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**Australian Government**

**Department of Infrastructure,  
Transport, Regional Development,  
Communications and the Arts**

## EXECUTIVE MINUTE

ON

**JOINT COMMITTEE OF PUBLIC ACCOUNTS AND AUDIT**

**REPORT No. 502**

*The never-ending quest for the golden thread*

### General Comments

The Department of Infrastructure, Transport, Regional Development, Communications and the Arts (the department) thanks the Joint Committee of Public Accounts and Audit for their report and welcomes the chance to respond to relevant recommendations.

A summary of responses to recommendations is below with supporting rationale and associated attachments in the following pages.

### Summary of Response to Recommendations

Recommendation	Response
Recommendation 7	Agreed
Recommendation 8	Agreed
Recommendation 9	Agreed
Recommendation 10	Agreed

Signed by:



Jim Betts

17 December 2024

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## Response to Recommendations

### Recommendation 7

*The Committee recommends the Department of Infrastructure, Transport, Regional Development, Communications and the Arts provides an account of exactly how its approach to acquisitions satisfies the requirements of the Commonwealth Procurement Rules, including the requirement that procurements encourage competition; and explain how its acquisitions, collection management and leasing approaches satisfy the four purposes outlined in Artbank's Charter of Operations.*

#### Summary of Response: Agreed

#### Supporting Rationale

##### Procurement and Acquisitions

The department is committed to ensuring acquisitions of artworks are made in compliance with the Commonwealth Procurement Rules (CPRs). Especially in relation to the obligations under Division 1, such as ensuring value for money and impartiality.

Value for money is considered at all stages of Artbank's acquisition process. All artworks considered for inclusion in the Artbank Collection are considered under Artbank's objectives and the terms of the [Artbank - Acquisition Policy November 2024 \(Attachment A\)](#), the [Artbank Collection Plan 2023-2025 \(Attachment B\)](#) and the [Artbank Strategic Plan 2023-24 to 2027-28 \(Attachment C\)](#). These documents are published on Artbank's website. Artbank revised its Acquisition Policy at its Governance Committee Meeting held 13 November 2024 to more explicitly reflect the core rule in the CPRs of achieving value for money.

Considerations pertaining to value for money include:

- the artist's recognition in the art market (prizes, exhibitions, journal articles about their work);
- market prices achieved by the artist for similar works on both the primary and secondary market;
- the medium in which the work is produced – i.e. sculptural works in bronze or marble are inherently more expensive than paintings on canvas or linocuts; and
- the scale of the work.

Value for money in the context of the Artbank program involves consideration of both their artist support responsibility and also considerations of the suitability of individual works for the public leasing scheme managed by Artbank.

At all times throughout the acquisition process, Artbank balances the importance of purchasing works that have a high chance of being leased through the public leasing scheme, and supporting contemporary artists including those who practice in less traditional artistic media, such as time-based work and glass. Artbank acquires works that are the best examples of their kind with input from both the curatorial team as to the artistic merit of the works, and the client leasing team, who offer feedback on its value for money as a commercial object for leasing purposes. Artbank only acquires work that is of artistic merit and is leasable.

Impartiality in terms of what is acquired is reached through adherence to the department's Conflict of Interest Policy. This occurs in a number of ways:

- All Artbank and other departmental staff must disclose any conflicts of interest (whether real, potential or perceived) prior to commencing any procurement and during the procurement process where conflicts arise.
- All Senior Executive Service Staff (SES) of the department, and Executive Level 2s (including the Artbank Director) and the Senior Curator and Curator whose roles have been identified as positions that involve a heightened risk of conflict of interest are required to complete an annual declaration in relation to any real or perceived conflicts of interest.
- At the commencement of each acquisition meeting at Artbank, to which all Artbank staff are invited, there is a request for any conflicts of interest to be declared. Where a conflict is declared that party does not participate in discussion of the relevant artwork.



Works considered include those 'submitted' by artists, or on their behalf by their representing galleries, art centres or artist run initiatives, as well as those Artbank's curators pro-actively go to view in commercial galleries, and at art fairs, artist run initiatives, biennales and other visual arts activities.

The Acquisition Policy requires Artbank to meet diversity markers (including geography, gender, art medium and Cultural and Linguistic Diversity) in what is acquired. The diversity Artbank is required to reach in its acquisitions coupled with the comparison of works the Artbank team makes from attendance at Australia's major art fairs and a wide variety of galleries, artist studios, biennales and prizes to make critical assessments to identify what is put forward for potential acquisition from a limited budget, makes the acquisition process competitive.

Artbank accepts unsolicited submissions from artists and gallerists and will periodically run 'Artbank Unpacked' information sessions across Australia to increase awareness of its activities amongst the visual arts community. Information for represented and unrepresented artists who would like to be considered for potential acquisition to Artbank is included on Artbank's website: <https://www.artbank.gov.au/artist-support>.

Artbank keeps minutes of its curatorial meetings at which works considered for potential acquisition are discussed. To be considered suitable for acquisition into the Artbank Collection an artwork must reflect the core rule in the Commonwealth Procurement Rules of achieving value for money. The template for minuting these meetings has been revised to specifically refer to the *Public Governance, Performance, and Accountability Act 2013* (PGPA Act) and value for money considerations.

Acquisitions identified for proposal by the Curators are presented to Artbank staff for discussion with deliberations recorded in writing. This consultation allows commentary on suitability and rentability, area experts provide comments on conservation and storage concerns and discuss value for money, both for the purchase price and the rental price.

If works are accepted for acquisition, Artbank's Curators complete and sign formal Acquisition Proposal forms, which are then sent to the Artbank Director and finally to the Senior Executive Service 1 delegate for approval.

#### Meeting the purposes outlined in the Charter

The Artbank Charter of Operations, updated in 1991, by the Minister for the Arts, Sport, the Environment and Territories, stated that the scheme was established to:

- encourage contemporary Australian artists by acquiring their work;
- stimulate a wider public appreciation of Australian art by making it available for display in public places, particularly work locations, throughout Australia and in official posts overseas;
- operate an Art Rental Scheme directed to both private and public sector clients; and
- manage the Artbank collection on behalf of the Commonwealth.

These objectives have been distilled into three points outlined as Artbank's purpose within the newly constructed and publicly available Strategic Plan. The Strategic Plan has been developed with clear objectives aimed at addressing these points:

**i. Encourage the development of contemporary Australian artists and art through the acquisition of work by living Australian artists (Purpose 1)**

All artworks considered by Artbank are considered under the terms of the Acquisition and Collection plans. The Collection Plan sets yearly purchasing targets which Artbank measures and reports against on a quarterly basis to the Artbank Governance Committee. The Artbank collection is made up of 11,115 works by 3,798 artists.

**ii. Promote the value of Australian contemporary art to the broader community by making this art accessible through an art leasing scheme (Purposes 2 & 3)**

As at 22 July 2024, Artbank had 601 clients across Australia and in missions abroad. Works not currently at clients' premises are accessible to view, and potentially to lease, in the Sydney and Melbourne collection stores. High definition photographs of every artwork in the Artbank collection are available to view on the Artbank website with their lease fees displayed alongside them. Works are also made available for loan to national, state and regional galleries where they are displayed as part of exhibitions open to the public.

iii. **Manage the Artbank collection on behalf of the Australian Government (Purpose 4)**

Artbank has two state-of-the-art, purpose-built collection stores in Sydney and Melbourne. Artbank has processes and policies in place dedicated to protect and preserve artworks in the collection and to ensure artworks are suitable for the leasing program.

Artbank has a documented [Deaccession Policy \(Attachment D\)](#) and process in place which is reviewed periodically to ensure it reflects industry standard and is compliant with relevant Commonwealth policies and departmental AAI delegations.

Artbank has an existing conservation work plan and considers its approach to the conservation and deaccessioning of artworks as industry best practice, based on guidelines set by the world authority on this area, the International Council of Museums.

**Recommendation 8**

*The Committee recommends that the Department of Infrastructure, Transport, Regional Development, Communications and the Arts provides to the Committee Artbank's specific methodology for determining value for money in the context of its procurement decisions.*

**Summary of Response: Agreed**

**Supporting Rationale**

The department considers value for money under the CPRs in all of Artbank's artwork acquisitions.

CPRs of particular relevance to Artbank are:

- Encouraging competition and be non-discriminatory (CPR 4.4a) and using public resources in an efficient, effective, economical and ethical manner that is not inconsistent with the policies of the Commonwealth (CPR 4.4b) through review of a broad cross section of the primary art market through attendance at major art fairs, galleries, biennales, artist studios and prizes to identify suitable works; coupled with adherence to the department's conflict of interest policy and associated procedures.
- Facilitate accountable and transparent decision making (CPR 4.4 c) through clear documentation outlining considerations and approvals in line with the Accountable Authority Instructions and delegations in place for the department in relation to all acquisitions. Artwork's over \$10,000 are reported on Austender and Artbank also publishes all acquisitions in its Year in Review document which is published on its website.
- Encourage appropriate engagement with risk (CPR 4.4d): Artbank considers the artist's recognition in the art market (prizes, exhibitions, journal articles about their work) and review of market prices achieved by the artist for similar works on both the primary and secondary market.
- Quality of the goods (CPR 4.5a): for works to be acquired by Artbank they must be considered excellent examples of their kind.
- Fitness for the purpose of the proposal (4.5b) works must be suitable for an art leasing program and therefore be able to be displayed in a variety of public spaces, easily transportable and durable.

Other factors that go towards establishing value for money specific to art works include:

- The medium in which the work is produced – i.e. sculptural works in bronze or marble are inherently more expensive than paintings on canvas or linocuts.
- The scale of the work.

Artbank keeps minutes of its curatorial meetings at which works considered for potential acquisition are discussed. Part of the deliberations on suitability for acquisition is to explicitly reflect the core rule in the CPRs of achieving value for money. The template for minuting these meetings has been revised to specifically refer to the PGPA Act and value for money considerations. These revisions were also adopted at Artbank's Governance Committee meeting held November 13 2024.



### Recommendation 9

*The Committee recommends the Department of Infrastructure, Transport, Regional Development, Communications and the Arts provides the Committee with Artbank's strategic plan and integrity framework and their implementation schedule, and reports on a six-monthly basis for the next two years to the Committee on progress to implement the strategic plan.*

#### Summary of Response: Agreed

#### Supporting Rationale

Artbank's current Strategic Plan was finalised in the second half of 2023 and the department has commenced reporting against stated Key Performance Indicators (KPIs) in 2024. The Strategic Plan includes the governance and integrity undertakings to which Artbank is subject and is [published on Artbank's website](#).

The department agrees to present the Committee with six-monthly reports for the next two years.

The [Artbank Year in Review 2023-24 \(Attachment E\)](#) is also publicly available on Artbank's website and articulates Artbank's achievements in all areas of its operations, including artwork acquisitions, public programming, artwork leasing, and collection management. The Department proposes that this is the first report to the Committee and will next report on results for the period of 1 July – 31 December 2024 in the first quarter of 2025.

#### Artbank's Integrity Undertakings

As a program of the department, all of Artbank's activities are run in accordance with the department's Integrity Framework. Outlined below are Artbank's adherence to relevant pillars of this framework.

#### People

- All recruitment activities are conducted under the department's recruitment process, including adherence to the Public Service employment principles with a consistent approach to merit, and pre-employment due diligence checks.
- New starters at Artbank participate in an Induction Program, which includes mandatory training on the APS Values and Code of Conduct.
- All staff participate in the mandatory training modules set by the department, aligning with the yearly performance management program 'MyThrive'. This is monitored by the Artbank Director and SES Band 1 delegate.
- Artbank staff participate in the APS Census and participate in discussions of Census results at all work levels.

#### Procurement

- Artbank's administration team have completed general procurement training provided by the department. Advice from the department's Procurement team has been provided directly to Artbank's Operations Manager to develop and adopt an appropriate process for artwork acquisitions which was compliant with the CPRS and ensured the process met the AusTender and asset register reporting obligations.
- Artbank's Operations Manager conducted a training session for the administration team and Curators responsible for acquiring artworks and other items at or above the \$10,000 reporting threshold. This included a step-by-step tutorial and templates for the PGPA Act Section 23 approval, Commonwealth contract terms, required documentation and action timelines, appropriate delegations and required information.
- All Artbank purchase orders and contracts are processed through the department's procurement portal in SAP. Any purchases above the \$10,000 threshold are reviewed by the department's procurement team, who work with Artbank staff to ensure compliance with the PGPA Act, including correct documentation.
- Artbank recently reviewed its acquisition process and ways that it considers artworks for acquisition. This resulted in changes to the following processes:



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- Curatorial meetings where artworks are reviewed for consideration are minuted and decisions are documented in writing.
- Artbank explicitly records value for money considerations for all works being considered and proposed for acquisition.
- Acquisition proposal meetings are minuted and comments are sought from all areas of Artbank on leasability, value for money, suitability for the collection, whole-of-life costs and conservation/display concerns.
- Any conflicts of interest – real or perceived are declared at the beginning of each acquisition proposal meeting.
- All acquisitions, regardless of cost, seeks endorsement and approval from the Artbank Director and the SES Band 1 delegate under the Section 23 requirements of the PGPA Act. This is by way of an amended Acquisition Proposal form which was reviewed by the department's Procurement team.
- The Acquisition Policy has been updated to include reference to the CPRs and value for money reporting. This policy adjustment (and associated process documents) was endorsed by the Artbank Governance Committee at their 13 November 2024 meeting.

### Governance

- Artbank has developed their current Strategic Plan, with KPIs across all areas of the organisation. These KPIs ensure Artbank is accountable and operating in line with Commonwealth rules and departmental policies.
- Artbank's Governance Committee review Artbank's activities, results and achievements four times a year. Artbank reports to the Committee on how it is tracking against the KPIs set out in the 5-year Strategic Plan. The Committee also reviews and endorses proposed changes to Artbank policies and procedures and provides advice, recommendations and suggestions for improvements.
- Artbank staff understand their obligations to seek approval at the correct delegation before entering into any arrangement or committing to spending public money. The AAI's are frequently referred to, particularly by the Artbank Director and staff responsible for engaging suppliers, approving invoices and issuing client agreements and invoices.
- Annual conflict of interest declarations are undertaken by staff at or above the EL2 level and by Artbank's Senior Curator and Curator as identified roles for heightened risk of possible conflicts of interest. Conflicts of interest are also discussed and disclosed during all acquisition proposal meetings and recruitment activities.
- Monthly compliance reports are reviewed at the EL2 level and communicated to all staff frequently.
- Artbank staff use the department's official record keeping system to store documents, staff undertake records training annually as part of the mandatory learning requirements and detailed training on how to use Records Workspace is provided as part of Artbank's induction program.
- Artbank works with the department's corporate area to conduct assessments, checks and other regular activities outlined in the Integrity Framework, including:
  - Bi-annual general operating risk assessments.
  - Annual WHS risk assessments.
  - Monthly financial statements are provided by the Financial Business Partners – Arts team providing detailed breakdown of Artbank's current financial position.
  - Artbank's internal budget for expenses using the Artbank Special Account for three cost centres (Sydney, Melbourne and Perth) feeding into the department's budget cycle.
  - Security and IT access is reviewed by Artbank with the ITSA and SAP team, access is limited to as needed where required, and (particularly in the finance system) access is based on AAI approval delegation.

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- Asset stocktakes are conducted annually:
  - Artwork asset stocktake is conducted in January each year and involves the physical sighting of all works located in the Sydney, Melbourne and Perth collection stores. This is done with oversight from the assets and financial operations team.
  - Non-Artwork asset stocktake is conducted in November each year and involves the physical sighting and assessment of all non-artwork assets listed on the asset register.
  - Stocktakes are managed by Artbank's Senior Registrar (EL1), and cleared by the Artbank Director (EL2) and SES Band 1 delegate.
  - Additional on-hire checks are performed to confirm the location and condition of works on hire with clients.
    - All High Value works on hire with clients, are physically sighted by Artbank staff over a two-year schedule.
    - On-hire assurance for remaining works is performed each year – 30 clients are selected at random and asked to provide photographic evidence of the work in-situ and confirm the condition of the work in an email.

#### **Policy and Regulation**

- Artbank staff responsible for amending Artbank policy documents regularly review best practice processes used by major collecting institutions in tandem with the tools available at [policyhub.gov.au](https://policyhub.gov.au). Internal policy documents for the day-to-day running of Artbank are frequently reviewed and follow the line area clearance process before changes are implemented. Artbank's Governance Committee reviews any new or changed policy, recommending any necessary amendments before they are formally endorsed and adopted.
- Any policy advice provided by Artbank is based on evidence, data and research.
- Legal advice is sought where appropriate and as required.

#### ***Recommendation 10***

*The Committee recommends the Department of Infrastructure, Transport, Regional Development, Communications and the Arts explains to the Committee how it has implemented recommendation 3 of the 2006 Artbank audit that submissions by artists should have a documented assessment against the acquisition criteria. This should demonstrate how the Department has complied with the intent of the recommendation that there be a documented assessment regardless of whether a decision to acquire the artwork has been made. If the Department does not intend to implement the recommendation then it should explain why.*

#### **Summary of Response: Agreed**

##### **Supporting Rationale**

As mentioned previously, all artworks considered for acquisition by Artbank are considered under Artbank's objectives and the terms of its Acquisition Policy and Collection and Strategic plans. Works considered include those 'submitted' by artists, or on their behalf by their representing galleries, art centres or artist run initiatives, as well as those Artbank's curators pro-actively go to view in commercial galleries, art fairs, artist run initiatives, biennales and other visual arts activities.

Since 2023 curatorial meetings at which exhibition catalogues and individual artworks are discussed for potential acquisition are minuted. Meetings and their minutes include discussion of works not selected for proposal for acquisition.

At broader meetings of all of Artbank's staff, works proposed by the curatorial team are discussed. These meetings are minuted, including the discussion of works that are not acquired. Discussion topics include rentability, suitability, fragility, collection management / display concerns, artist practice and price and value for money.



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Following is the detailed process Artbank uses to identify works for acquisition:

1. Artbank's Curators receive information about works for collection:
  - a. Catalogues sent to Artbank in hardcopy and digitally by galleries and artists.
  - b. Catalogues obtained by curators through gallery or fair visits.
  - c. Individual artwork information sent by mail or email to Artbank by galleries or artists – sometimes after Artbank Curators have visited and initially sighted works.
2. Artbank's Curators hold monthly meetings to discuss potential acquisitions. An Artbank Administration Officer (APS4) attends and minutes these meetings. The names of the artists discussed at these meetings are recorded in the minutes.
3. A subsection of works considered excellent of their kind, within the Artbank Collection Plan and value for money are put forward to an Acquisitions meeting of the whole Artbank team at which the following criteria are discussed:
  - a. Suitability for a travelling collection of works to go into non-museum conditions – i.e. durability, portability/ scale, suitable for public display
  - b. Conservation and framing issues that may increase the cost of the asset.
  - c. Rentability – the likelihood of the work finding a client at the rental price it will be offered to market.
4. Once a work is considered suitable on all of these grounds, Artbank Curators complete a formal Artbank Acquisition Proposal Form that complies with Section 23 of the PGPA Act. It has a full description of the work and lists the grounds on which it is recommended for acquisition against the acquisition criteria contained in the Acquisition Policy and Collection Plan.
5. The Acquisition form is signed by Artbank's Curators and sent to the Artbank Director for endorsement and signature before being sent to the SES Band 1 delegate for final approval.
6. Signed application approval forms are stored on the department's records workspace.
7. Any acquisition with a purchase price of \$10,000 or more is recorded on the AusTender website through the department's procurement process. This involves:
  - a. An agreement is entered into with the vendor outlining the terms of purchase.
  - b. An invoice is obtained from the vendor (gallery, artist or other representative, such as art fair coordinators)
  - c. The invoice, artist agreement, signed acquisition form and minutes of the relevant meeting are uploaded into the department's online procurement portal once a work has been received and condition checked by Artbank's Registration and Curatorial teams.
  - d. The department's procurement team review documentation.
  - e. Once approved, the procurement is submitted to the Artbank Director for procurement approval.
  - f. Approval by the delegate triggers payment of the invoice and registration of the purchase on the AusTender website.
8. Artbank records all acquisitions made and publishes a list of all works acquired including artist name, vendor and price paid in its Annual Year in Review document that is published on its website.

### Attachments

**A: Artbank Acquisition Policy November 2024**

**B: Artbank Collection Plan 2023-2025**

**C: Artbank Strategic Plan 2023-25**

**D: Artbank Deaccession Policy February 2024**

**E: Artbank Year in Review 2023-2024**

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# Artbank Collection Acquisition Policy

November 2024

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# Artbank Collection Acquisition Policy

Artbank is an Australian Government initiative within the Department of Infrastructure, Regional Development, Transport, Communications and the Arts. Established in 1980, Artbank is an arts support program for Australian contemporary artists that encourages engagement with and appreciation of Australian contemporary art by the broader community. With a collection of over 11,000 artworks in a variety of artistic modes, media and styles, Artbank provides direct support to living Australian artists through the acquisition of their work; and promotes the value of Australian contemporary art by making this work available through an art leasing scheme.

## Purpose

The Artbank Collection Acquisition Policy presents the rationale for the acquisition of artwork for the Artbank Collection and establishes the intellectual and administrative principles that support the collection of art by Artbank.

## Collection Dynamics

Artbank is a lending collection and collected works are there for a purpose that requires broad public access. Although all due care and collection management is exercised, the leasing scheme places more pressure on holdings than a museum or gallery setting.

## Accountable Authority

The authority to acquire artwork for the Artbank Collection sits with the Secretary of the Department of Communications and the Arts or their authorised delegate.

## Objectives

Artbank has two primary objectives:

- To encourage the development of Australian contemporary art through the acquisition of the work of living Australian artists; and
- To promote the value of Australian contemporary art to the broader community by making this art accessible through an art leasing scheme.

The Artbank Collection Acquisition Policy supports these objectives by ensuring Artbank applies rigorous, ethical and accountable standards in the consideration, assessment and negotiation of acquisitions; and Artbank acquires works of art that fit within Artbank's collecting priority areas and are considered and approved in accordance with established delegated authority.

## Criteria for Acquisition

Artbank's future collecting priorities are guided by collection plans that ensure the collection continues to evolve, remain contemporary and deliver on its objectives and to reflect the diversity of Australia.



Artbank applies three eligibility criteria before it will consider acquisition of art works for the Artbank Collection.

### **1. Australian Artist**

The artwork is produced by a living Australian artist,

- A. To be classified as an Australian artist, the artist must be either born in Australia; an Australian citizen; in Australia as an approved temporary resident for a minimum of two years, and/or a permanent resident of Australia;
- B. The artist may be living in Australia or overseas as long as at least one of the above stated criteria are demonstrable; and
- C. Where the artwork is produced by an artist collective or collaboration, no less than fifty percent of the contributors must meet criterion A.

### **2. Significance**

The artwork has aesthetic, historic, cultural, social and/or national significance that relate to contemporary Australia. Each work should be recognised for its excellence and be an exemplary example of its kind and/or represent outstanding artistic achievement within the artist's practice.

### **3. Suitability to Collection**

The artworks must be appropriate for potential rental through the art leasing scheme, including:

- Being appropriate for display in public spaces; and
- Being in intrinsically sound condition and reasonably resistant to deterioration in the routine operations of Artbank including display, packing and transportation.

For information on deaccessioning Artbank artwork see the [Artbank Collection Deaccession Policy](#).

## **Commonwealth Procurement Rules**

Artbank is committed to complying with the Commonwealth Procurement Rules to ensure that acquisitions of artworks are made in compliance with their requirements – especially in relation to the obligations under Division 1 of the Rules, such as ensuring value for money and impartiality.

### **Value for Money**

Value for money is considered at all stages of the acquisition process in relation to artworks under assessment for inclusion in the Artbank collection. The following points are discussed and minutes are recorded in the curatorial team meetings and the All Staff acquisition proposal meetings:

- Fit for Purpose: Rentability - capacity to produce income, to be leased by Artbank clients.
- Quality: Referring to current market trends, supply and demand and in-comparison to like work on the market (based on art market forces: different career stages; endorsement from certain art institutions; level of education; international/national/state reputation and representation; cost of materials and scale)
- Total cost of ownership: The artwork is suitable for the wear and tear of a leasing program. Factors may include costs of storage, cost of maintenance (sturdy, frameable, lightfast).
- Non-financial factors: As an artist support program Artbank must consider different forms of non-financial factors. For example: is the style, type and content suitable for display, how will this acquisition support the artist, etc?

## Impartiality

Artbank acquires artworks predominantly by limited tender. This is consistent with general public gallery practice, and is contemplated by a specific exemption for the procurement of works of art under Commonwealth Procurement Rule 10.3(d) (i).

Artbank accepts unsolicited submissions from artists and gallerists and will periodically run 'Artbank Unpacked' information sessions across Australia to increase awareness of its activities amongst the visual arts community. Links for represented and unrepresented artists who would like to be considered for potential acquisition to Artbank are included on Artbank's website: <https://www.artbank.gov.au/artist-support>.

## Copyright

Artbank respects the moral rights of the creators of works acquired for the collection by ensuring the integrity of use and proper attribution of those works. The Artbank Acquisition Agreement defines the terms of copyright licence granted to Artbank for all works acquired for the collection.

## Methods of Acquisition

The Artbank collection can be acquired through purchase and donation.

### Purchasing Artworks

Artworks are primarily purchased by Artbank on the primary market from Australian artists or their appointed agents (including galleries and dealers).

Artworks will be purchased at a fair market price. In the case of an artist not having established a market price for their works, the price will be agreed upon between the seller and Artbank prior to acquisition.

Artbank is committed to the responsible acquisition of all works of art, with the principles that all collecting be done according to the highest standards of ethical and professional practice, and that it complies with both Australian legislation and Artbank's acquisition policies and plans. This includes Artbank researching the provenance of a work of art prior to acquisition. Artbank abides by the [Indigenous Australian art charter of principles for publicly funded collecting institutions](#).

### Donations

Acceptance of works proposed for donation is conditional upon meeting the same criteria as purchases. Artbank may accept donations by:

- Transfer from a Commonwealth, State or Institutional collection;
- A gift or bequest by an artist or collector; and/or
- Donation under the Taxation Incentives for the Arts scheme (Cultural Gifts Program).

## Conflict of Interest

Artbank will not acquire works by or from current employees or members of their families.

Artbank employees will not accept any gift, hospitality, or any form of reward from a dealer, auctioneer, or other person as an inducement to purchase or dispose of collection items, or to take or refrain from taking official action.

Artbank employees will not compete with Artbank either in the acquisition of works or in any personal collecting activity.

## Attachments

- Attachment A: Template – Acquisition Proposal Approval
- Attachment B: Template - Minutes of the All Staff Acquisition Meeting
- Attachment C: Template - Minutes of the All Staff Acquisition Meeting

## Document Control

Refer to the following table for the approver and latest version of this document.

Version	Release date	Approver	Reason for update
1.0	Nov 2024	Caroline Fulton	Initial release of document.
2.0	Nov 2024	Artbank Governance Committee	Reference to CPR's included.



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Department of Infrastructure, Transport,  
Regional Development, Communications and the Arts

CREATIVE ECONOMY AND THE ARTS / OFTA / CREATIVE INDUSTRIES / ARTBANK

# Artbank Collection Plan

2023 - 2025

July 2023

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# Artbank Collection Plan 2023-25

The Artbank Collection Plan presents the proposed collecting priorities for Artbank in 2023-25. The Collecting Plan is written in accordance with the criteria and procedures set out in the Artbank Collection Acquisition Policy.

Artbank is an Australian Government initiative within the, Department of Infrastructure, Transport, Regional Development and Communications and the Arts. Established in 1980, Artbank is an arts support program for Australian contemporary artists that encourages engagement with and appreciation of Australian contemporary art by the broader community. With a collection of over 10,000 artworks in a variety of artistic modes, media and styles, Artbank provides direct support to living Australian artists through the acquisition of their work; and promotes the value of Australian contemporary art by making this work available through an art leasing scheme.

## Purpose

This plan will enable the Director and the curatorial team to recommend acquisitions based on an assessment of the current Australian primary contemporary art market – with acquisitions broadly representing the diversity of practising artists, while taking into account the unique requirements of works to support the Artbank art rental scheme. This plan remains open to the exceptional opportunity that may arise, but may not be articulated in this strategy, and will be reviewed annually to ensure targets continue to reflect Artbank's priorities.

Acquisitions are the primary avenue for Artist Support for the Artbank Program. We acquire work broadly within the criteria set out below, predominantly from established, reputable and ethical commercial galleries, art centres, public regional galleries, art prizes, significant curated group exhibitions and biennales, and from art market hubs such as festivals and contemporary art fairs

## Collection Significance

The Artbank collection tells a unique story of Australian art. Established in 1980 with an initial endowment of 600 artworks from the National Gallery of Australia's Loan Collection, Artbank has grown into a significant collection that is unique in both its breadth and depth.

Artbank is one of the largest collections of contemporary Australian art in the world and includes some of the best examples of Indigenous and non-Indigenous artwork produced over the past four decades. With over 11,000 artworks across diverse media, the Artbank Collection reflects the diversity of artists practicing around Australia.

Artbank is the national government lending collection used in government buildings and residences around the world, as well as corporate and private clients around Australia.

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## Collecting Budget

Artbank's annual collecting budget is supported from Artbank's annual operational budget, which is tied to the annual rental income of the previous financial year. At the outset of the new financial year, departmental approval of the proposed budget is required prior to processing acquisitions.

## Criteria for Acquisition

The acquired artworks must represent a high standard of artistic achievement within contemporary Australian art. Each work should be recognised for its excellence and be a good example of its kind. The work must represent outstanding artistic achievement within the artist's practice, and their current career stage. Artbank applies three eligibility criteria for the acquisition of artworks for the Artbank Collection as referenced in the [Artbank Collection Acquisition Policy](#).

### Australian Artist

The artwork is produced by a living Australian artist,

- A. To be classified as an Australian artist, the artist must be either born in Australia; an Australian citizen; in Australia as an approved temporary resident for a minimum of two years, and/or a permanent resident of Australia;
- B. The artist may be living in Australia or overseas as long as at least one of the above stated criteria are demonstrable; and
- C. Where the artwork is produced by an artist collective or collaboration, no less than fifty percent of the contributors must meet criterion A.

### Significance

The artwork has aesthetic, historic, cultural, social and/or national significance that relate to contemporary Australia. Each work should be recognised for its excellence and be an exemplary example of its kind and/or represent outstanding artistic achievement within the artist's practice.

### Suitability to Collection

The artworks must be appropriate for potential rental through the art leasing scheme, including:

- Being appropriate for display in public spaces; and
- Being in intrinsically sound condition and reasonably resistant to deterioration in the routine operations of Artbank including display, packing and transportation.

## Collecting Summary

Artbank is an artist support scheme committed to collecting art produced by living Australian artists. Artworks acquired by Artbank are used to provide the broader community with direct access to a diverse collection consisting of some of the best examples of Australian contemporary art access through a public leasing scheme.

Artbank is committed to having represented in collection a broad cross-section of Australian artists. Five primary markers of breadth are used when assessing works for acquisition: collecting areas; region; diversity; career stage and markets.

Artbank is also attentive to the realities of collection management, storage and handling of artwork, which needs to remain dynamic, efficient and manageable. These factors are taken into consideration when acquiring artwork.



## Collecting Areas

Artbank proudly collects across a wide cross-section of media in Australian contemporary art. Artbank's collection is dominated by two-dimensional artworks, including painting, photography, works on paper and print as these media are well suited to display at clients' premises. As an artist support program, other media is acquired by Artbank and is regularly leased by clients including sculpture, textiles, glass, ceramics and time-based media.

The table below illustrates that the popularity of specific media fluctuates within a range of approximately 20% and articulates the collecting priorities for Artbank over the coming year. This confirms Artbank's continued acquisition of works across all collecting areas.

Collecting Area	Target for 2023-2025	% of total acquisitions in 2022/23	Current % of collection represented by this Collecting Area by volume (units)	% of media leased by Artbank clients as of July 2023	Rationale for Target 2023-25
Painting <i>Including, but not limited to, synthetic polymer paint, oil, enamel, resin, Tempera and ochre on various supports including canvas, board and bark.</i>	40%	46%	43%	54%	This target seeks to maintain the current representation of painting in the Artbank collection, noting it is one of the most popular and practical mediums for the leasing scheme.
Photography <i>Including, but not limited to, traditional photographic methods, cibachrome, C-type photograph, Cyanotype, digital</i>	15%	12%	9.4%	42%	This target seeks to increase the representation of photography in the Artbank collection as a popular leasing medium.
Sculpture <i>Including, but not limited to, bronze, wood, ceramic, concrete, fibre objects, metal, neon, plaster and stone</i>	10%	8%	7.3%	38%	This target seeks to maintain the representation of sculpture in the Artbank collection. Areas of interest within sculptural practice include larrakidj/lorrkin poles by female artists and mid to large-scale sculptures for foyers. Consideration of installation and storage requirements inform collecting in this area.
Textiles <i>Including, but not limited to, basketry,</i>	5%	4%	1%	23%	This target seeks to increase the representation of textile works in the collection. Close

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<i>embroidery, knitting, quilting, tapestry, weaving,</i>					consideration will be made to the display requirements of these works to ensure they are viable options for the leasing scheme. This increase reflects a renewed interest by artists in textile-based practice including tapestry, weaving and embroidery that Artbank would like to support. This includes the recognition of Indigenous fibre art which has been recently reappraised for cultural and artistic importance.
Print media <i>Including, but not limited to, monoprint, relief, intaglio, stencil and digital</i>	10%	1%	19%	32%	This target is a significant increase to last year's acquisition of print media to reflect the popularity and accessibility of this medium and the. Artbank is currently undertaking a project for the flexible framing of the print collection and this target will work in support of this project to freshen what is an ageing collection.
Time-based work <i>Including, but not limited to, animation and video</i>	5%	7%	1%	2.6%	This target seeks to maintain the current representation of time-based media in the collection Time-based media is an increasingly popular medium for contemporary artists and this target seeks to support this maturing artistic practice. These acquisitions will coincide with a strategic plan to increase client accessibility of this medium.
Works on paper/drawing <i>Including, but not limited to, charcoal, collage, conte, drawing, graphite, ink, watercolour, pencil, pastel</i>	10%	11%	14%	27%	This target seeks to collect works on paper/drawing at a moderate rate in 2023-25. Due to the fragility of this medium and the demands of the Artbank leasing scheme, it is important to collect responsibly in this area. This also reflects a relatively low interest by current clients in this medium. If the number of residential clients increases, consideration will

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					be given to increasing this collecting area.
Ceramic and Glass	5%	8%	1.4%	35%	This target seeks to maintain the current representation of glass and ceramic in the Artbank collection, taking into consideration the relatively low interest by current clients but the need for support of artists practising in this area.
New developments in artistic mediums <i>Including:</i> <i>Indigenous art forms that are new to the contemporary art market</i> <i>Virtual Reality (VR) artworks</i> <i>Algorithmic/computational art</i>	To be strategically considered in 2023-2025	0%	n/a	n/a	Artbank seeks to consider how to strategically acquire works in emerging and contemporary forms. We would balance the need to service the leasing scheme effectively while at the same time offering support to artists working in these areas. Artbank has a role to play in educating and exposing these forms to the public.

## Diversity

Artbank actively seeks to maintain and increase a diverse representation of artists through the acquisition of works by artists identifying across different groups. This will include:

- Aboriginal and Torres Strait Islander artists
- Culturally and linguistically diverse artists
- Gender diversity
- LGBTQIA+ artists
- Professional artists who identify as living and working with a disability

## Regional diversity

As a national program, Artbank seeks to collect across all states and territories to ensure representation of professional artists from each state and territory. We endeavour to have a good balance of urban, rural and remote representation.

State/Territory	State population as percentage of total Australian population <sup>1</sup>	Current percentage of representation in Artbank collection <sup>2</sup>	Percentage of number of works acquired by state of artist 2022-23
NSW	31%	34%	20%
Victoria	26%	25%	17%
Queensland	20%	8%	20%
South Australia	7%	7%	6%
Western Australia	11%	9%	20%
Tasmania	2%	4%	3%
Northern Territory	1%	11%	12%
Australian Capital Territory	2%	3%	3%

An analysis of regional diversity from recent acquisitions and historical data has identified that all regions are to be maintained and Queensland needs to be increased to balance collection in 2023-2025.

## Career stages

Artbank acquires works by emerging, mid-career and established artists. Artbank has come to be recognised for the important role it plays in acquiring works by early career practitioners, offering support and validation at a critical stage in an artist's career.

This section outlines the importance of collecting from all three stages of an artist's career and signals the differing collecting modes relevant to each stage. It suggests a guide for budget allocation to each stage that can be altered within reason for exceptional opportunities.

### a) Established artists | 10-20% of budget 2-4 acquisitions

This section recognises the importance of continuing to strategically collect works by established artists. Established artists are generally represented in larger institutional exhibitions and collections and have a significant profile. These proposals are to be made with research that assesses the importance of a work within an artist's practice, proven major track record in exhibiting and collecting, and in the context of their peers.

It may reflect a major career development. It may be assessed as significant in terms of scale, as relevant.

### b) Mid-career artists | 60-70% of budget

This section recognises that a high proportion of Artbank's collecting occurs in the mid-career stage of an artist's career. This stage is characterised by a strong and continued record of representation in the small to medium sector. This stage is often precarious for artists and is a significant way for Artbank to realise its artist support scheme as well as acquire works by artists whose practice is well-developed and popular. Works in

<sup>1</sup> ABS, 2022, <https://www.abs.gov.au/statistics/people/population/national-state-and-territory-population/dec-2022>

<sup>2</sup> Note, percentages are estimates based on data in collection database

this section are likely to be acquired through commercial galleries, art fairs, institutional exhibitions and commissions.

c) Emerging artists | 20-30% of budget

This section enables Artbank to be responsive to new emerging artists, generally in their first 10 years of practice. Acquisition of works from emerging practitioners is likely to occur through ARI exhibitions and artist studio visits. We expect the value of work by emerging artists to be relatively low, thus this budget allocation can still capture a large volume of artists.

## Markets

Artbank recognises its responsibility to acquire work from a diverse cross-section of artists. Artists are represented by different sectors of the Australian art market. Through acquisition, Artbank helps support the sustainability of commercial galleries, art centres, artist run initiatives, unrepresented artists, art fairs, arts festivals and biennales. Purchases directly from artists are also pursued through exhibitions at artist run initiatives and studio visits.

### ART FAIRS

Artbank acquires artworks at a number of art fairs across Australia. Art fairs support artists represented by both commercial galleries and art centres and provides an efficient means of viewing a number of artists in a short period. The budget allocated for each fair is outlined below, as a draft guide, and may be reviewed each year:

Fair	Date	Rationale
Sydney Contemporary	September 2023	Represents Australia's leading galleries and inclusion and works exhibited are peer-reviewed.
	September 2024	
Melbourne Art Fair	February 2024	Represents Australia's leading galleries and inclusion and works exhibited are peer-reviewed.
	February 2025	
Darwin Aboriginal Art Fair (incl. NAATSIAs and Salon des Refuses)	August 2023	This figure has increased since 2022-23 as the acquisition budget has increased and as art centres submit their best works to the NATSIAAs and subsequent Salon des Refuses. This percentage to be reviewed following annual acquisition budget for 2024-25.
	August 2024	
Cairns Art Fair	July 2023	Artbank's participation at Cairns Art Fair is an important opportunity to target Far North Queensland.
	July 2024	
Spring 1883	September 2023	Spring 1883 presents an opportunity to buy high quality work by emerging and mid-career artists from smaller commercial galleries, and at a more domestic scale.
Desert Mob (Alice Springs)	September 2023	Represents leading artists from the central desert region and is an excellent setting to purchase high quality indigenous art this both suitable and popular with clients.
	September 2024	

## MAJOR VISUAL ART EVENTS

Arts festivals, major exhibitions and biennales also present an opportunity for Artbank to acquire high quality major works. These events include:

- Biennale of Sydney, New South Wales
- Tarnanthi, Adelaide, South Australia
- Dark Mofo, Tasmania
- The National, Sydney, New South Wales
- Fremantle Biennale, Western Australia
- Asia Pacific Triennial, Brisbane, Queensland





Australian Government

Department of Infrastructure, Transport,  
Regional Development, Communications and the Arts

# Artbank

## Strategic Plan 2023-24 to 2027-28

December 2023

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# Purpose

Established in 1980, Artbank's purpose is to:

- i. Encourage the development of contemporary Australian artists and art through the acquisition of work by living Australian artists
- ii. Promote the value of Australian contemporary art to the broader community by making this art accessible through an art leasing scheme
- iii. Manage the Artbank collection on behalf of the Australian Government.

## Government Policy Context

Artbank delivers against two Australian Government arts policy objectives. These are:

1. *Revive—Australia's Cultural Policy for the next five years, Pillar 3, Centrality of the Artist*<sup>1</sup>:

...The growth and stability of Australia's cultural and creative workforce depends on continuous career development that builds confidence in creative sector careers and equips creative practitioners of all ages to utilise their skills as both workers and artists.

...The Government's Artbank initiative directly supports contemporary Australian artists through the acquisition and leasing of artworks to organisations, businesses, governments and individuals across Australia, as well as in overseas posts.

Artbank's collection...reflects the diversity and talent of practising Australian artists. The funds generated from leasing activities are used to acquire new artworks to ensure the collection remains dynamic and supports the livelihoods of living, professional artists.

2. the Department of Infrastructure, Transport, Regional Development, Communications and the Arts 2022-23 Corporate Plan, Outcome 6.1 – Arts and Cultural Development: Participation in, and access to, Australia's arts and culture through developing and supporting cultural expression.

## Snapshot


Artbank is an Australian Government initiative that is part of the Office for the Arts, Department of Infrastructure, Transport, Regional Development, Communications and the Arts (the Department).

Founded in 1980 with an endowment of 600 artworks from the National Collection (now the National Gallery of Australia), Artbank acquires the artwork of living, Australian artists and makes these available to the public through a leasing program, through exhibitions and other events, and through loans to other cultural institutions. By 2023, the Artbank collection has grown to around 11,000 artworks and includes some of the best Australian art produced over the past four decades, including an exemplary collection of Aboriginal and Torres Strait Islander art.

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<sup>1</sup> *Australia's Cultural Policy for the next five years—Revive, Pillar 3: Centrality of the Artist*, pp 52 and 53.





Artbank is recognised for the important role it plays in supporting Australian contemporary art – it is often the first public institution to acquire artworks by emerging artists, offering support and validation when it is needed most. Artworks are predominantly acquired on the primary market from commercial galleries, Indigenous art centres, art fairs, non-commercial exhibitions, commissions and directly from artists. All leasing income goes back into running the initiative, including the acquisition of new artworks.

Artbank's leasing scheme brings the work of Australian artists to audiences across Australia and around the world. The revenue from the leasing scheme funds the majority of Artbank's operations, including its artwork acquisitions.

Since it commenced operations in 1980, Artbank has:

- purchased the work of over 3,500 artists
- built a collection of around 11,000 artworks valued in 2022 at \$43 million
- established flagship premises in Sydney and Melbourne, as well as a presence in Perth.

Each year, it:

- invests up to \$0.5 million to support Australian contemporary artists by purchasing new artwork
- works with over 500 leasing clients
- manages the movement of approximately 4,000 artworks
- contributes to Australia's cultural diplomacy efforts by leasing artworks to Australian embassies and other offices in approximately 70 countries across the globe
- expends approximately \$0.150 million in affiliated industries, including for freight, framing, conservation and photographic documentation
- presents approximately 18 public events, including exhibitions, forums, artists' and curators' talks.

By June 2023, Artbank had over 4500 artworks on lease, with associated income of around \$3.8 million p.a. or 51 per cent of the potential rental value of its collection.

## Five Year Plan

Over the next five years, Artbank will enhance its operations across each of its functions as it aims to increase its leasing operations and revenue. Leasing revenue is considered a key measure of Artbank's success, along with a range of other factors including its:

- support for artists through its acquisitions budget, raised in 2023 from \$0.4 million each year to \$0.5 million each year
- identification of appropriate high-quality artworks for acquisition
- best-practice management of the Artbank collection
- presentation of acclaimed exhibitions and public programs
- national and international reach
- sustained productive relationships with leasing clients and the arts sector.

Artbank will expand its leasing clients nationally and systematically adjust leasing fees in line with its three-yearly collection valuations. In 2024, it will undertake a rental pricing analysis to ensure that its fees for leasing artworks are competitive and appropriate.

To support its expanded leasing scheme, Artbank will also seek to maximise the potential of its current premises and public programming, and investigate the feasibility of enhancing operations in Perth and Brisbane.

Artbank's premises in Sydney, Melbourne and Perth are used to promote the organisation, the artists and their art, to attract clients, and to maintain, store, and then process, leased artworks.

Its flagship premises in Waterloo, Sydney and Collingwood, Melbourne each have high-quality public facing galleries; art storage; and contemporary offices for Artbank staff. In the design process for both premises, consideration was given to the flow between spaces, and this feature enhances how audiences and leasing clients engage with the collection. The Melbourne premises also has an artist's studio that Artbank will seek to activate as an opportunity for contemporary artists and curators.

To improve outcomes from its dynamic program of exhibitions and associated public events, Artbank will devote additional resources to the oversight of its public program, including enhanced marketing and audience engagement. A new marketing plan will brand its various public events across its three existing premises and raise the profile of the collection and leasing scheme. An enhanced digital presence will result in the on-line publication of its annual public program, QR codes to accompany all newly leased artworks with information on the art and the artist, and improved website access for mobile devices.

Expanded activities, and engaging additional staff to deliver these, will only be progressed if funds are available.

Artbank will continue to implement best-practice collection management, tailored to meet the unique requirements of a collection that has been acquired for the purpose of leasing, and that is housed in a wide variety of locations and environments. This includes continued refinement of its artwork narratives and keyword search system.

It will also comply with the required governance and probity rules, reporting every quarter to its Department-based Governance Committee and undertaking an annual evaluation of its progress against this Strategic Plan. The evaluation will include an online survey of a random sample of leasing clients and annual publication of its data-rich *Year in Review*.

## Artbank Governance Committee

The Artbank Governance Committee (the Committee) provides:

- guidance around the strategic direction and oversight of the Artbank program to ensure efficient and effective delivery of quality outcomes
- governance and probity oversight of Artbank's activities, including in relation to:
  - acquisitions to and deaccessions from the collection
  - the leasing scheme
  - management of the collection
  - the outreach and promotion of the collection, including the public program and partnerships.

The Committee is comprised of the following Departmental officers:

- Deputy Secretary, Creative Economy and the Arts – Chair
- First Assistant Secretary, Arts Division
- Chief Operating Officer or delegate
- Chief Financial Officer or delegate
- Assistant Secretary, Creative Industries Branch
- Assistant Secretary, Assurance, Integrity, Risk and Governance Branch

- Director, Strategic Communications
- Director, Visual Arts Section
- Director, Artbank

The Committee meets a minimum of four times a year and is supported by a Secretariat led by the Artbank Director and including other Artbank staff as required.

Across 2024, the Committee will continue to track progress against the recommendations of the 2022-23 Australian National Audit Office (ANAO) Report *The Acquisition, Management and Leasing of Works by Artbank*.

## Operational Principles

Artbank employees operate under the same conditions as all other Australian Government employees. This includes compliance with the:

- APS Code of Conduct as set out in section 13 of the [Public Service Act 1999 \(legislation.gov.au\)](https://www.legislation.gov.au)
- *Privacy Act 1988*
- Departmental Values
- Department's Integrity Strategy 2022-24, which engages and empowers its employees, through knowledge and accountability, to consider integrity and risk on a daily basis, while undertaking all departmental business activities
- *PGPA Act 2013* and the Commonwealth Procurement Rules.

## Core Functions, Goals and Key Performance Indicators

This Strategic Plan outlines goals, actions and performance indicators over a five-year period, across the following six core functions:

1. Artist Support
2. Client Leasing
3. Managing the Artbank Collection
4. Public Program and Marketing
5. Governance and Accountability
6. Organisational Assets – People, Premises, Resourcing

## CORE FUNCTIONS, GOALS AND KEY PERFORMANCE INDICATORS (KPIs)

### 1. Artist Support

Encourage the development of contemporary Australian artists and art through the acquisition of artwork of living Australian artists.


Items	Goals	Actions
Acquisitions	Artbank Governance Committee agreement to the Annual Acquisition Plan	Artbank team to attend exhibitions, galleries, art fairs and artists' studios, review catalogues and other submissions, develop Annual Acquisition Plan, and provide acquisition recommendations to the Department delegate
	Annual acquisition budget expended	Implement Annual Acquisition Plan
	Annual acquisitions to reflect the diversity of artists active in the art market	Monitor annual acquisitions to support diversity, including but not limited to work by female, non-binary, First Nations and culturally and linguistically diverse artists
Artists	Build the profile of artists in the collection	See Function 4 – Public Program and Marketing



## 2. Client Leasing

Promote the value of Australian contemporary art to the broader community by making this art accessible through an artwork leasing scheme.

Items	Goals	Actions
Increase artwork leasing volume and revenue	Increase leasing operations and revenue	Implement actions in Client Leasing Plan to attract new clients
	Expand leasing footprint through an enhanced presence in Western Australia and Queensland	Investigate feasibility of an enhanced presence in Perth and Brisbane
	Streamline client engagement and management	Investigate ways enhancing client management, potentially using Artbank's existing Collection Management System
	Ensure appropriate art leasing fees	Undertake an analysis of the Artbank leasing fee methodology for the Department's consideration
Clients	Understand client needs, preferences and levels of satisfaction	Undertake an annual on-line survey of a random selection of clients
Clients	Provide potential clients, gallerists, artists and other industry professionals with an opportunity to meet with Artbank	Host <i>Artbank Unpacked</i> in each capital city over a two-year period and invite artists, potential clients and arts industry professionals to attend
	Maintain client numbers across embassies and other Australian Government offices globally	One Artbank Art Consultant dedicated to supporting international clients, primarily through liaison with the Department of Foreign Affairs and Trade



Lease management	Renewed lease agreements in place prior to expiration of the previous agreement	Artwork lease renewals created and issued six weeks ahead of the renewal date
	New lease agreements in place prior to artworks being installed at the premises of new clients	New lease agreements drafted within a week of artworks and venues being confirmed
	Reduced administration in the client leasing area	Investigate the feasibility of offering lease agreements of more than 12 months duration

### 3. Managing the Artbank Collection

Manage the collection on behalf of the Australian Government.

Items	Goals	Actions
Stocktake	Maintain an accurate record of the collection	Annual stocktake undertaken with the department's finance team
Registration	Maintain accurate records for each artwork	For each artwork hold a record in EMu collection management system
	Successfully process a high volume of artworks	Manage systems for handling, packing, dispatch and movement of artworks
Condition Reporting	Maintain the condition of each artwork	Complete a condition check for each artwork when it enters or leaves the store or when damaged or proposed for deaccession, and keep appropriate records
	Monitor leased high-value artwork	Two-yearly condition reports for high-value artworks that are offsite - done where feasible by Artbank, otherwise by the client
Conservation	Maintain the condition of artworks and protect the collection in the event of an emergency	Implement and maintain an annual Conservation and Maintenance Plan. Maintain a Counter Disaster Management Plan and undertake annual staff training

## 4. Public Program and Marketing

- Encourage the development of contemporary Australian artists and art through the acquisition of work of living Australian artists
- Promote the value of Australian contemporary art to the broader community by making this art accessible through an art leasing scheme

Items	Goals	Actions
Promote the collection and leasing scheme	Promote the value of contemporary Australian art and raise awareness of the collection and leasing scheme	Energise the collection and attract potential clients through a dynamic range of collection-related public events including: <ul style="list-style-type: none"><li>- Exhibitions featuring works from the collection</li><li>- sessions with industry stakeholders</li><li>- periodic extended opening hours</li><li>- artist and curator talks</li></ul> Partner with external cultural events and organisations where possible
		Investigate the feasibility of activating the Melbourne studio for artists and curators in residence
First Nations	Improved cultural integrity in relation to First Nations activities and artworks held in the collection	Enhance engagement with First Nation's people, in particular artists and curators



Resourcing	Public programming efforts maximised through enhanced planning, delivery and promotion	Devote additional resources to the oversight and delivery of the public program, including marketing and audience engagement
Marketing	Public programming efforts maximised through a co-ordinated Marketing Plan	Develop and deliver a Marketing Plan to complement the public program, including: <ul style="list-style-type: none"> <li>- clear branding to differentiate the various events across the three premises</li> <li>- collateral for social media campaigns</li> <li>- on-line publication of the annual public program</li> </ul>
		Details of artworks kept current on the Artbank website
		Update Artbank website capability for mobile devices
		Measure the impact of the enhanced website by collecting and analysing website visitor metrics
	Improve digital reach to better promote Artbank's services	Labels on newly leased artwork to include a QR code that links to information about the art and the artist
	Enhanced website use of artwork narratives and other information from EMu	Website re-design to improve searchability and integration with EMu data, and to minimise double data entries

## 5. Governance and Accountability

Ensure that governance and operations comply with relevant Government legislation and rules.

Items	Goals	Actions
Governance	The Department-based Governance Committee has clear oversight of Artbank compliance, and its delivery against the Strategic Plan	Committee to meet four times per annum. Artbank to provide secretariat, report against the Strategic Plan and progress relevant action items
Relevant Money	Compliance with the <i>Public Governance, Performance and Accountability Act 2013</i> (PGPA Act) and the Accountable Authority Instructions (AAIs)	All expenditure of relevant money from the Artbank Special Account to: <ul style="list-style-type: none"> <li>- align with Artbank's purpose</li> <li>- comply with agreed plans and procedures, including compliant delegate approval processes, record keeping and reporting</li> <li>- be supported by relevant agreements, contracts or quotes</li> <li>- be monitored and the outcomes measured and evaluated</li> </ul>
	Compliance with the <i>Commonwealth Procurement Rules</i> (CPRs) (Dept of Finance 13 June 2023)	Including: <ul style="list-style-type: none"> <li>- all proposed expenditure to include a value for money assessment and appropriate records kept</li> <li>- all contracts valued at or above \$10,000 reported on AusTender within 42 days of entering the contract</li> </ul>

		- Artbank's procurement plan linked to the Department's Annual Procurement Plan
	Align with art market methodologies to ensure that quality artworks, appropriate for a leasing collection, and as identified in the Acquisition Plan, can be purchased	<p>For artwork acquisitions, Artbank will adhere to CPRs Limited Tender, Rule 10.3 (d) (i):</p> <p>10.3 A relevant entity must only conduct a procurement at or above the relevant procurement threshold through limited tender in the following circumstances:</p> <p>d. when the goods and services can be supplied only by a particular business and there is no reasonable alternative or substitute for one of the following reasons:</p> <p>i. the requirement is for works of art</p>
	Actively pursue any unpaid leasing fees	Debt management process implemented - art consults to liaise with clients, then escalated to the Department's finance team, and then debt recovery as needed

## 6. Organisational Assets – People, Premises, Resourcing

Items	Goals	Actions
People	Recruit and retain staff with the appropriate expertise to deliver this Strategic Plan	Design the staff structure to align with organisational priorities and re-assess each time a position becomes vacant
		All employees to undertake Thrive@Work Performance Reviews in-line with Departmental HR requirements
		All employees have access to the Departments HR support programs, including learning and development
	Maintain clear lines of communication across the team	Convene regular all-staff meetings and other curatorial, registration, leasing and administration meetings as required
Premises	Maintain fit-for-purpose premises in Sydney, Melbourne and Perth	Liaise with the Department's property team to undertake the annual premises inspection and update the building maintenance plan
Resourcing	Funding available towards delivery of this Strategic Plan	Assess leasing income and develop an appropriate annual budget to support activities across Artbank's six functions



Australian Government

Department of Infrastructure, Transport,  
Regional Development, Communications and the Arts

CREATIVE ECONOMY AND THE ARTS / OFTA / CREATIVE INDUSTRIES / ARTBANK

# Artbank Collection Management

## Deaccession Policy

February 2024



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# Artbank Collection Deaccession Policy

Artbank is an Australian Government initiative within the Department of Communications and the Arts. Established in 1980, Artbank is an arts support program for Australian contemporary artists that encourages engagement with and appreciation of Australian contemporary art by the broader community. With a collection of over 10,000 artworks in a variety of artistic modes, media and styles, Artbank provides direct support to living Australian artists through the acquisition of their work; and promotes the value of Australian contemporary art by making this work available through an art leasing scheme.

## Purpose

The Artbank Collection Deaccession Policy presents the rationale for the deaccession of artwork from the Artbank Collection.

An artwork should be held in the Artbank Collection if it is consistent with the purposes of Artbank and if it continues to be of significance and is able to be appropriately utilised and protected. When these standards are no longer met deaccessioning may be considered as a course of action.

Deaccessioning is part of collection management and is the formal process of the removal of an artwork from the collection. Deaccessioning and disposing of artwork from the Artbank Collection is an important part of the management and care of a collection. In deaccessioning, Artbank ensures the integrity and long-term quality of the Artbank Collection and acts within best practice industry standards and procedures. The Artbank Collection Deaccession Policy supports the [Artbank Collection Acquisition Policy](#).

## Collection Dynamics

Artbank is a lending collection and collected works are there for a purpose that requires broad public access. Although all due care and collection management will be afforded, the leasing scheme places more pressure on holdings than a museum or gallery setting.

## Accountable Authority

The authority to deaccession artwork from the Artbank Collection sits with the Secretary of the Department of Communications and the Arts or their authorised delegate.

## Objectives

Artbank has two primary objectives:

- to encourage the development of Australian contemporary art through the acquisition of the work of living Australian artists; and
- to promote the value of Australian contemporary art to the broader community by making this art accessible through an art leasing scheme.

The Artbank Collection Deaccession Policy supports these objectives by ensuring the Artbank Collection continues to evolve, remain contemporary and deliver on its core objectives while remaining safe and accessible.

## Criteria for Deaccession

Artbank applies five eligibility criteria for the consideration of the deaccessioning of art works from the Artbank Collection. Eligibility under one or more of the criteria is required to action the deaccession process.

### 1. Physical Condition

The artwork is no longer deemed appropriate for leasing through the Artbank art leasing scheme due to its physical condition, such as being too fragile, deteriorating at a rapid rate, being damaged beyond restoration, having become hazardous and being beyond Artbank's current and future capacity to document, care, store, and conserve.

### 2. Redundancy

The artist's work is over-represented in the Artbank Collection by more suitable examples and/or there is duplication and the Artbank Collection holds multiple editions of the same work or works in better condition.

### 3. High and Low Cultural Significance

The cultural significance and market value of the artwork is deemed too great for the risk of loss or damage to be deemed acceptable to be leased through the Artbank art leasing scheme. Deaccession may also be considered if the artwork is considered of low cultural significance and a superior or more suitable example of the artist's work becomes available to Artbank.

Artbank will not base any deaccessioning decision on current trends or on the basis of personal taste. In the event an artwork has not being leased through the Artbank art leasing scheme for over 10 years it is not automatically considered of high or low cultural significance. In these circumstances Artbank will attempt to generate interest from clients by reviewing leasing fees and ensuring greater visibility before considering deaccession against each of the five criteria listed in this policy.

### 4. Offensive Content

Artbank determines a work of art is or has become inappropriate for display in public spaces because of offensive content.

### 5. Illegitimate Possession

Artbank has reason to suspect that the artwork has been falsely documented, described or attributed. Or the ownership is the subject of a substantiated request for return by the owner, the legality of which is recognised by Artbank.

## Methods of Deaccession

Deaccessioned Artbank works are disposed of through sale, donation or limited transfer or exchange arrangements. This includes liaising with other Commonwealth or State or Territory collecting institutions when the artwork is deaccessioned due to the description listed under Significance.

Where possible the interests of the artist or the artist's estate will be considered as part of the deaccession process. Controlled destruction is only applied when the artwork is damaged beyond repair or has become hazardous. In this event every effort will be made to inform the artist of the decision.

With the exception of artwork damaged beyond repair or hazardous materials, the deaccession proposal will enter into a no action period before any decision is finalised to enable any new additional research or consultation to be actioned.

Under no circumstances will a deaccessioned artwork be purchased by or transferred or given knowingly to any current or past employee of Artbank or their immediate families.

Work acquired through donation under the Cultural Gift Program (CGP) will not be returned or transferred to the donor as part of the deaccession process.

## Documentation

All deaccessioned artwork will be approved, documented fully, clearly justified, disposed of appropriately, and be free from problems of ownership, conflict of interest, and legal issue.

On completion of the deaccessioning and disposal process Artbank registers and files are amended to note the deaccessioning and disposal of the work, and copies of photographic and written records pertaining to the work shall be retained by Artbank including the deaccession report. The artwork's accession number shall not be reassigned.

Artbank will publish details pertaining to each deaccessioned artwork during the preceding year on the Artbank website.



**Artbank**  
**Year in review**

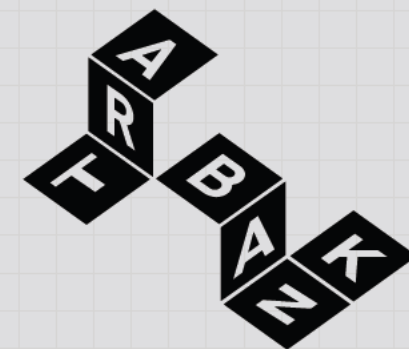


**2023–24**





**Image credit**  
Artbank Sydney collection store. Photo: Tom Ferguson.



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#### Image credit

Installation view of *More, More, More: Works from the Artbank Collection*, featuring artworks by Djambu Barra Barra, Nick Selenitsch, Riley Payne, Emily Floyd and Les Dorahy, Artbank Melbourne Project Space, 2023. Photo: Christian Capurro.



## Director's message

The 2023–24 financial year has been one of achievement and consolidation for Artbank. In the symbiotic relationship in which Artbank's two policy objectives operate, more great works for leasing, leads to more works out with clients and in turn more dollars in the door for Artbank to acquire artworks and continue to grow the collection.

With a 25% increase to the acquisition budget to \$500,000, Artbank has been able to support more artists and present more excellent choices for our clients through the public leasing scheme we run. We've acquired 119 new works through purchase on the primary market and one work by donation. Through this we have supported 86 artists, 83 of whom are new to the Artbank Collection. Talking to artists and gallerists as we acquire artworks, it is clear that Artbank remains a very significant marker in the lives of artists. The Artbank acquisition is a point of pride for many to be collected by this well-loved national collection. Apart from the prestige around being part of the Artbank Collection, there is also a fascination and excitement with where their works might travel on their leasing journey in Australia or around the world.

Artbank's works have been shared in local and international settings, creating access to Australia's rich contemporary art in people's homes and workplaces and across the world in Australia's diplomatic missions. Artbank's leasing is at an historic high sitting at around \$3.9 million (up from \$3.8 million in 2023) in annualised rental income

achieved through the lease of over 50% of the Artbank Collection. The end of 2023–24 a total of 4,793 artworks were on hire to 601 clients.

The national appetite for Artbank art leasing has led Artbank to establish an art consultant role in Brisbane for the first time. It has been in planning for some time and will commence in the first quarter of the 2024–25 financial year. We already have excellent clients in QLD, and we think having a person on the ground will mean we can even better meet the needs of a city with a deep and growing love of Australian art. This will mean Artbank has specialist art consultant staff serving the public in Sydney, Melbourne, Perth and Brisbane.

Public programming initiatives in Sydney, Melbourne and Perth allow us to engage with artists, clients, gallerists and the general public in meaningful and significant ways. The whole team enjoys being able to share both the thousands of contemporary Australian artworks in the Artbank Collection and the Artbank mission with those who attend, providing insider perspectives on how this unique, successful government program operates.

Highlights of the year include an exploration of identity in Australia through First Nations and migrant eyes in *The Cruel Summer*, curated by up-and-coming Indigenous artist and curator Billy Bain whose own work questions the beach surfer identity of Manly in Sydney where he grew up; and the very successful programming around Australian designer/artist Narelle Desmond as part of Melbourne Design Week of *Dozing* which featured Desmond's monumental work *Cover Up Curtain (hidden costs)* which transformed the Artbank Melbourne Project Space – pointing to potential and showmanship and a question of what lay beyond or hidden. The works with which Desmond paired her curtain are similarly disarming – beautiful pieces that on closer inspection make us consider our relative comfort.

We enter 2024–25 full of optimism with a team dedicated to supporting Australian contemporary artists through acquisition and public programming, and to creating broad access to works through a client leasing scheme that is world-standard.

Zoë Rodriguez

Director, Artbank



## About Artbank

Artbank is part of the Australian Government Office for the Arts, in the Department of Infrastructure, Transport, Regional Development, Communications and the Arts. For over 40 years Artbank has supported Australia's contemporary art sector.

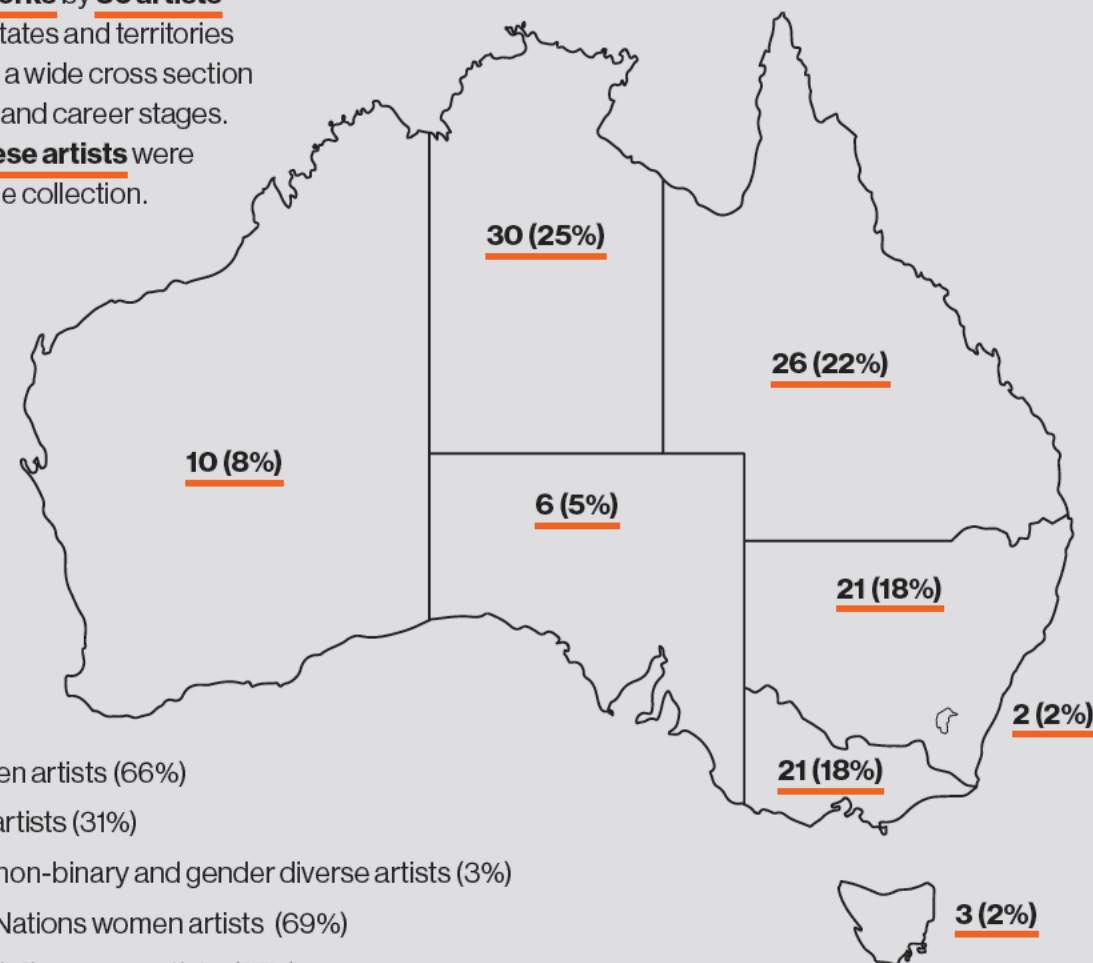
Established in 1980 by the Australian Government, Artbank's two core objectives are to provide direct support to Australian contemporary artists through

the acquisition of their work and to promote the value of Australian contemporary art to the broader public. Artbank is a national program, acquiring artworks

from living Australian artists from across the country and helping to stimulate the arts sector in all states, major cities and remote and rural centres.

### Number of works acquired by state of artist

Artbank acquired a total of **119 artworks** by **86 artists** from all states and territories and from a wide cross section of media and career stages. **83 of these artists** were new to the collection.



**57** Women artists (66%)

**27** Men artists (31%)

**2** Trans, non-binary and gender diverse artists (3%)

**33** First Nations women artists (69%)

**15** First Nations men artists (31%)



Artbank Registrars Katie Tremschnig and Sigourney Jacks in the Artbank Melbourne collection store, featuring artworks by Jacqui Stockdale, Helen Fuller, Jill Noble, Paddy Fordham Wainburranga and Brent Harris, 2024. Photo: Nicole England Photography.



Installation view of Artbank client Minter Ellison, Canberra, featuring artwork by Helen Curtis, 2024. Photo: Artbank.



Installation view of *Undo the day* curated by Gina Mobayed featuring artworks by Nathan Hawkes, National Art School Sydney, 2024. Photo: Zan Wimberley, courtesy of The National Art School.



Artbank Registrar Katie Tremschnig in the Artbank Melbourne collection store, 2024. Photo: Nicole England Photography.

The Artbank Registration team managed the condition reporting, handling, packing and dispatch (transport) of **1,430 artworks** to clients. The team also moved and relocated **3,064 artworks**.

Artbank has **601 clients** leasing a total of **4793 artworks** out of over **11,000** from the Artbank Collection. This represents **53%** of the potential total leasing value.

Artbank lent **25 artworks** to cultural institution exhibitions across Australia, increasing visibility and access to artworks in the Artbank Collection.

A total of **41 conservation** treatments were completed, with a potential annual rental value of **\$40,600**.













**Image credit**  
 Artbank Melbourne collection store featuring new acquisitions by Amber Boardman, Anthony Romagnano and Edwina McLennan, purchased from the Melbourne Art Fair, 2024.

## Acquisition highlights

### What we acquired—the numbers

Allocated budget.....	<b>\$500,000.00</b>
Total number of artworks .....	<b>119 artworks</b>
Total number of artists.....	<b>86 artists</b>
Number of male artists .....	<b>27 artists (31%)</b>
Number of female artists.....	<b>57 artists (66%)</b>
Number of non-binary artists.....	<b>2 artists (3%)</b>
Total number of First Nations artists.....	<b>48 artists (56%)</b>
Number of male First Nations artists .....	<b>15 artists (31%)</b>
Number of female First Nations artists .....	<b>33 artists (69%)</b>

### Number of works acquired by state of artist

 <b>NSW</b> 21 (18%)	 <b>NT</b> 30 (25%)	 <b>ACT</b> 2 (2%)
 <b>VIC</b> 21 (18%)	 <b>WA</b> 10 (8%)	 <b>SA</b> 6 (5%)
 <b>QLD</b> 26 (22%)	 <b>TAS</b> 3 (2%)	

### What we acquired—the artworks

A main pillar of Artbank’s support of artists is an annual budget put to acquisitions; in 2023–24 there was a budget of \$500,000. This year we acquired 119 works from 86 artists from all states and territories from a wide cross section of media and career stages.

Artbank has a 40-year history of diverse and broad purchasing. Acquisitions encourage the development of Australian contemporary art. We are best known for supporting critically engaged and emerging art practices, and we are often the first public collection to purchase an artist’s work.

Artbank’s acquisition program provides artists with financial support and opportunities to promote their work, within the context of today’s economic, environmental and social challenges. Artbank has continued to acquire art from all over the country, from a broad and diverse group of artists.

We have drawn on a variety of sources – commercial galleries, art centres, institutions and artists – including seventeen new vendors. An encouraging statistic is that women artists – by number of artists, number of works and expenditure – are over 60% of acquisitions for 2023–24.





**Image credit**  
Jennifer Herd, *Bama Armour* (detail), 2023.

## Acquisition highlights

The significant purchases of this financial year were Sandra Hill (WA), Djakunu Yunupingu (NT), and Jennifer Herd (QLD). These artists represent excellence in contemporary Indigenous art and show the diversity and richness of this area of Australian practice and storytelling.

We were able to acquire a major bark by Djakanju Yunupingu, from Darwin's *Salon de Refusé*; a few months later a similar work was named the winner of the Wynne Prize, at AGNSW. *Tears of Djulpan*, represents sacred cultural knowledge of the Yolju people and is a good example of Yunupingu's latest motif, the rain cloud. As the artist says: If fires are lit before they are allowed in the ceremony, the Djulpan (Seven Sisters) will become sad and jealous and cry. Their tears in the form of unseasonal rain will

extinguish the presumptuous fires. The acquisition of Jennifer Herd's two beautiful bright prints filled a gap in an otherwise thorough collection of the Proppa NOW Group from Brisbane. The screen prints become a contemporary form of shield. Shields are an important part of North Queensland culture, standing in for strength and protection. Herd also draws on the traditional practice of decoration performed by women for warriors. Sandra Hill is also a senior artist who recently won the Red Ochre Award

for her services to art. We were able to secure an important example of Hill's work. Hill is a member of the Stolen Generation and was forcibly taken from her mother and her home, with her three siblings, in 1958 at the age of six. Art became a way for Hill to immerse her sense of loss, sadness and grief into something more tangible and concrete, and a role in reclaiming her cultural and personal identity. *Divine Devolution* explores how Aboriginal women have been devalued by colonisation.



Djakanju Yunupingu, *Tears of the Djulpan* (detail), 2023.



Jennifer Herd, *Bama Armour, Urban Warrior* (black & blue), 2023.





**Image credit**  
Monica Rudhar at Parramatta Artist Studios, Granville. Photo: Anna Kucera, courtesy of the artist.

**Monica Rani Rudhar**

This year Artbank acquired *Hoops That Once Belonged To My Mother* by Monica Rani Rudhar. Rudhar is one of Australia’s most exciting emerging artists and works across video, performance and sculpture. Born to Indian and Romanian migrant parents, her work accounts for the complexities of her multi-racial ethnicity. Her work is delicately personal and takes the shape of a restorative autobiographical archive that seeks to record her own histories.

These pieces are large replicas of jewellery that my father had made as a gift for my mother that now lay in the possession of various family members. Custom made and designed in 24 carat gold by my goldsmith cousin living in Punjab, these jewels were my father’s embodiment of his love as well as a fulfillment of Indian tradition that saw gold as an outward expression of wealth and status. My mother, who grew up in conservative	Romania, did not hold these objects with the same weight. With this cultural divide, her understanding of their significance did not extend to meet those of my fathers. I was overjoyed to hear that my work was getting acquired by Artbank. It was quite a surprise actually, especially as it was my first commercial solo show. I was so thrilled. I feel really supported as an artist, knowing Artbank are investing in emerging artists and the future of the arts in	Australia. I feel honoured to be a part of that. To know my work will be kept safely and will be seen for future generations is so incredible. I feel so grateful that my story has this longevity. Having my work acquired into Art bank’s collection means that my work and my story will continue to have public encounters especially as they are loaned to different institutions like the MCA.
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Monica Rani Rudhar



Monica Rani Rudhar, *Hoops That Once Belonged To My Mother*, 2022.





**Image credit**  
Billy Bain with his work *Manly Man*, 2022, and Joe Ngallametta, *Kang'khan Brothers*, 2004–05, Artbank Sydney, 2024.

## Billy Bain

‘It’s such a milestone in a young artist’s career to have your work acquired for an institutional collection. Having my work be a part of the Artbank Collection is so special to me knowing the stories my art is telling will be shared and looked after into the future. The works acquired were some of my first large scale paintings and sculptures and it was a very pivotal moment in my career having them collected by Artbank. The opportunity to curate works from the collection in the window space was amazing. It allowed me to position my work in dialogue with other significant artworks and artists whose work I have admired and connected with over time. The team gave me so much freedom to curate a powerful and thought-provoking space.’

Billy Bain  
Guest curator



Installation view of *Cruel Summer*, curated by Billy Bain featuring artworks by Khadim Ali, Billy Bain, Linda Dry-Parker, Shaun Gladwell, Peter Kingston, Joel Ngallametta, Nick Santoro, Anne Zahalka and Geoff Harvey, Artbank Sydney, 2024.





**Image credit**  
Artist Narelle Desmond installing her work *Cover Up Curtain (hidden costs)* for the exhibition *Dozing*, Artbank Melbourne Project Space, 2024.

## Narelle Desmond

‘Working with Artbank on the show *Dozing* in May 2024 was an incredible opportunity for me. I had the privilege of engaging with amazing artworks in the collection by artists I have held in high regard for many years, including Lou Hubbard, Sangeeta Sandrasegar, Vivienne Binns, and Hany Armanious. The dedicated staff at Artbank were a pleasure to work with, making the process not only enjoyable but also highly collaborative. This opportunity allowed me to integrate various elements of my thinking and practice, particularly through the pairing of works in the collection that related to my research. I was also thrilled to present my own works, which had only been shown in Brisbane, to a Melbourne audience. This broadened the reach and impact of my works, further enriched by their inclusion in Melbourne Design Week.’

Narelle Desmond

*Guest curator*



Artbank Collection artists Sangeeta Sandrasegar and Lou Hubbard alongside Narelle Desmond at the opening of *Dozing*, Artbank Melbourne Project Space, 2024. Photo: J Forsyth.



# Acquisition list 2023–24

Name	Title	Description	Date	Purchased from	Price
Rose Wilfred, Joy Wilfred, Megan Wilfred, Virginia Wilfred, Jangu Nundhirribala, May Wilfred, Jocelyn Wilfred, Nicola Wilfred	<i>Lharagula Ngididin (Crocodile Trap)</i>	Ghost nets and ropes (nylon), pandanus, natural dyes, wood	2022	Agency Projects	8,200.00
Beth Ebatarinja	<i>Dog</i>	Soft sculpture	2023	Aboriginal and Pacific Art	2,398.00
Beth Ebatarinja	<i>Goanna</i>	Soft sculpture	2023	Aboriginal and Pacific Art	2,398.00
Billy Bain	<i>Blak men can't surf</i>	Oil on canvas	2023	Artist	6,600.00
Nicola Gower Wallis	<i>The Daily Commute</i>	Gouache on paper	2023	Bett Gallery	4,800.00
Emma Coulter	<i>mystical grid</i>	Synthetic polymer paint on linen	2023	James Makin Gallery	11,363.64
Spencer Lai	<i>Form: egg (watermelon)</i>	Powder coated steel, foam core, acrylic spray paint, rubberised spray paint, synthetic felt, beads, sequins	2022	Neon Parc	5,000.00
Spencer Lai	<i>Form: egg (grass green)</i>	Powder coated steel, foam core, acrylic spray paint, rubberised spray paint, synthetic felt, beads, sequins	2022	Neon Parc	5,000.00
Keemon Williams	<i>Boomerang - REDACTED</i>	Resin, sand, acrylic	2023	NorthSite Contemporary Arts	318.18
Keemon Williams	<i>Boomerang - FREQUENT FLYER</i>	Resin, sand, acrylic	2023	NorthSite Contemporary Arts	318.18
Keemon Williams	<i>Boomerang - Ultra-native</i>	Resin, sand, acrylic	2023	NorthSite Contemporary Arts	318.18
Keemon Williams	<i>Boomerang - THROWAWAY</i>	Resin, sand, acrylic	2023	NorthSite Contemporary Arts	318.18
Keemon Williams	<i>Boomerang - SUGARCANE</i>	Resin, sand, acrylic	2023	NorthSite Contemporary Arts	318.18
Keemon Williams	<i>Boomerang - FLUORESCENT</i>	Resin, sand, acrylic	2023	NorthSite Contemporary Arts	318.18
Keemon Williams	<i>Boomerang - Plastic</i>	Resin, sand, acrylic	2023	NorthSite Contemporary Arts	318.18
Keemon Williams	<i>Boomerang - GOLDEN CHILD</i>	Resin, sand, acrylic	2023	NorthSite Contemporary Arts	318.18
Keemon Williams	<i>Boomerang - SMALL TOWN BOY</i>	Resin, sand, acrylic	2023	NorthSite Contemporary Arts	318.18

Name	Title	Description	Date	Purchased from	Price
Keemon Williams	<i>Boomerang - NO RETURNS</i>	Resin, sand, acrylic	2023	NorthSite Contemporary Arts	318.18
Keemon Williams	<i>Boomerang - CLIPPED WINGS</i>	Resin, sand, acrylic	2023	NorthSite Contemporary Arts	318.18
Keemon Williams	<i>Boomerang - Unsettled</i>	Resin, sand, acrylic	2023	NorthSite Contemporary Arts	318.18
Heather Koowoatha	<i>The Bush people's walking path ways of Country site's and story places (1)</i>	Watercolour, pen and pencil on paper	2023	NorthSite Contemporary Arts	1,500.00
Heather Koowoatha	<i>The Bush people's walking path ways of Country site's and story places (2)</i>	Watercolour, pen and pencil on paper	2023	NorthSite Contemporary Arts	1,500.00
Heather Koowoatha	<i>The Bush people's walking path ways of Country site's and story places (5)</i>	Watercolour, pen and pencil on paper	2023	NorthSite Contemporary Arts	1,500.00
Heather Koowoatha	<i>The Bush people's walking path ways of Country site's and story places (7)</i>	Watercolour, pen and pencil on paper	2023	NorthSite Contemporary Arts	1,500.00
Cassaria Young Hogan	<i>Ngayuku Community</i>	Acrylic on linen	2022	Salon Art Projects	7,250.00
Djakanju Yunupirju	<i>Tears of the Djulpan</i>	Earth pigments on stringybark	2023	Salon Art Projects	21,500.00
Jill Daniels	<i>Ropa Rodeo</i>	Acrylic on linen	2023	Salon Art Projects	3,900.00
Rekay Mununggurr	<i>Wanharrawurr 'BJ' Mununggurr (spearing fish at Garrthalala)</i>	Earth pigments on board	2022	Salon Art Projects	1,200.00
Kathleen Malpamba	<i>Nganmarra (woven screen)</i>	Balgurr (Kurrajong Brachychiton Populneus) and natural dyes	2022	Salon Art Projects	1,250.00
Carlene Thompson	<i>Kalaya Ngura (Emu Country)</i>	Stoneware	2023	Salon Art Projects	4,000.00
Daniel Ngurruwuthun	<i>Guyal Fish Carving</i>	Manganese and medium on milkwood	2023	Laundry Gallery	710.00
Elvis Bara, Stephanie Durilla	<i>Spear Head</i>	Manganese, medium, earth pigments and fixative on stringybark wood	2023	Laundry Gallery	970.00
Ramish Lalara	<i>Medium Spearhead</i>	Manganese and medium on wood	2023	Laundry Gallery	450.00
Sandy Maymuru	<i>Baru</i>	Manganese and medium on wood	2023	Laundry Gallery	2,545.45

## Acquisition list 2023–24

Name	Title	Description	Date	Purchased from	Price
Eleanor Louise Butt	<i>Unfolding Abstraction, thinking three dimensionally</i>	Oil on linen	2022	Nicholas Thompson Gallery	7,000.00
Sarah Drinan	<i>Ring O' Roses</i>	Acrylic on canvas	2023	FUTURES	3,500.00
Sean Hogan	<i>System 02 Green / White</i>	Synthetic polymer aerosol on wood panels and frame	2022	Jacob Hoerner Galleries	6,590.91
Marion Abraham	<i>For The Love Of It All</i>	Oil on linen	2023	Sullivan + Strumpf Fine Art	12,000.00
Matt Bromhead	<i>Space Correction (3)</i>	Acrylic and ink on kozo paper on board	2023	Olsen Gallery	7,500.00
Gaypalani Walambi	<i>Dawurr (1582–23)</i>	Etched found metal	2023	Michael Reid	7,272.72
Helen Ganalmirriwuy Garrawurra	<i>Mol djinbakara I</i>	Woven pandanus spirialis	2023	Sabbia Gallery	2,272.72
Helen Ganalmirriwuy Garrawurra	<i>Mol djinbakara II</i>	Woven pandanus spirialis	2023	Sabbia Gallery	2,272.72
Andre Lipscombe	<i>Small Indicative Spectrum Painting</i>	Acrylic paint	2023	WA Art Collective	818.18
Andre Lipscombe	<i>Repaired Painting</i>	Acrylic paint	2023	WA Art Collective	1,818.18
Andre Lipscombe	<i>Vaccine Painting</i>	Acrylic paint	2018–20	WA Art Collective	1,818.18
Andre Lipscombe	<i>Subtractive Painting</i>	Acrylic paint	2023	WA Art Collective	1,363.63
Nathan Hawkes	<i>River</i>	Dry pigment pastel on paper	2023	Chalk Horse	11,290.90
Marion Borgelt	<i>Exploding Stars and Orange Giants</i>	Oil on linen	2022	Gift	Donation
Alizha Panangka Coulthard	<i>Lyurra Nuka (My Grandmother)</i>	Terracotta and underglazes	2023	Desart	2,250.00
Charles Inkamala	<i>Ntaria (Hermannsburg)</i>	Synthetic polymer on canvas	2023	Desart	4,100.00
Ingrid Williams	<i>Everyone Going to Footy</i>	Terracotta, white slip, sgraffito, clear glaze	2023	Desart	800.00
Joanne Napangardi Wheeler	<i>Ntaria Sports Weekend</i>	Synthetic polymer on linen	2023	Desart	4,800.00
Michelle Anderson	<i>Ngayuku Kamiku Ngura</i>	Synthetic polymer on linen	2023	Desart	1,800.00
Rocky William Porter	<i>Just Elvis, King of Rock &amp; Roll</i>	Synthetic polymer on canvas	2023	Desart	1,235.00
Narelda Ken, Nyanu Ken, Sandra Ken	<i>Mutuka Rikinal (Flash Car!)</i>	Tjanpi (desert grass), hand-dyed raffia, acrylic wool, wire, repurposed metal and plastic from discarded prams, trolleys, toys and abandoned cars	2023	Desart	3,300.00

Name	Title	Description	Date	Purchased from	Price
Cynthia Charra, Noreen Heffernan, Maringka Tunkin	<i>Mutuka Rikinal (Flash Car!)</i>	Tjanpi (desert grass), hand-dyed raffia, acrylic wool, wire, repurposed metal and plastic from discarded prams, trolleys, toys and abandoned cars	2023	Desart	3,300.00
Benjamin Prabowo Sexton	<i>Never miss an opportunity to tell someone you love them</i>	Oil on gelatin silver photograph	2023	Daine Singer	800.00
Benjamin Prabowo Sexton	<i>LOOKOUTLOOK</i>	Oil on gelatin silver photograph	2023	Daine Singer	800.00
Benjamin Prabowo Sexton	<i>It's not your fault / it's all your fault</i>	Oil on gelatin silver photograph	2023	Daine Singer	800.00
Benjamin Prabowo Sexton	<i>When I'm around you I never feel stupid</i>	Oil on gelatin silver photograph	2023	Daine Singer	800.00
Benjamin Prabowo Sexton	<i>You and me we've got the same original idea</i>	Oil on gelatin silver photograph	2023	Daine Singer	800.00
Irene Henry, Harold Goodman	<i>Kamamarr (Red Tailed Black Cockatoo)</i>	Acrylic on ironwood (Erythrophleum chlorostachys)	2023	Marrawuddi Arts & Culture	754.55
Irene Henry, Harold Goodman	<i>Kamamarr (Red Tailed Black Cockatoo)</i>	Acrylic on wood	2023	Marrawuddi Arts & Culture	754.55
Irene Henry, Harold Goodman	<i>Kamamarr (Red Tailed Black Cockatoo)</i>	Acrylic on wood	2023	Marrawuddi Arts & Culture	772.73
Irene Henry, Harold Goodman	<i>Wirliwirlih (Galah)</i>	Acrylic on wood	2023	Marrawuddi Arts & Culture	454.55
Irene Henry, Harold Goodman	<i>Wirliwirlih (Galah)</i>	Acrylic on wood	2023	Marrawuddi Arts & Culture	468.18
Irene Henry, Harold Goodman	<i>Ngarradj (Sulphur Crested Cockatoo)</i>	Acrylic on ironwood (Erythrophleum chlorostachys)	2023	Marrawuddi Arts & Culture	436.36
Irene Henry, Harold Goodman	<i>Ngarradj (Sulphur Crested Cockatoo)</i>	Acrylic on wood	2023	Marrawuddi Arts & Culture	468.18
Christopher Bassi	<i>Palm 2</i>	Oil on canvas	2023	Ames Yavuz	10,000.00
Christopher Bassi	<i>Hibiscus</i>	Oil on canvas	2023	Ames Yavuz	3,000.00
Motorbike Paddy Ngale	<i>Arrarantenh</i>	Acrylic on linen	2022	Utopia Art Centre	7,000.00
Peter Waples-Crowe	<i>Untitled</i>	Acrylic on canvas	2020	Artist	1,600.00
Peter Waples-Crowe	<i>Dingo family</i>	Acrylic on canvas	2021	Artist	1,600.00
Jennifer Herd	<i>Urban Warrior (black &amp; blue)</i>	Archival ink & pinholes on 320gsm Sihl paper	2023	FireWorks Gallery	8,181.82
Jennifer Herd	<i>Bama Armour</i>	Archival ink & pinholes on 320gsm Sihl paper	2023	FireWorks Gallery	8,181.82
Monica Rani Rudhar	<i>Hoops That Once Belonged To My Mother</i>	Brass, terracotta, glaze, lustre, chain, wire	2022	Martin Browne Contemporary	6,818.18
Sandra Hill	<i>Divine Devolution</i>	Acrylic on canvas	2012	Mossenson Galleries	21,818.18



## Acquisition list 2023–24

Name	Title	Description	Date	Purchased from	Price
Amrita Hepi	<i>The Blue Tax (the blew tacks)</i>	Pigment ink-jet prints	2023	Anna Schwartz Gallery	6,000.00
Amrita Hepi	<i>Knightengale phace (nightengale face) I</i>	Single channel video, no sound	2023	Anna Schwartz Gallery	8,000.00
Nicholas Smith	<i>body II</i>	Burnished terracotta, beeswax	2023	Hayden's Gallery	4,000.00
Tyza Hart	<i>Feeling still inside from inside</i>	Stoneware	2021	Darren Knight Gallery	1,500.00
Tyza Hart	<i>Self sip</i>	Stoneware	2021	Darren Knight Gallery	1,500.00
Tyza Hart	<i>Hand spout</i>	Stoneware	2021	Darren Knight Gallery	1,500.00
Ayako Saito	<i>Orbit II</i>	Painted steel	2019	Australian Galleries, Sydney	7,000.00
Kyra Henley	<i>Dolphin Park</i>	Oil on linen	2023	Nasha	6,363.63
Billy Bain	<i>Manly Man</i>	Ceramic with underglaze, glaze and gold lustre	2022	BAIN, Billy	8,800.00
Beth Thornber	<i>Big Fish Big Feed</i>	Synthetic polymer on canvas	2023	blackartprojects	3,000.00
Edwina McLennan	<i>Shapeshift (The Hunt)</i>	Acrylic and sublimation dye print on velvet and sequins, thread, interfacing	2023	The Renshaws'	6,600.00
Cybele Cox	<i>White Shepherd</i>	Speckled stoneware, underglaze, glaze	2022	Ames Yavuz	5,000.00
Cybele Cox	<i>Blue Healer</i>	Speckled stoneware, underglaze, glaze	2022	Ames Yavuz	5,000.00
Ebony Truscott	<i>Wrecked drum with jar</i>	Oil on linen	2023	Niagara Galleries	6,818.18
Maggie Brink	<i>E.M.Ocean(al) beach scene</i>	Oil on aluminium	2023	ReadingRoom	6,363.63
Anthony Romagnano	<i>Lots of Brocks, Red and White Ribbon, Necklace and a Badge</i>	Pencil on paper	2023	Arts Project Australia	886.36
Anthony Romagnano	<i>Make Up Artist</i>	Pencil on paper	2022	Arts Project Australia	886.36
Anthony Romagnano	<i>Untitled</i>	Pencil on paper	2023	Arts Project Australia	886.36
Ali Tahayori	<i>Objects in Mirror Are Closer Than They Appear</i>	Hand cut mirrors and plaster on wood	2022	This Is No Fantasy	12,727.27
Amber Boardman	<i>Snakes and Ladders</i>	Oil on canvas	2024	Sophie Gannon Gallery	11,818.18
Belle Blau	<i>Drawn Function (Strung Out) II</i>	Acrylic on canvas over board	2022	Artist	1,700.00
Belle Blau	<i>Drawn Function (Tensile)</i>	Acrylic on canvas	2022	Artist	2,500.00
Niloufar Lovegrove	<i>Glorious Peace</i>	Hand printed on Awagami Kitakata with Tengucho paper collage	2023	Artist	5,600.00

Name	Title	Description	Date	Purchased from	Price
Hoda Afshar	<i>Untitled #1 (from Speak the Wind series)</i>	Pigment ink-jet print	2020	Milani Gallery	8,500.00
Hoda Afshar	<i>Untitled #15 (from Speak the Wind series)</i>	Pigment ink-jet print	2020	Milani Gallery	7,500.00
Hoda Afshar	<i>Untitled #18 (from Speak the Wind series)</i>	Pigment ink-jet print	2020	Milani Gallery	6,500.00
Jimmy John Thaiday & Keiran James	<i>Just Beneath the Surface</i>	Digital video	2023	Erub Arts	13,000.00
Stephen Brameld & Jay Staples	<i>Ammonite</i>	Oil, acrylic, canvas, clouds and timber artist-made frame	2023	STALA Contemporary	3,500.00
Michael Carney	<i>Night Watch</i>	Oil on canvas	2024	Praxis Artspace	3,800.00
Julie Pennington	<i>Incremental</i>	Buff Raku Sand	2024	Jennings Kerr	1,636.36
Julie Pennington	<i>Breathe</i>	Buff Raku Sand	2024	Jennings Kerr	1,636.36
Tanya Wales	<i>Plentiful Heart</i>	Acrylic on canvas	2023	Jennings Kerr	8,909.09
Rosanagh May	<i>Paradise by The Dashboard Light</i>	White midfire clay, black underglaze, glaze	2023	Despard Gallery	2,045.45
Kasia Tõns	<i>She is the Spirit of the doorway leading out</i>	Wool, cotton, fabric markers, sequins, beads, hand embroidery	2017	MARS Gallery	4,000.00
Rose Espinosa	<i>Deadly dame, deathly flame</i>	Oil on board	2024	Martine Browne Contemporary	2,727.27
Rose Espinosa	<i>Deadly decoration I</i>	Oil on board	2024	Martine Browne Contemporary	2,727.27
Holly Yoshida	<i>The Five and a Half Minute Hallway: Exploration #7</i>	Oil on board	2019	Moore Contemporary	4,090.91
Holly Yoshida	<i>Bathe VII</i>	Oil on board	2022	Moore Contemporary	3,181.82
Abel Pareroultja	<i>Artwa Urrlpurra (Black Man)</i>	Handbuilt terracotta and underglazes	2024	Alcaston Gallery	1,000.00
Sara Oscar	<i>A hyperrealistic photograph of a 30 year old Thai woman, pregnant, suit, lost expression, Suvarnamhubi</i>	AI generated photograph printed on inkjet archival Ilford Galerie paper	2023	Artist	700.00
Sara Oscar	<i>A hyperrealistic photograph of a pregnant Thai woman, tall woman in suit, falling luggage, chaos, airport</i>	AI generated photograph printed on inkjet archival Ilford Galerie paper	2023	Artist	700.00
Sara Oscar	<i>A hyperrealistic photograph of a pregnant Thai woman, wearing a suit, fainting, luggage, chaos, airport</i>	AI generated photograph printed on inkjet archival Ilford Galerie paper	2023	Artist	700.00



## Programs, events and tours

Artbank coordinated exhibition programming and Artbank Open public events in the Sydney and Melbourne exhibition spaces during 2023–24. This activity both promotes the value of Australian contemporary art to the broader community through access to the collection, and awareness of the art leasing program – and how that encourages the development of Australian contemporary art through our acquisitions. This year has seen increased attendance across Sydney and Melbourne public events and exhibitions, particularly those that involved partnering with another organisation or event like Sydney Contemporary, Sydney Non Objective Projects, National Indigenous Art Fair, Australian Tapestry Workshop and Melbourne Design Week.



### Image credit

Installation view of *More, More, More: Works from the Artbank Collection*, featuring artworks by Robert Campbell Jnr, Emma Coulter and Jud Wihurst, Artbank Melbourne Project Space, 2023. Photo: Christian Capurro.



Installation view of *Dozing*, featuring artworks by Narelle Desmond and Hany Armanious, Artbank Melbourne Project Space, 2024. Photo: Christian Capurro.





#### Image credit

Installation view of *First Voices: Indigenous works from the Artbank Collection*, featuring artworks by Michelle Anderson, Lydia Balbal, Frewa Bardaluna, Djambu Barra Barra, Helen Ganalmirriwuy Garrawurra, Harold Goodman and Irene Henry, Iwantja Young Women's Film Project, Nyurpaya Kaika and Mary Pan, Kitty Kantilla, Sylvia Kanytjupai Ken, Emily Kame Kngwarreye, Kathleen Malpamba, Betty Muffler, Ginger Riley Munduwalawala, Sally M Nangala Mulda and Marlene Rubuntja, Joel Ngallametta, Fiona Omeenyo, Ken Thaiday Snr, Faith Thomson Nelson, Bernard Tjalkkuri and Gutjarra Yunupinju, Artbank Sydney, 2024.

## Artbank Window Sydney 2023–24 program

### 6 July – 6 August, 2023

*Two Friends from Mparntwe* – curated by Marlene Rubuntja and Sally M Nangala Mulda for NAIDOC Week 2023

Artists: Rhonda Sharpe, Beth Ebatarinja, Ian W. Abdulla, Karla Dickens, H. J. Wedge, Mona Napaurrula-Poulson, Ungakini Tjangala, Tully Moore, Hossein Valamanesh, Patrick Francis, Silvia Velez, Lance James, Maddison Gibbs, Leslie Van Der Sluys

### 10 August – 1 September, 2023

*How much is that doggy in the window?* – curated by Art Consultant Courtney Kidd

Artists: Delrose Armstrong, Made Bijelic, Robert Boynes, David Bromley, Geoff Dixon, Beth Ebatarinja, Prudence Flint, Simryn Gill, Cherry Hood, Maurie Hughes, Claude Jones, George Milpurrru, Rodney Pople, Kathleen Shillam, Nat Thomas, David Thomson, Anne Ross, Lena Yarinkura

### 1 September – 1 October, 2023

*This Time* – curated by George Adams

Artists: Ron Adams, Drew Bickford, Vicky Browne, Mitch Cairns, Gary Carsley, Leo Coyte, Adam Cullen, Christine Dean, Christopher Dolman, Julie Fragar, Sarah Goffman, Newell Harry, Kyle Jenkins, Deb Mansfield, Ms & Mr, Daniel Mudie Cunningham, Halinka Orzulok, Adam Norton, Elvis Richardson, Todd Robinson

### 13 October – 15 November, 2023

*Black Art* – curated by Aspen Beattie

Artists: Tony Albert, Robert A. Cole, Dean Cross, Archie Moore, W. Wanambi, H. J. Wedge, Kunmanara Williams, Tjayanka Woods, Patrick F. Puruntatameri, Tiger Yaltangki, Owen Yalandja

### 30 November 2023 – 5 February, 2024

*Cruel Summer* – curated by Billy Bain

Artists: Khadim Ali, Billy Bain, Linda Dry-Parker, Shaun Gladwell, Geoff Harvey, Peter Kingston, Joel Ngallametta, Nick Santoro, Anne Zahalaka

### 29 February – 24 March, 2024

*Are we there yet? Artworks from the Artbank Collection*

Artists: Eva Baker, Bronwyn Bancroft, Jennifer M. Connelly Ward, Marjorie Cox, Margaret Dodd, Robert Fielding, Ted Hilyer, Reinhold Inkamala, Joanna Lamb, Glenn Morgan, Callum Morton, Ian North, Ivy Pareroultja, Rocky William Porter, Thom Roberts, Tjanpi Desert Weavers (Cynthia Charra, Noreen Heffernan, Marinka Tunkin, Narelda Ken, Nyanu Ken, Sandra Ken), Sally Robinson, Camilla Tadich, Gaypalani Wanambi, Ingrid Williams

### 2 May – 2 June, 2024

*SNO 176: Artworks from the Artbank Collection*

Artists: Belle Blau, Gunter Christmann, Lottie Consalvo, Lesley Dumbrell, Richard Dunn, Lynne Eastaway, Nathan Gray, Helga Groves, Matt Hinkley, Andrew Leslie, Ruark Lewis, Kerrie Poliness, Jacky Redgate, Trevor Richards, Giles Ryder, Sarah Robson, Normana M Wright, Janet Dawson, Ron Robertson Swann

### 25 June – 11 August, 2024

*First Voices: Indigenous works from the Artbank Collection*

*Celebrating the launch of the National Indigenous Art Fair 2024*

Artists: Michelle Anderson, Lydia Balbal, Frewa Bardaluna, Djambu Barra Barra, Helen Ganalmirriwuy Garrawurra, Harold Goodman and Irene Henry, Iwantja Young Women's Film Project, Nyurpaya Kaika and Mary Pan, Kitty Kantilla, Sylvia Kanytjupai Ken, Emily Kane Kngwarreye, Kathleen Malpamba, Betty Muffler, Ginger Riley Munduwalawala, Sally M Nangala Mulda and Marlene Rubuntja, Joel Ngallametta, Fiona Omeenyo, Ken Thaiday Snr, Faith Thomson Nelson, Bernard Tjalkkuri, Gutjarra Yunupinju





# Artbank Melbourne Project Space 2023–24 program

**23 May – 14 July, 2023**

*NGV Melbourne Design Week*

*Kurunpu Kunpu I Strong Spirit – Tanya Singer, Errol Evans and Trent Jansen*

*Including artworks from the Artbank collection – curated by Artbank*

Artists: Vernon Ah Kee, Nola Yurnangurnu Campbell, Julie Gough, Danie Mellor, Yuyuya Nampitjinpa, Anne Nunn, Dino Wilson

**3 August – 13 September, 2023**

*Turbulent – video works from the Artbank Collection*

*Exhibition held to coincide with the Gertrude Street Projection Festival in August.*

Artists: Todd McMillan, Angelica Mesiti, Tracey Moffat, James Tylor

**3 October – 17 November, 2023**

*Weaving Together – Tapestries from the Artbank Collection*

*Presented in partnership with the Australian Tapestry Workshop. This event is part of Craft Contemporary 2023, an annual festival delivered by Craft Victoria.*

Artists: Merrill Dumbrell, Rae Ganim, Hannah Gartside, Jennifer Goodman, Anne Graham, Stephen Griffin, Kait James, Dale Hickey, Max Miller, John R. Neeson, Sera Waters, Gosia Wlodarczak

**8 December, 2023 – 9 February, 2024**

*More, More, More – Works from the Artbank Collection*

Artists: James and Eleanor Avery, Djambu Barra Barra, Burchill and McCamley, Dord Burrough, Robert Campbell Jnr, Gary Carsley, Matthew Clarke, Emma Coulter, Georgina Cue, Les Dorahy, Sarah Drinan, Emily Floyd, Elizabeth Gower, Sean Hogan, Gertie Huddleston, Natalya Hughes and Isobel Knowles, Jess Johnson, Anna Kristensen, Lena Kuriniya, Spencer Lai, Michael Lindeman, Merryn Lloyd, Tully Moore, Sarah Newall, Rose Nolan, Louise Paramor, Riley Payne, Kerrie Poliness, Patrick Pound, Kate Rohde, Nick Selenitsch, David Sequeira, Sally Smart, Renee So, Sam Songailo, Samuel Tupou, Paddy Fordham Wainburranga, Roy Buggai Wiggan, Jud Wimhurst, J. Wurrikdj, Lena Yarinkura

**4 March – 26 April, 2024**

*Double Take: Photographs from the Artbank Collection*

Artists: Elisa Jane Carmichael, Danica Chappell, Damian Dillon, Paul Drakeford, Amrita Hepi, Katrin Koenning, Deb Mansfield, Spence Messih, Benjamin Prabowo Sexton, Darren Siwes, Richard Stringer, wani toaishara, Zan Wimberley, Jay Younger

**23 May – 5 July, 2024**

*Dozing*

*Artbank invited Melbourne artist Narelle Desmond to exhibit her work alongside works from the Artbank Collection for Melbourne Design Week 2024.*

Artists: Hany Armanious, Vivienne Binns, Narelle Desmond, Lou Hubbard, Sangeeta Sandrasegar

**Image credit**

Installation view of *Weaving Together – Tapestries from the Artbank Collection*, featuring artworks by Stephen Griffin, John Neeson and Dale Hickey, Artbank Melbourne Project Space, 2023. Photo: Christian Capurro.



## Artbank leasing program

Art leasing and Client Services continue to play a critical role in driving Artbank's strategic objectives and generating core operating revenue for the organisation. In its 44th year of operation, Artbank maintains an open access model: anyone can flexibly lease artwork for their home, office or business.

Art leasing is supported by the team of art consultants who provide expert knowledge about Australian art and the Artbank Collection. The Client Services team act as the conduit between the collection and our clients, ensuring that the integrity of the artworks and their stories are maintained in the public sphere. Consultants are primarily based in Melbourne, Sydney and Perth, although all states and territories are serviced under the national program.

Artbank has recently engaged a Brisbane based Art Consultant to work with and grow the current Brisbane client base. We work closely with clients to curate artwork that enhances spaces and inspires conversation. We lease to a broad spectrum of clients including individuals, businesses as well as government clients, enriching all types of spaces throughout Australia and in overseas missions. Artbank provides an end to end service from selecting artwork

with our clients to installation and provides bespoke artwork information for each client. The Artbank Collection is representative of the diversity of our nation, and through the accessibility the leasing model provides all Australians with the opportunity to experience the stories that this collection tells. We are proud to work with a diverse, engaged and supportive community of clients who value and care for contemporary Australian art.



### **Image credit**

Artbank Art Consultant Susie Cornish in the Melbourne collection store featuring artworks by Franz Ehmann, Paul Snell, David Serisier, Robert Ambrose Cole and Niningka Lewis, Artbank Melbourne, 2024.  
Photo: Nicole England Photography.



Artbank Senior Curator Oliver Watts in the Artbank Sydney collection store with visitors to Artbank, 2024.





**Image credit**  
Installation view at Barrenjoey Services Melbourne featuring artwork by Susan Wanji Wanji, Melbourne, 2023.  
Photo: Vicki Petherbridge.

# Artbank leasing program

## 2023–24 Financial year

Leasing revenue .....	<b>\$3,944,000</b>
Potential leasing value .....	<b>53%</b>
On lease to clients .....	<b>4,793 artworks</b>
Across six states and overseas embassies .....	<b>601 clients</b>
Clients rate the Artbank service .....	<b>4.3 out of 5</b>

The 2023–24 financial year results showed a continued increase in Artbank’s leasing numbers. At 30 June 2024, leasing revenue was at a record \$3.94million, which represents 53% of the potential total leasing value. At the end of the financial year, 4793 artworks were on hire across 601 clients in six states and overseas embassies. This is 250 more artworks hired when compared to the same time last year.

This growth has contributed to the program’s overall capacity to invest in artist support, which includes the acquisition budget for the 2024–25 financial year. The Construction, Development and Real Estate sector has had the most significant growth in client numbers and artworks on hire. This joins International Embassies and High Commissions and the Legal profession as Artbank’s top three client types.

In the 2024 survey, Artbank clients noted they lease artwork for a range of reasons including having the option to change artwork periodically, to improve the atmosphere in the home or office and to support Australian artists. Responders all indicated they would be happy to recommend Artbank to others, with an overall satisfaction rating of 4.3 out of 5.



Installation view at Barrenjoey Services featuring artwork by Nyunmiti Burton and Jennifer Ingkatji, Melbourne, 2023.  
Photo Vicki Petherbridge.



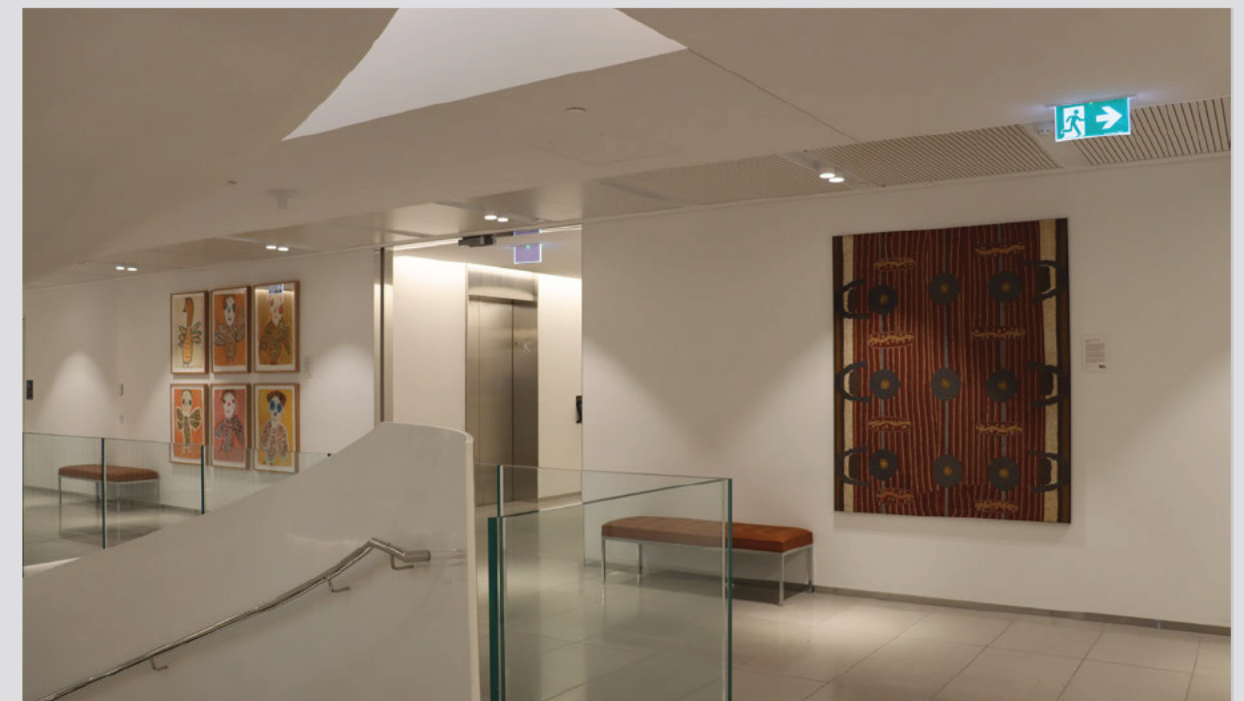
## Our work in action

**First Nations stories are at the centre of Australia's arts and culture.**

The Artbank Collection is made up of artworks from all over this vast country. Artbank has supported a number of our clients to bring First Nations culture, language, histories and voices to their workplace and to ensure the spirit of reconciliation is not just a vision but an active part of their everyday. Through the rich, complex and important First Nations artworks Artbank is able to share with our clients, we can help to acknowledge the Traditional Custodians of Country and the strength and resilience of the longest cultures on the planet. Artbank has worked with Brookfield Properties to curate a significant selection of First Nations artworks in their Asia-Pacific head office at Brookfield Place Sydney.



**Image credit**  
Installation view at Brookfield Place featuring artwork by Yaritji Young and Bakulangay Marawili, Sydney, 2024.



Installation view at Brookfield Place featuring artwork by Trudy Inkamala and Turkey Tolson Tjupurrula, Sydney, 2024.





**Image credit**  
Victor Motlop, Waru Kakaru Thonar – Turtle Egg Laying Season (detail), 2001.

## Our work in action

### Artbank's international presence

Since its inception in 1980, Artbank has been leasing artworks to the Department of Foreign Affairs and Trade (DFAT) for display in many Australian diplomatic missions and posts across the world.

Each year Artbank has been growing the relationship, broadening the reach of Australian contemporary art overseas and fostering opportunities for cross-cultural exchange and cultural diplomacy. This financial year (2023–24) has been no different, with a record number of active agreements in place with DFAT (totaling 94). In the past 12-months, Artbank has helped facilitate the placement of works from the Artbank Collection to

Diplomatic Posts in locations such as Qatar, Hong Kong, India and the Republic of Kiribati to name just a handful. Artbank was so pleased to work with the Australian High Commission in Kiribati to support the inclusion of six artworks by Aboriginal and Torres Strait Islander artists to be included in NAIDOC Week celebrations. *Evolution: Torres Strait Masks*, was an exhibition celebrating the longstanding importance of masks in Torres Strait culture and how

they influence contemporary art forms. The supporting works from Artbank included artists Alec Baker, Norman Yanima, Whiskey Tjukangku, Billy Missi and Victor Motlop. This presentation demonstrates Artbank's ongoing support and promotion of Australian Contemporary Art in Australian diplomatic posts across the world. Through our partnership with DFAT Artbank is able to bring the best Australian contemporary art to new audiences and encourage dialogue.



The team from the Australian High Commission in Tarawa, Kiribati in front of Victor Motlop *Waru Kakaru Thonar – Turtle Egg Laying Season*, 2001 on display during NAIDOC week celebrations, 2024. Photo: courtesy Australian High Commission in Tarawa, Kiribati.





**Image credit**  
Installation view of Artbank client Brookfield Property featuring artwork by Boiyool Michael Anning, Sydney, 2024.

## What our clients have to say

**A special thank you to our wonderful clients – they ensure the program continues to meet our objectives of supporting Australian artists every year.**

‘In partnership with Artbank, Brookfield and Brookfield Properties have been fortunate to curate a collection of artworks in our Asia-Pacific head office at Brookfield Place Sydney, which features all First Nations artists across more than 30 artworks. Our ongoing collaboration with Artbank is just one of many ways Brookfield and Brookfield Properties are meeting our vision of making real estate better, and in meeting our reconciliation vision to elevate First Nations cultures, histories, languages and art in the properties we develop and operate. In the spirit of reconciliation, we were fortunate to have the talented Senior Art Curator at Artbank, Dr Oliver Watts, host a curatorial art experience of this collection. Our VIP guests we’re taken on an in-depth journey of the collection, experiencing First Nations culture through the stories shaped by the artworks. Oliver’s art history knowledge brings an impressive approach to storytelling, providing our guests with a thought-provoking, and culturally immersive experience.’

---

Michelle Howard

*Senior Marketing Manager and RAP Engagement Officer  
Brookfield Properties*





‘For years we had yearned for artwork in our foyer and when we finally were in the position to do something about it, we ran. Artbank has allowed us to bring 18 pieces of contemporary Australian art to our spaces for the next 12 months. Strategic placement of artworks has allowed us to create ‘dwell’ areas during the audience journey, in and around the Centre. These highlighted areas of the building that weren’t often engaged with, giving visitors an invitation to step forward and explore. Internally, these artworks provided permission for folks to get up from behind their desks and get out into the front areas of our building, seeing it anew. This has had and continues to have a considerable well-being impact on our team. This was made possible thanks to the Melbourne City Revitalisation Fund.’

Jessie Upton

*Visitor Experience Manager, Melbourne Recital Centre*





**Image credit**

Installation view at Carlton House by Eva home featuring artwork by Danica Chappell, Melbourne, 2024.  
Photo: Amber Fletcher, courtesy of Eva Home.

‘Opening Carlton House, our new showroom on Faraday St Carlton, was a huge highlight for Eva for 2024. The quality of our products, the thoughtfulness in design and the location of the showroom, meant we needed to find the right creative partners to celebrate with. Artbank was instantly appealing to our team for so many reasons. From selection to installation, it’s been such a pleasure to work alongside the team. Curating collaboratively for the space, and celebrating Australian art and artists, has been an absolute highlight for us. The pieces chosen are a point of interest for our customers and really have turned our space from showroom to home.’

---

Amanda Niu

*Co-Founder and CEO Eva Home*





**Image credit**

Architect Philip Mathieson in the upstairs hallway of Kurraba Penthouse, featuring artworks by Marion Borgelt, Kirra Jamison and Malaluba Gumana, 2023. Photo: Tim Kaye.

‘We were invited by our developer client to design a unique two-level penthouse with expansive views of Sydney Harbour.

Our goal was to create a space that would resonate with the tastes of discerning individuals, both domestic and international, by blending contemporary design with a carefully selected collection of Australian art. Working with Artbank was an inspiring experience.

Their team understood the vision for the Kurraba Penthouse and encouraged us to explore a diverse range of artworks. We enjoyed the process of selecting the pieces with Artbank and were introduced to interesting works from both emerging talents and established Australian artists. The art collection has added a special dimension to the penthouse, offering potential buyers a glimpse of how their own art could enhance this beautiful space. The feedback from our clients and prospective purchasers has been overwhelmingly positive, affirming that the art has added immeasurable value to the project. Thanks to Artbank for helping us bring such meaningful works into the project.’

---

Philip Mathieson

*Design Director Mathieson Architects, Kurraba Penthouse*





**Image credit**  
Lesley Dumbrell, *Astrolabe 1* (detail), 1983.

## Artbank on loan

Artbank's collection has travelled across Australia and the world.

The Registration team managed a number of successful outward loans in the 2023-24 financial year. The gallery loans program has increasingly seen Artbank artworks included in important exhibitions at state and regional galleries throughout Australia, helping to increase awareness and the public profile of the Artbank Collection as a valuable cultural resource.

Five artworks by the artist Lesley Dumbrell were lent to the Art Gallery of NSW's survey exhibition *Lesley Dumbrell: Thrum*. The Artbank Collection holds a total of 21 artworks by this important woman artist, having acquired many early abstract works during the 1980's. Further outward loan highlights included Artbank lending the painting by Vincent Namatjira,

*Cook's Dinner Party*, 2015 to the Art Gallery of South Australia exhibition *Vincent Namatjira: Australia in colour*, which then toured to the National Gallery of Australia. Three large scale paintings by Salote Tawale were included in Queensland Art Gallery | Gallery of Modern Art's exhibition *Living Patterns: Contemporary Australian Abstraction*.

The gallery loans program also saw a significant recent acquisition by Yhonnie Scarce, *Working Class Man (Andamooka Opal Fields)*, 2017 travel to Perth to be included in the Art Gallery of Western Australia's exhibition *The Light of Day: The Collected Works of Yhonnie Scarce*.



Installation view *Lesley Dumbrell: Thrum* exhibition at Art Gallery of New South Wales, 2024, artworks courtesy Lesley Dumbrell, Photo: Jenni Carter, courtesy Art Gallery of New South Wales,





#### Image credit

Installation view of *Undo the day* curated by Gina Mobayed featuring artwork by Nathan Hawkes, National Art School Sydney, 2024. Photo: Zan Wimberley, courtesy of The National Art School.

## Artbank on loan

### Artbank's Collection has travelled across Australia and the world

#### 18 August – 19 November, 2023

*Renee So: Provenance, UNSW Galleries, Sydney*

Renee So, *Kwan*, 2008

Renee So, *Alvaro*, 2008

#### 20 September, 2023 – 21 August, 2024

*The Power of Creativity: My Horizon Line, Boomali Aboriginal Artist Co-operative*

Jeffrey Samuels, *Rainbow Serpent Australia*, 1984

#### 21 September – 24 November, 2023

*Weaving Together, Australian Tapestry Workshop, Melbourne*

Lesley Dumbrell, *Untitled*, 1982

Michael Shannon, *Moonlight*, c.1982

Michael Shannon, *Untitled*, 1982

#### 23 September, 2023 – 4 February, 2024

*Living Patterns: Contemporary Australian Abstraction, Gallery of Modern Art/Queensland Art Gallery, Brisbane*

Salote Tawale, *You/me #1*, 2019

Salote Tawale, *You/me #2*, 2019

Salote Tawale, *Us*, 2019

#### 20 October, 2023 – 21 January, 2024

*Vincent Namatjira: Australia in colour, Art Gallery of South Australia Tarnanthi, Adelaide*

Vincent Namatjira, *Cook's Dinner Party*, 2015

#### 23 October, 2023 – 19 April, 2024

*Nadine Christensen: Around, Buxton Contemporary, Melbourne*

Nadine Christensen, *Phoenix*, 2008

#### 20 November, 2023 – 8 March, 2024

*The Gentle Project: Horny Sticks and Whispering Lines, Wollongong Art Gallery, Wollongong*

Ian Gentle, *Turtle*, 1988

#### 25 November, 2023 – 21 January, 2024

*John R Walker: Place, journeys and return, Orange Regional Gallery, Orange*

John R Walker, *Shoalhaven Ridge*, 2001

#### 11 December, 2023 – 27 June, 2024

*The Light of Day: The Collected Works of Yhonnie Scarce, The Art Gallery of Western Australia, Perth*

Yhonnie Scarce, *Working Class Man (Andamooka Opal Fields)*, 2017





**Image credit**  
Installation view of *Living Patterns: Contemporary Australian Abstraction*, featuring artworks by Salote Tawale and Helen Johnson, Gallery of Modern Art | Queensland Art Gallery, Brisbane, 2023. Photo: Courtesy of QAGOMA.

## Artbank on loan

Artbank's Collection has travelled across Australia and the world

### 2 March – 21 July, 2024

*Vincent Namatjira: Australia in colour, National Gallery of Australia.*

Vincent Namatjira, *Cook's Dinner Party*, 2015

### 5 March – 9 May, 2024

*Disco Dreamtime Drums, Cement Fondu, Sydney*

John Prince Siddon, *Prince's 8 Parables*, 2020

### 1 May – 13 November, 2024

*Lesley Dumbrell: Thrum, Art Gallery of New South Wales, Sydney*

Lesley Dumbrell, *Astralobe 1*, 1983

Lesley Dumbrell, *Astralobe 2*, 1984

Lesley Dumbrell, *Untitled*, 1982

Lesley Dumbrell, *Untitled*, 1983

Lesley Dumbrell, *Untitled*, 1985

### 29 May – 16 August, 2024

*Undo the day, National Art School Gallery, NSW, Sydney*

Nathan Hawkes, *A Day That Is Quite Cool And A Name That Has Gone*, 2020

### 3 June – 17 August, 2024

*Karla Dickens: Embracing Shadows, Gosford Regional Gallery, Gosford*

Karla Dickens, *Dancing Hounds*, 2013

Karla Dickens, *Howling Comrade*, 2013

Karla Dickens, *Walking the Dog*, 2013





**Image credit**  
Artbank Registrar Sigourney Jacks in the Artbank Melbourne collection store, 2024. Photo: Nicole England Photography.





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Get in touch with an Artbank Consultant  
today and help support the Australian  
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Artbank acknowledges the Traditional  
Custodians of Country throughout Australia.



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**Department of Infrastructure, Transport,  
Regional Development, Communications and the Arts**

