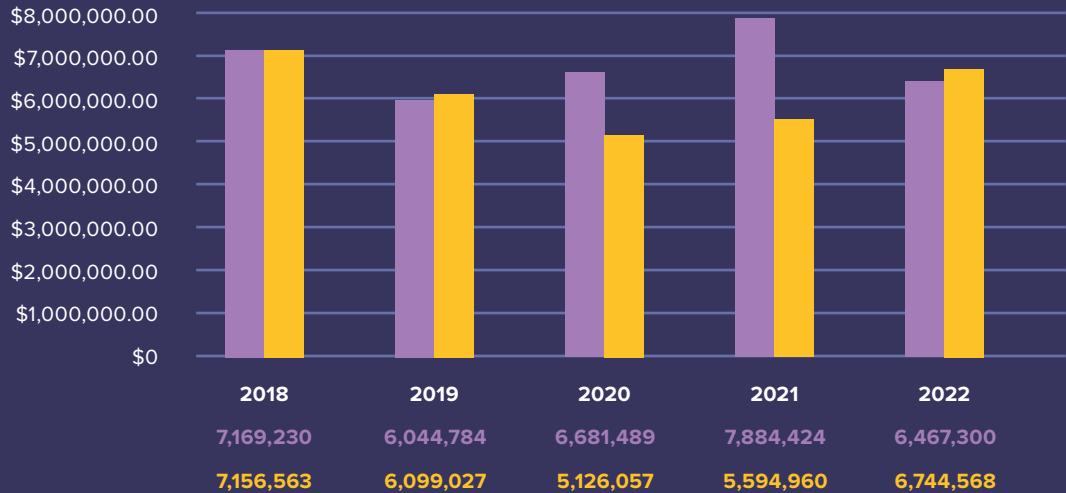
<b>EQUITY</b>	<b>2022</b>	<b>2021</b>
Reserves	-	\$390,000
Retained surplus	\$5,166,305	\$5,053,573
<b>TOTAL EQUITY</b>	<b>\$5,166,305</b>	<b>\$5,443,573</b>

2018-2022

## Income & Expenditure

Income

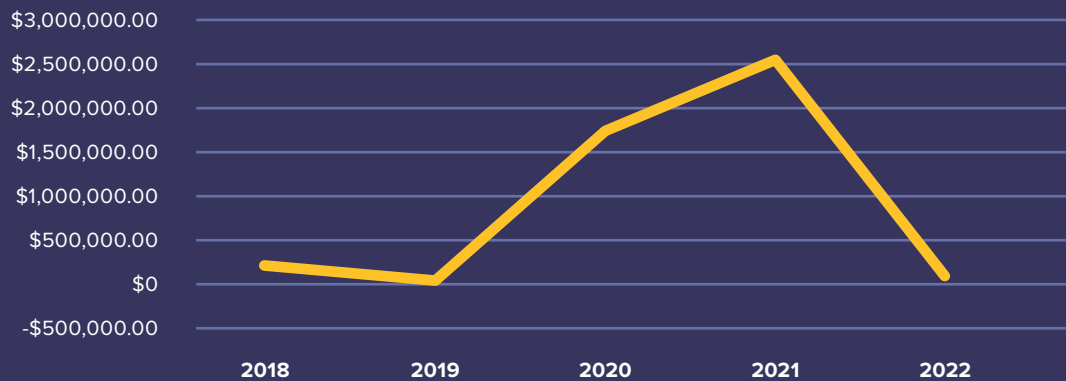
Expenditure



66

2018-2022

## Surplus/Loss before depreciation



AR - 2022

# Thank you

FORM thanks each and every person, organisation, agency and company mentioned in this Annual Report, all of whom have made welcome and valuable contributions to our projects in 2022.

In addition to the talented creative individuals with whom we have worked, we reserve a special thank you to all our partners. FORM's corporate partnerships in particular support us in seeking new opportunities and better solutions, while also encouraging the broader business sector to think differently and more creatively about the ways in which they contribute to the communities where they do business.

We are a member of the Indigenous Art Code, a system that preserves and promotes ethical trading in Indigenous art.



Our websites:

**[www.form.net.au](http://www.form.net.au)**  
**[www.spinifexhillstudio.com.au](http://www.spinifexhillstudio.com.au)**  
**[www.creativeschools.com.au](http://www.creativeschools.com.au)**  
**[www.scribblersfestival.com.au](http://www.scribblersfestival.com.au)**  
**[www.publicsilotrail.com](http://www.publicsilotrail.com)**  
**[www.tracksweshare.com.au](http://www.tracksweshare.com.au)**  
**[www.giantsofmandurah.com](http://www.giantsofmandurah.com)**

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## Partners & Donors

Without the generous support of partners, patrons and donors, the work FORM does would simply not be possible. Those who contribute are not only investing in the organisation, but the broader arts sector, the next generation of young creatives, and the lives and livelihoods of fellow Western Australians.



## Principal Partner

# BHP

## FORMing Creative Partners



STAN PERRON  
CHARITABLE  
FOUNDATION



Pluto LNG  
Coventry Woodside is a joint venture  
with Tokyo Gas and Korea Electric



PACKER FAMILY  
FOUNDATION

## Creative Thinker Partners



## Government Partners



## Supporting Sponsors



## Donors

Katrina & Craig Burton  
Delwyn Everard & Al Donald  
MEM Loton OAM

Vivienne Stewart  
Joanne Farrell  
Marilyn Burton

Randal & Monique Humich  
Paula Rogers & Phil Thick  
Spinifex Trust

