

FORM
Annual Report



BUILDING A STATE OF CREATIVITY.



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FORM acknowledges the traditional owners of Nyoongar Boodja. We respect and acknowledge the Elders past, present and emerging, and are grateful for the privilege of living and working on Nyoongar Country.



2019

Annual Report



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Executive Overview

In June 2019 in Darwin, an Aboriginal artist and former station worker from the remote Pilbara, the late Nyapuru William Gardiner (1943-2018), was awarded one of the most prestigious art honours in the country: Most Outstanding Work on Paper at the Telstra National Aboriginal and Torres Strait Islander Art Awards. The win means significant financial and reputational benefits to his family, who accepted the prize on his behalf, and the telling of his story on a national stage. Nyapuru, who went on to exhibit a solo show posthumously at Adelaide's *Tarnanthi* in October, was a man whose immense talent was nourished and nurtured at the Spinifex Hill Studio, an art centre FORM manages in South Hedland.

In 2019 in small, agriculturally reliant communities across the south east of the State, residents found their local grain silos and general stores eminent in glossy travel magazines and broadcast on national television, saw their stories published in a book and short film and their caravan parks and cafes accepting a steadily increasing stream of visitors. Developed around a unique tourism drawcard—giant silo murals—and a toolkit through which to build on it, FORM's award winning PUBLIC Silo Trail project has sparked new business ventures and revitalised placemaking and tourism strategies in towns throughout regional Western Australia.

At schools across the city and suburbs, students found themselves in groundbreaking new lessons incorporating art and creativity, and showing increased academic attainment, engagement and new thinking skills – as well as empathy, collaboration and joy. Now in its third year operating, FORM's pioneering Creative Learning program, an ambitious initiative uniting artists, teachers and international education researchers like Paul Collard and Bill Lucas to co-design and co-deliver learning activities, this year hit a reach of 16 schools, 17 Western Australian creatives, 32 classrooms and 900 students.

At FORM, we work through creativity to create a culturally strong and socially equitable society.

Creativity has a strong role to play in economic development. Cultural Tourism initiatives like *Field of Light: Avenue of Honour* installation, created with Bruce Munro in Albany, which was recognised this year with Western Australian Tourism, as well as Parks and Leisure awards for injecting \$17 million into regional Western Australia. Or the PUBLIC Silo Trail which similarly took out the 2019 Australian Street Art Award's Best Street Art Trail for transforming lives and communities across the region, and earned a Place Leaders Asia Pacific commendation for "providing a legacy which continues to catalyse the re-building of local connections, community pride and micro-businesses and foster cooperation between communities across the trail".

This dedicated push for cross-portfolio programming broadened FORM's focus, taking the path less travelled and exploring what arts can do in less inhabited spaces. With the value of tourism to Western Australia expected to reach \$12 billion by 2020, up from \$6 billion in 2010, FORM's work in the field of cultural tourism was a calculated risk which has paid off. It has taken us in a direction we hadn't anticipated, marrying our established expertise in art consultancy, our experience in delivering artistic showcases of excellence, and our strong regional relationships with high profile tourism enterprise, and it is attracting increasingly diverse audiences, providing opportunities to gather and share important Western Australian stories and generating economic outcomes in our cities and towns.

FORM's catchphrase, Building a State of Creativity, also means creatively programming regional areas, improving access to opportunities for gathering and community and crafting essential social capital with our remote partners. Initiatives like FORM's professional development workshop series in the Pilbara, which united 18 local food vendors with skilled industry professionals including Masterchef stars Liliana Battle and Brendan Pang. This initiative brought small business owners together over a shared passion for the culinary arts while supporting the region's food culture to help make Port Hedland a more vibrant place in which to live.



Building a State of Creativity means creating platforms for artists like the Pilbara's Corban Clause Williams, whose debut solo exhibition was hosted in 2019 by FORM at the Port Hedland Courthouse Gallery, bringing new markets to the work, which sold out entirely, and planting the seeds of a new creative society. It means nurturing the development of artists and the creative sector by empowering creative professionals through collaboration and community, and through the offering of exhibitions, professional development, public art commissions and procurement. It means investing in the value of creativity to the way we learn, and to our workplaces of the future through initiatives like the FORM-developed Creative Learning program, now Department of Education supported. This program was designed and implemented in partnership with an international foundation dedicated to unlocking the creativity of children and young people, and builds on robust international evidence that deploying art based pedagogies across the curriculum improves the efficacy of education. Its extension, Scribblers Festival, this year brought access to literature and arts to around 18,000 children and young people.

As FORM stepped away from two significant programming spaces in 2019, we leave a legacy of community building in the State's regional North West. Transformed with refurbishment, landscaping, a vibrant exhibition program, artist residencies, skills development workshops, a retail space and community events, The Port Hedland Courthouse Gallery, and later the Town's Visitor Centre, became a cultural and social heart for the town. During FORM's custodianship of the spaces, nearly 90 exhibitions, more than 30 West End Markets, and 40-plus artist residencies were held there. This full suite of community development programming is continuing in the Pilbara from FORM's thriving Spinifex Hill Studio, a centre whose artists are creating ever more high quality work, exhibiting across the country, and winning wide acclaim, and at the The Goods Shed, where recognition of the impact the space has on cultural and artistic endeavours has seen it transferred into FORM's name by the State Treasurer, securing its future and creative direction.

FORM and The Value of Partnering

It is hard to conjure another discipline that nurtures and sparks the cognitive ability to imagine, unleashing creativity and innovation, more than arts and culture. There is no approach that breaks barriers, connects across cultural differences, and engages our shared values more than arts and culture. There is no investment that connects us to each other, moves us to action, and strengthens our ability to make collective choices more than arts and culture.

This is what drives FORM's work of building a state of creativity: the capacity of arts and culture to transform, enhance and share human experience in multiple ways.

In order to understand why this type of work has never been so important to our country as it is now, with cultural funding on the decline, the arts relegated to the Federal 'communications' silo, and Western Australia's arts organisations cutting vital programs just to maintain a standstill operation, let's just pause to consider something:

What might it be like to live in Western Australia without any culture and creativity?

To be part of a society without any intellectual, spiritual and aesthetic activity guiding, interpreting and underpinning our histories, our social behaviour, our lived and natural environments and ongoing ways of life? A place without people (note, who pay bills and taxes and raise families just like anyone else) risking financial and professional uncertainty to create work that entertains, challenges and connects us, and enriches our experiences of being human?

We'd probably have to forget about communicating any notion, to ourselves or to anyone else, of identity or place. We wouldn't have the means for such a complex and nuanced task. We wouldn't have any innovation in food, hospitality, viticulture and brewing, where some of the most creative risks are taken. Our performing arts centres, galleries and cinemas would not exist (no one to make films, no performers, no one to administer the buildings, run exhibitions or curate art collections, nor choreograph dance, write plays, produce art). We'd have to get used to not having designers, architects,

publishers, writers. No live music. No fashion industry. No digital design or programming skills. No street art. No fine art. No artists. No professional development for artists. Our universities would shrink, and probably flounder. We'd never be able to appreciate the myriad cultures that are part of our State's population, because there'd be no scope for food or dance or music festivals; nor would we be able to access let alone appreciate the art, wisdom and knowledge of our First Nations peoples. How would we encourage our children to tap into their imagination if they never get to understand the importance of storytelling and how to place themselves within song, movement, and words? Our social cohesion would be affected. There would be no neighbourhood placemaking, no city buzz, no third space where people get to meet, hang out, listen to music, eat and drink, absorb the vibes of their surroundings. We wouldn't be able to take care of our emotional, social, creative and spiritual needs. There wouldn't be a tourism industry. Why would anyone want to come here, let alone live here? Where would be the fun? The compassion? What would be the point?

Culture and creativity power a wide range of industries, employing tens of thousands of people State-wide. Culture and creativity inform modes of expression, storytelling and ideas that enable us all to recall and learn from the past, to share and augment the experiences of the present, and to look towards and navigate the unknowns and opportunities of the future. They spark cross-disciplinary learning and innovation, help us to celebrate difference, and culture brings people together. Creativity enhances business, society and connection. It stimulates new thinking, problem-solving, and collaboration. Nobody has the monopoly on cultural leadership: it spans policy makers to individual producers and entrepreneurs. Yet it seems that survival in the cultural and creative sector depends on never-ending justification of existence: as a recent report points out: 'unlike business leaders who can point to the bottom line, or leaders of charities who can measure their impact against a clearly defined social problem - leaders in the cultural sector face a constant struggle to explain and communicate the value of what they do ... [and] they have to inspire confidence in projects without precedent or known outcomes.' Most business leaders would probably say that's unrealistic and unsustainable; which is why applying business models and 'bottom-line' thinking to cultural and artistic output is never going to do justice to what actually happens in people's hearts, minds and imaginations.

At FORM, we believe arts and culture are essential for thriving, well-rounded communities and for a flourishing and diverse cultural economy. As a non-profit entity, our work would be impossible—and ultimately meaningless—without partnership and collaboration: the support of the public and private sectors and from philanthropic endeavour. For FORM, these partnerships are about so much more than financial backing; they are about backing the long game. Because it's a reality that working with partners, people, communities and places to produce meaningful artistic outcomes that have a positive social impact involves patience and nerve. It involves processes that cannot be rushed; that must be prototypical, adventurous, collaborative, and that garner the energy, collective intelligence, and the imagination of all involved.

Importantly, our partnerships create long-term value in various ways. During 2019 this has meant value coming to fruition for our corporate partners like BHP and CBH, our public sector partners like the City of Albany and various Shires in the Wheatbelt and Great Southern, and value for the people of communities around the State and metro-area where FORM has been working for the past several years. It has created value for the artists and creatives who have built profile through involvement in our programs, and have consequently been sought after internationally for their talents and skills.

We've created intellectual value from our programming models, publications, and tacit knowledge generated through research, systems, procedures and protocols.

We've seen human capital increase through the individuals and teams involved with our partnerships: their loyalty, competencies, capabilities and experience; their ability to understand, develop and implement strategies to mutual benefit, align with ethical values, and their motivation to improve processes and services, lead, manage and collaborate.

Our partnerships have channelled financial capital back into regions and communities through cultural tourism and economic development; generated income streams, employment and expanded new career pathways as well as the sector with new fields of creative endeavour. The long term and ongoing investment of partners like BHP has enabled FORM to leverage funds such that the benefits outweigh

the costs, unnecessary bureaucracy is avoided, and our programs are perceived (not just by our partners but also the communities they serve) to offer value for money.

However, it is the social and relationship value that our partnerships have generated that is perhaps of most importance to Western Australia's cultural and creative wellbeing. Some of this value is tangible: the outcomes generated by national awards, earnings, exhibitions and artistic excellence. Much of it, however, is intangible: associated with brand and reputation, the trust and approval of communities. Its value is all about the relationships within and between communities, groups of stakeholders and other networks, and the ability to share information and mount activities to enhance individual and collective well-being.

This value makes a difference to people's lives; to the social and cultural cohesion of places like Albany through *Field of Light: Avenue of Honour*, and the innovative energy of the towns linked through the PUBLIC Silo Trail. It's also cultural capital: on the one hand, the strengthening, recording and preservation of heritage, knowledge and regional identity, and on the other, the ongoing contribution to the experience of being residents of these communities, the value and recognition ascribed to that experience, and how it is shared with visitors. These are the 'community spirit' aspects that are co-created by FORM, its partners and these communities on an ongoing basis through experiences that encourage the interaction of people with art, and of people with other people.

FORM's many achievements in 2019 could only be realised these partnerships, and this work is a tribute to them.

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The Knight Foundation. 2010. *Knight Soul of the Community: Why people love where they live and why it matters, a national perspective.*

Creatives Engaged

Michael Abercromby (WA)
Sean Adamas (WA)
Kelvin Allen (WA)
Bonnie Angidjatjiya (NT)
Philip Ardagh (UK)
Gavin Aung-Than (WA)
Gunjan Aylawadi (NSW)
Liliana Battle (WA)
Mandy Batjula Gaykamungu (NT)
Trudi Bennet (WA)
Amanda Betts (WA)
Ngamaru Bidu (WA)
Clare Celeste Borsch (DE)
Selena Brown (WA)
Deirdre Butters (WA)
Cristy Burne (WA)
Daniel Burton (WA)
Victor Burton (WA)
Teddy Byrne (WA)
Glileen Campion (NT)
Consuelo Cavaniglia (WA)
Sheryl Chant (WA)
Doreen Chapman (WA)
Jacky Cheng (WA)
Jacq Chorlton (WA)
Dhonielle Clayton (USA)
Irene Coffin (WA)
Paul Collard (UK)
Penny Coss (WA)
Sha'an D'Anthes (NSW)
Emma Davies (VIC)
Jodie Davidson (WA)
Lorna Dawson (WA)
Vanessa Daymirringu (NT)
Charissa Delima (WA)
Mary Dhapalany (NT)
Layne Dhu-Dickie (WA)
Helen Djaypila Guyula (NT)
Jade Dolman (WA)

Renee Farrant-Tan (WA)
Susan Flavell (WA)
Melissa Foster (WA)
Andrew Frazer (WA)
Helen Ganalmirriwuy (NT)
Mavis Ganambarr (NT)
Crystal Gardiner (WA)
Sheila Kate Gardiner (WA)
Zenith Gardiner Kane (WA)
Rena Garmundawuy Guyula (NT)
Gabriella Garrimara (NT)
Gillian Garvie (NSW)
Michelle Gaymarr (NT)
Kumpaya Girgirba (WA)
Paul Gorman (SCT)
Maggie Green (WA)
Felicity Groom (WA)
Helen Guyula Gopurrma (NT)
Linda Guyula Gurarpararrpa (NT)
Stacey Hambling (WA)
Jacqueline Harvey (NSW)
David Holroyd (QLD)
Mylene Holroyd (QLD)
Kylie Howarth (WA)
Kyle Hughes-Odgers (WA)
Doreen Jinggarbarra (NT)
Kieren Karritpul (NT)
Steven Kepper (QLD)
Robert Joseph Kickett (WA)
Celine Kiernan (IRE)
Karl Kruszelnicki (NSW)
Hayley Kurnow (VIC)
Jeremy Lachlan (NSW)
Pam Langdon (WA)
Lulu Laradjbi (NT)
Cassie Leatham (VIC)
Grace Lillian Lee (QLD)
Alison Lester (VIC)
Travis Lilley (WA)

Marina Lommerse (WA)
Coral Lowry (WA)
Bill Lucas (UK)
Kirsten Makinson (WA)
Marie Mamarika (NT)
Audrey Marrayday (NT)
Mulyatingki Marney (WA)
Anniebell Marmgamarrnga (NT)
Elizabeth Marru o (WA)
Janine McAulay-Bott (WA)
Megan McDonald (USA)
Patricia McTaggart Marfurra (NT)
Eric Mitchell (WA)
Evonne Munuyngu Mugunu (NT)
Mulyana (INDO)
Bruce Munro (UK)
Shane Munro (WA)
Nyangulya Katie Nalgood (WA)
Jacqueline Nalgood Leeann (WA)
Lindsay Newland (WA)
Lynette Noni (QLD)
Eric Norman (QLD)
Georgia Norton Lodge (NSW)
Zoe Norton Lodge (NSW)
Elaine Olsen (WA)
Brendan Pang (WA)
Chad Peacock (WA)
Peche (WA)
Thalia Peterson (WA)
Telona Pitt (WA)
Beryl Ponce (WA)
Stephanie Reisch (WA)
Heather Robbins (WA)
Heloise Roberts (WA)
Alicia Rogerson (WA)
Winnie Sampi (WA)
Valda Sesar (WA)
Maddie Sharrock (VIC)
Neal Shusterman (USA)

Michael Speechley (WA)
Matt Stanton (NSW)
Bernard Taylor (WA)
Andrea Tenger (WA)
Jol Temple (NSW)
Kate Temple (NSW)
Paul Thomas (WA)
Sarah Thornton-Smith (WA)
Minh Tran (WA)
Sangita Trivedi Daniel (WA)
Mark Tweedie (WA)
Narlene Waddaman (WA)
Renée Watson (USA)
Nolene Williams (WA)
Corban Clause Williams (WA)
Vicki West (TAS)
Helen Samson-Dale (WA)
Helen Kamajirr Stewart (NT)
Jacqui Symons (UK)
Margaret Rarru (NT)
Mary Guyula Rruwaypi (NT)
Jessie Rostron (NT)
Yolanda Rostron (NT)
Syd Bruce Shortjoe (QLD)
Nannette Shaw (TAS)
Elizabeth Toby (WA)
Sean Van Der Poel (WA)
Rick Vermey (WA)
Sharna Wurrarama (NT)
Lisa Waup (VIC)
Freda Ali Wayartja (NT)
Bugai Whyulter (WA)
Annabelle Williams (WA)
Eddie Woo (NSW)
Jill Yantumba (QLD)
Julie Sadly, Yikaki (NT)
Clarice Yuen (WA)

Our 2019 at a Glance



Creative Learning workshop, The Goods Shed, 2019. Photograph by Taryn Hays.

Peche, Walt Drabble Lane, Claremont, 2019. Photograph by ShuShu Prasad.



Peche, Walt Drabble Lane, Claremont, 2019. Photograph by ShuShu Prasad.

January - February

The first lick of paint on the blank canvas of 2019 was by Western Australian artist Peche, who created a new mural in Claremont's Walt Drabble Lane in February. The artwork was created for the Town of Claremont and managed by FORM's Art Consultancy team.

UK-based education and creativity experts Paul Collard and Paul Gorman returned to Perth, joined by leading education advisor Bill Lucas, to train teachers and creatives, work closely with Perth's young people, and share their knowledge with parents, schools, carers and educators through FORM's Creative Learning program.

FORM's first exhibition series for 2019 opened at The Port Hedland Courthouse Gallery on Friday, 22 February. Promoted under the banner of 'Child's Play—a program of events for young people and families' the opening included the launch of two exhibitions, *Visitants* (by 2016 Pilbara artists-in-residence Consuelo Cavaniglia and Penny Coss) and *Menagerie*, a curated exhibition of work by Hedland-based artists and primary school students drawing inspiration from the Pilbara's native and introduced fauna.



Tim and Bill Lloyd, Newdegate, 2019, *Stories from the Silos Towns*, Photograph by Em Louise Photography.

A Man, a monster and the Sea exhibition opening event, The Goods Shed, 2019. Photograph by Taryn Hays.



March - April

Published in March, *Stories from the Silo Towns* captured the lives of the people who live in silo-art towns of Western Australia, holding to light the imagination and compassion, the entrepreneurialism and the collective resilience that has defined Western Australia's Wheatbelt communities from the days of early land clearing right up to today's broadacre agriculture.

FORM's first metro exhibition of 2019 tackled the destruction of ocean habitats in a reef themed installation knitted and crocheted by Indonesian artist Mulyana in collaboration with the Yogyakarta transgender community. *A Man, A Monster and The Sea*, which opened at The Goods Shed on Thursday, 14 March, attracted more than 32,000 people.

In early April, FORM staged our last ever **West End Markets** in the Pilbara bringing to a total 30 markets delivered to over 15,000 people per years.

An interactive installation by FORM in collaboration with the Tjanpi Desert Weavers and Polyglot Theatre shared an experience of remote community life with children who live in cities. *Manguri wiltja*—from 'manguri', a tightly-bound circle of grass, and 'wiltja', a traditional shade structure—opened at *Revealed* WA Aboriginal Art Market on Saturday, 13 April, in a world premiere. *Revealed* Exhibiting Spinifex Hill Artists, Beryl Ponce, Paul Thomas, Teddy Bryne and Sheila Gardiner travelled to Perth for the exhibition along with arts worker, Sharlene Phillips, and Studio staff. All exhibiting artists sold work in the exhibition or market, with the Studio enjoying its strongest sales outcome to date for an art market. In late March, FORM Senior Curators Andrew Nicholls and Sharmila Wood attended *Art Base!* Hong Kong.

May – June

Over a week in May, 23 dazzling authors and artists from around the world—from Dr Karl to Eddie Woo, Philip Ardagh to Renee Watson and Matt Stanton to Jaqueline Harvey—had the auditoriums bursting at the seams and the audiences splitting at the sides at FORM's second annual **Scribblers Festival** of literature and art for young people.

FORM hosted the first solo exhibition of one of the most popular prize winners from the **2018 Hedland Art Awards**, Corban Clause Williams at the Port Hedland Courthouse Gallery on 17 May. Williams' sell-out exhibition **Kaalpa** was the outcome of a Martumili/KJ Rangers bush trip that allowed him to visit his grandfathers' Country, including the highly culturally-significant site of **Kaalpa** (Well 23 on the Canning Stock Route), for the first time.



Scribblers Festival, The Goods Shed, 2019. Photograph by Taryn Hays.

Kaalpa Opening night, The Courthouse Gallery, 2019. Photograph by Taryn Hays.



Kaalpa ran alongside **6722**, a group show by the Spinifex Hill Artists paying homage to the unique identity of South Hedland. The exhibition allowed some of the collective's young and emerging artists to show new work alongside senior painters, and represented a fitting end to FORM's decade based in the West End before relocating to our new home in South Hedland.

Martu artist Doreen Chapman's second solo exhibition, **A New Perspective** opened at Turner Galleries, showing a new minimal approach to composition, with wide fields of luminous colour and many works poised between figurative art and abstraction. In the Pilbara, the **West End Markets** won 'Best Community Event' at the Best of Hedland Awards in June.

Representational landscapes, loose abstract imagery and birdlife paintings made up **Paru**, an exhibition by the award-winning Spinifex Hill Artists which opened at Earlywork in South Fremantle on May 24, presented by Artitja Fine Art. The exhibition included a series of paintings by artists Doreen Chapman, Maywokka Chapman, Gloria, Mulyatingki Marney, Ilyampi Victor Burton, Nyangula Katie Nalgood, Winnie Sampi, Nancy Chapman Nyanjipayi, and Maggie Green.

July – August

In July, FORM stepped away from the Port Hedland Courthouse Gallery and Visitor Centre, following 13 years of development and management, shifting our Pilbara operations to the Spinifex Hill Studio precinct in South Hedland, and rebranding to FORM Pilbara to reflect this exciting change in direction.

A master of colour, gesture and subtlety, senior Martu artist Bugai Whyulter exhibited her first (self-titled) solo show in close to a decade at The Goods Shed. This important exhibition of nearly 40 stunning works, presented by FORM in association with Martumili Artists, spans the most recent decade of Bugai's practice.

In August sculptor Susan Flavell and figurative painter Mark Tweedie facilitated an art camp in Marble Bar and a series of workshops in landscape painting and sculptural techniques, as part of a residency the two highly-acclaimed Western Australian artists undertook with FORM in the Pilbara.



Andy Griffiths book launch *The 117-storey Tree House*. Photograph by Taryn Hays.

Held at Christchurch Grammar School as part of FORM's Creative Learning program, **Scribblers Festival** hosted the launch of legendary children's author Andy Griffiths latest installment in the **Treehouse** series. 1200 screaming kids laughed, asked questions, and most importantly kindled their passion for reading.

Spinifex Hill Artist Nyarapu (William) Gardiner was posthumously awarded Best Work on Paper at the 36th annual **Telstra National Aboriginal and Torres Strait Islander Art Awards** in Darwin. The NATSIAs are Australia's most prestigious awards for contemporary Aboriginal art, making this a landmark achievement for FORM's Spinifex Hill Artists.

A selection of Mr Gardiner's works were also featured in **Tarnanthi** at the Art Gallery of South Australia, one of Australia's most significant exhibitions of contemporary Aboriginal art, in October, receiving national acclaim. Nyarapu's works were featured alongside those of Layne Dhu-Dickie, one of the Studio's youngest artists, who travelled to Adelaide with his family for the event.



Bugai exhibition opening night, The Goods Shed, 2019. Photograph by Taryn Hays.

Nyarapu (William) Gardiner's installation, the Art Gallery of South Australia, 2019. Photograph by FORM.

September – October

In October, the Spinifex Hill Studio celebrated the launch of their new Spinifex Hill Studio website, a place to browse and buy artworks, learn about the artists, and all the exciting events and activities we present at Spinifex Hill Studio.

Featuring groundbreaking new artworks by artists from Groote Eylandt to the Mornington Peninsula, fibre art survey show **The Alchemists** explored diverse contemporary Aboriginal weaving practice from the likes of Telstra NATSIAA award-winning Kieren Karripul, Cairns artist and curator Grace Lillian Lee and celebrated Western Australian artist Janine McAullay Bott.

Professor Bill Lucas and FORM's Creative Learning team held a forum on **Creativity and the Future of Work** exploring how the workplace will change in the future and why critical thinking, creativity and problem-solving capabilities matter in an age of AI.

Danish hybrid business and design school Kaospilot hosted a three-day masterclass at The Goods Shed offering educators, designers, facilitators, and business teams an education and learning 'reboot' that inspired and promoted creativity, engagement, innovation, and risk-taking in learning spaces.

In the Pilbara, FORM engaged 18 local food vendors in a series of Professional Development Workshops with skilled industry professionals including past Masterchef contestants Liliانا Battle and Brendan Pang, and Port Hedland-based professional food stylist and photographer Stacey Hambling. The program united small business owners over a shared passion for the culinary arts, while supporting the Pilbara's food culture to help make Hedland a more vibrant place in which to live.

November – December

In November, FORM's Spinifex Hill Studio held its annual **Christmas sale**, transforming the precinct into a vibrant Night Food Market which attracted around 700 community members - one of the largest events ever staged at the Studio.

FORM was awarded first in the National Parks and Leisure Australia 2019 Awards of Excellence, taking out Community Based Initiative of the Year for our project **Field of Light: Avenue of Honour** by Bruce Munro.

The **PUBLIC Silo Trail** took out the 2019 Best Street Art Trail in the Australian Street Art Awards for a project which, "through strong partnerships, is transforming lives and communities across the region."

FORM also won gold at the Western Australia Tourism Awards for **the Field of Light: Avenue of Honour** installation, and entered the running for the Australian Tourism Awards in 2020 in Canberra.



Workshop at Spinifex Hill Studio exhibition opening night celebration, Spinifex Hill Studio, 2019. Photograph by Bobbi Lockyer.

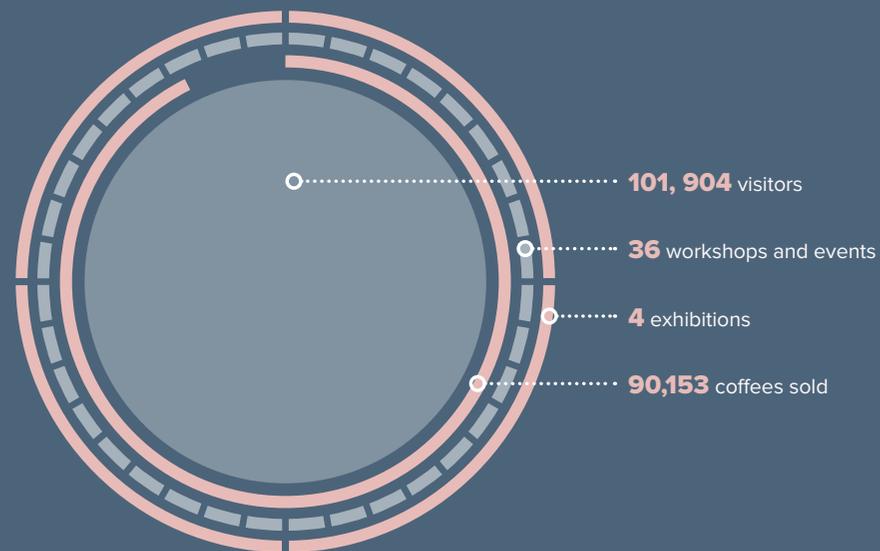


“Up there with the top three I've ever seen!! What a gorgeous exhibition - and it made me reflect on our oceans and coral.”

Mulyana: A Man, A Monster and The Sea exhibition Visitor

Creative Spaces

The Goods Shed



A heritage building repurposed as FORM's creative project space, The Goods Shed is the urban hub of FORM's programs. Open every day to the public, the 100-year-old converted railway goods shed is an exhibition space, studio, meeting venue, creative learning facility, coffee pod and garden, right next to the Claremont train station. Here, FORM facilitates a year-round program of residencies, projects, dialogues and workshops featuring local, national and international artists, and global experts from a range of creative disciplines.

The building, which was refurbished through a partnership with LandCorp for the Claremont on the Park project with the aim of creating a significant cultural center for an area in need of revitalisation, reconnection and establishing a new community, was opened as FORM's creative space in 2016. The space offers a new model for visual arts programming in Western Australia: multipurpose and interactive, it is where FORM showcases outcomes of our programming from across the State, as well as the site for residencies, workshops, creative forums and community gathering. In 2019, in a landmark recognition of the impact the Shed has as a catalyst for investment in cultural and artistic endeavours that benefit the whole State, Treasurer Ben Wyatt MLA agreed that the building be transferred into FORM's name, securing its future and creative direction.

Following 2018's *Catching the Light*, which exhibited until January, FORM's first exhibition launch for 2019, the runaway- hit *A Man, A Monster and The Sea* tackled the destruction of ocean habitats in an entirely hand knitted and crocheted installation by Indonesian artist Mulyana. The exhibition created an immersive, lively and enlightening experience of multiple, many coloured 'moguses' – octopus like creatures suspended throughout the space. The space also hosted UK-based education and creativity experts Paul Collard and Paul Gorman and education advisor Bill Lucas, as they facilitated training session for Western Australia's teachers, creatives, and young people, and shared their knowledge with parents, schools, carers and educators through FORM's Creative Learning program.

Over a weekend in May, The Goods Shed and its vibrant exhibition served as the backdrop to the hundreds of authors, artists, performers, children and young people engaged by FORM for the second annual Scribblers Festival of literature and art for young people.

Toward the second half of the year The Goods Shed played host to the first solo show in close to a decade for senior Martu artist Bugai Whyoulter. This important exhibition of nearly 40 stunning works, presented by FORM in association with Martumili Artists, spanned the most recent decade of Bugai's practice.

A part of FORM's creative programming series, Danish hybrid business and design school Kaospilot hosted a three-day masterclass at The Goods Shed offering educators, designers, facilitators, and business teams an education and learning 'reboot' that inspired and promoted creativity, engagement, innovation, and risk-taking in learning spaces.

Closing out FORM's exhibition series for the year, fibre art survey show *The Alchemists*, which featured groundbreaking new artworks by artists from Groote Eylandt to the Mornington Peninsula, explored diverse contemporary Aboriginal weaving practice from the likes of Telstra NATSIAA award-winning Kieren Karritpul, Cairns artist and curator Grace Lillian Lee and celebrated Western Australian artist Janine McAullay Bott.



The Man, The Monster and The Sea, The Goods Shed, 2019. Photograph by Taryn Hays.

Spinifex Hill Studio and Spinifex Hill Artists

One of Australia's youngest Aboriginal art centres, Spinifex Hill Studio in South Hedland enjoyed substantial national acclaim in 2019 via prestigious awards, acquisitions, sales and exhibitions for its artists, and funding secured for a considerable expansion of the Studio facilities.

The Spinifex Hill Studio, which FORM opened in South Hedland in 2014, offers creative development and facilitation to a network of more than a hundred Aboriginal and Torres Strait Islander artists in the region. This includes the Spinifex Hill Artists (formed in 2008), a core group of around 40 artists who paint with the Studio on a regular basis, and represent Hedland's only Aboriginal Art Collective. Comprising a range of Aboriginal nationalities and cultural backgrounds, these artists are as diverse in artistic style and tempo as they are in life experience and cultural background, and this individuality of approach is one of the reasons the Studio's output is so fresh and dynamic, and is becoming increasingly sought after by public and private collectors.

The Spinifex Hill artists enjoyed enormous success at the annual Revealed showcase at Fremantle Arts Centre in April, with all exhibiting artists selling work in the exhibition or associated art market, and the Studio making \$47,000 in sales over the weekend, its strongest art market sales outcome to date. In May, popular Manyjilyjarra artist Doreen Chapman held her second solo exhibition, *A New Perspective*, at Perth's Turner Galleries. The exhibition was a near sell-out with 14 of the 19 exhibition works sold, along with a number of Chapman's unstretched canvases.

Mulyatingki Marney painting at Spinifex Hill Studio, 2019. Photography by Bobbi Lockyer, 2019

Nyaparu (William) Gardiner's daughter, Sheila Gardiner with his prize-winning work at the 2019 NATSIAA in Darwin, August 2019. Photograph courtesy of MAGNT

Representational landscapes, loose abstract imagery and birdlife paintings made up Paru, a group exhibition by the Spinifex Hill Artists which opened at Earlywork in South Fremantle on May 24, presented by Artitja Fine Art. The exhibition included paintings by artists Doreen Chapman, Maywokka May Chapman, Gloria, Mulyatingki Marney, Illyampi Victor Burton, Nyangula Katie Nalgood, Winnie Sampi, Nancy Chapman Nyanjlpayi, and Maggie Green. Also in May, group show 6722 paid homage to the unique identity of South Hedland, and allowed some of the collective's young and emerging artists to show new work alongside senior painters.

In addition to the interstate touring of Spinifex Hill Artists' works, members of the group exhibited internationally. Illumpi Victor Burton presented a solo exhibition, *Punmu Ngurra* with Galerie Zadra in Luxembourg, from January-March 2019 and Doreen Chapman, Gloria, and Katie Nalgood showed a group exhibition, *Born Strong*, at Harvey Arts Projects in Idaho, USA.

In a landmark event for FORM and the Studio, one of the most prominent Spinifex Hill Artists, Nyaparu (William) Gardiner (1943-2018) was posthumously awarded the prize for 'Most Outstanding Work on Paper' at the 2019 *Telstra Aboriginal and Torres Strait Islander Art Awards* in Darwin, Australia's most prestigious annual award for contemporary Aboriginal art. His daughters Crystal and Sheila Gardiner travelled to Darwin to accept the award on his behalf. At Adelaide's *Tarnanthi* Art Fair later in the year, Mr Gardiner was given a featured retrospective of 14 artworks exhibited and collected by the Art Gallery of South Australia. The pieces, all created at Spinifex Hill Studio by Mr Gardiner during the last four years of his life, showed scenes from the artist's life as a stockman in the aftermath of the 1946 Pilbara Strike. One of the studio's youngest artists, Layne Dhu-Dickie, teenage creator of the *Captain Hedland* comic book series, also exhibited at *Tarnanthi*, and in an incredible coup for such a young artist, had his comic book panels acquired by the Art Gallery of South Australia.



Three Spinifex Hill Artists' artworks selected for exhibition in the prestigious *Salon des Refuses* accompanying the NATSIAA awards sold, with Doreen Chapman's work acquired by Artbank, one of Australia's most prestigious public collections. The Spinifex Hill Artists and Aboriginal studio assistants also had their work displayed at Tandanya National Aboriginal Cultural Institute's three-day art fair, selling more than 100 artworks and amassing more than \$70,000 in sales. The Artists travelled during 2019 to exhibit at *Revealed*, Perth's only Aboriginal art fair, and had substantial success at the 2019 Cossack Art Awards, one of their region's premier art prizes, taking out three of the ten awards, including the top honour, Best Overall Artwork, which was awarded to Gloria, and Best Artwork by a Pilbara Artist and Best Painting by a Pilbara Indigenous Artist, which was won by fellow artists Eileen Tinker and Maggie Green respectively.



“One of the revelations of *Tarnanthi* is a room of Nyaparu (William) Gardiner's pictures, revealing what a tremendous vein of talent he tapped at the end of his life. Gardiner's stylised figures are reminiscent of works by Sidney Nolan, although rather more consistent. For me, this was the major discovery of the exhibition.”

Critic John McDonald of the *Sydney Morning Herald*, October 24 2019

“I’ve been an Arts Worker at Spinifex since February this year. Since I started here with mum, it’s been one of the most enjoyable jobs I’ve had. I love art itself and the creation of art. I love seeing other people interpret it in their own way. It’s good that I get to be a part of that and help them.”

Kim McKie, Arts Worker



Spinifex Hill Artist Katie Nalgood held her first interstate solo exhibition at Paul Johnstone Gallery—one of Australia’s most highly-regarded galleries specialising in contemporary Aboriginal art—in Darwin in November, 2019. Also in November Doreen Chapman was a finalist in the prestigious Lester Prize at the Art Gallery of Western Australia. Chapman and fellow artist Winnie Sampi were finalists in the Perth Royal Art Prize for landscape painting, which showed in Perth during September. The overwhelmingly positive response to the Spinifex Hill Studio at Darwin Art Fair also led to a number of exhibition opportunities for 2020, with offers from galleries in Melbourne, Sydney, Brisbane.

In late 2019, the Studio launched a new e-commerce website, providing a fresh interface for international audiences.

The Spinifex Hill Studio addresses disadvantage within the community by providing an important income generation opportunity for Aboriginal people in South Hedland and the Pilbara. It offers a space for community connection and inclusion, opportunities for learning and knowledge creation, cultural heritage preservation and transmission, and the building of confidence, esteem and wellbeing.

With the support of BHP via a \$1M funding commitment, FORM raised matched funding from Lotterywest in 2019 to expand the Spinifex Hill Studio facilities with the addition of a professional showcase space designed to support multi-artforms, addressing a lack of cultural infrastructure currently available in the Pilbara.

Now that the majority of funding for this project has been secured, FORM has engaged architects and begun the process of preparing submissions to the Town of Port Hedland. We are anticipating that the newly expanded



facility will launch in 2021, and are additionally in the development stages of activating vacant land around the Studio site, which we hope to transform into a mixed-use public site, the South Hedland Commons, linking the Studio to the adjacent Hedland Senior High School grounds, creating a new community hub for South Hedland.

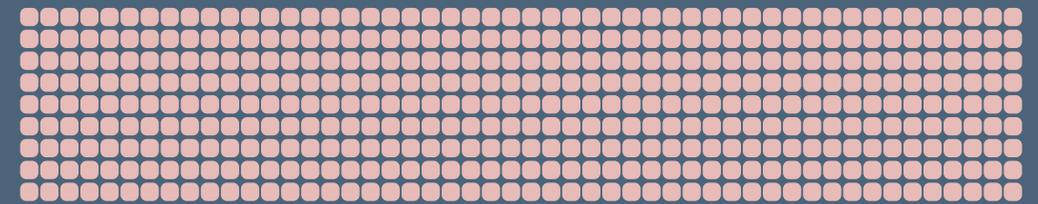
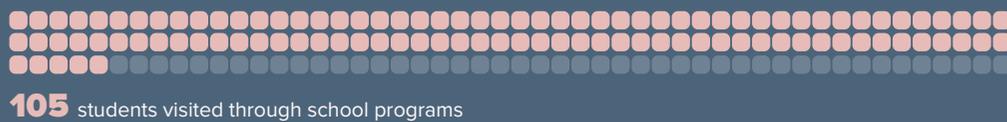
The planned new project space at the Studio will accommodate the exploration of new art forms, increased community programming and greater accessibility to the public for artwork retail and the preservation and promotion of Indigenous cultural heritage and traditions. The space will also involve young people in the studio and its programs, and will support avoidance relationships among artists as per cultural protocols. Further, the expanded space will enable a critical market outlet and connection to audiences, collectors and buyers, supporting the broader region’s Aboriginal arts sector.

“Spinifex Hill has always been a place for me and for more family. From the day my dad started painting and my mother, they’ve been like a second family to us and everyone here is all connected or related, there’s not arguments, there’s happy feelings in here”

Sheila Kate Gardiner, Spinifex Hill Artist

Spinifex Hill Studio At a Glance

30,000+ exhibition visitors



Media Coverage

The Australian Weekend Review, The Sydney Morning Herald, ABC Radio National, The Australian Art Collector, The Design Files, ABC Radio Darwin, The West Australian, Community News, The North West Telegraph, ABC North West.



Nyaparau (William) Gardiner's AGSA exhibition made front page of The Weekend Australian Review.

The Port Hedland Courthouse Gallery

With the burgeoning success and proposed expansion of the Spinifex Hill Studio and a rising creative focus in South Hedland, FORM made the decision in early 2019 to step away from the Port Hedland Courthouse Gallery and Visitor Centre. Instead, staff and operations relocated south in mid-2019, continuing to manage community programming, artists' residencies, exhibitions and events for Hedland's creative community from Spinifex Hill Studio.

The move follows 13 years' operation and creative programming for FORM around the Courthouse Gallery in Port Hedland's West End. When FORM took stewardship of the space for the community in 2006, the Courthouse Gallery was a loved but faded building badly in need of refurbishment, within a precinct featuring no grass, no trees, and no shade. Transformed with refurbishment, landscaping, a vibrant exhibition program, artist residencies, skills development workshops, a retail space and community events, the Gallery became a cultural and social nucleus for the town.

During FORM's custodianship of the Gallery, nearly 90 exhibitions, more than 30 West End Markets, and 40-plus artist residencies were held there. The Gallery worked with hundreds of thousands of artists, held countless artistic and business development workshops, and welcomed tens of thousands of visitors. The rejuvenated Visitor Centre, which in 2013 joined the Gallery under FORM's management, quickly established a Pilbara-wide reputation for excellence. Workshops spanning furniture making to colour theory and puppetry to sand animation formed a space for community and connection around creativity in the town. Not only that, FORM managed a \$5M upgrade of the West End Cultural Precinct, thanks to funding from BHP and Royalties for Regions and rejuvenated The Hedland Art Awards, turning it into one of the richest and most prestigious non-acquisitive regional art awards in Australia. The Hedland Art Awards provided exhibitors with exposure to a national audience, and offered new and upcoming artists opportunities to develop and showcase their work.



Children's activities at the West End Markets, 2019. Photography by Bobbi Lockyer, 2019



Members of the public view a site-specific works by Consuelo Cavaniglia and Penny Coss at the *Visitants & Menagerie* opening night, The Courthouse Gallery, 2019. Photograph by Bewley Shaylor.

FORM in Port Hedland's West End A Timeline



MID-2006

Following the success of a two-year partnership with BHP focused on infrastructure renewal and artistic development in Newman, FORM is invited to establish a presence in Port Hedland; the organisation begins the greening and landscaping of Port Hedland's historic West End precinct, and raising capital for the renovation of the Port Hedland Courthouse Gallery.

EARLY 2007

FORM is awarded tender to manage the Courthouse Gallery by the Town of Port Hedland, and the renovated Gallery is relaunched by Minister Allanah MacTiernan; the Town wins the Statewide 'Enhancing Cultural Identity' award, partly in thanks to FORM's endeavours in the West End.

2008

The Courthouse Gallery welcomes over 10,000 visitors throughout the year and launches its first website; FORM expands its greening program throughout the West End; FORM takes on management of the Spinifex Hill Artists, Port Hedland's only Aboriginal artists collective

2009

FORM adds three new gallery spaces to the Courthouse Gallery; *The Hedland Art Awards* relaunches with a significantly larger prize pool of nearly \$30,000; Hedland is named Western Australia's Tidiest Town following FORM's extensive greening program, the Town wins the statewide 'Enhancing Cultural Identity' award for the second year running.



2014

The Courthouse Gallery hosts a record 10 exhibitions by local and visiting artists, with 26,500 annual visitors to exhibitions and events; FORM's Pilbara residency program expands to see 20 visiting creatives visit the region during the course of the year; the Spinifex Hill Studio opens in South Hedland as the permanent home of the Spinifex Hill Artists; works from FORM's Pilbara residency program are acquired by Wesfarmers Arts and the Western Australian Museum.

2013

The revitalised Visitor Centre opens on Wedge Street, achieving Level one Tourism Accreditation soon afterwards; the West End Markets attract 16,000 visitors.

2012

FORM is contracted to refurbish and manage the Port Hedland Visitor Centre; due to popular demand the West End Markets increase from 3 to 4 events annually; and is now supporting over 45 micro-enterprises the greening of the West End precinct is completed with the landscaping of Leap Park.

2011

Through extensive community surveying FORM engages with 700 community members who tell us what they think Port Hedland could achieve; facilitated placemaking initiatives in collaboration with community; and the Hedland Art Awards attract \$65,000 in prize money.

2010

The first West End Markets is held in the Courthouse Gallery gardens; BHP and Royalties for Regions fund further landscaping of the West End; the historic Silver Star coach train carriage is given a permanent home in the Gallery Gardens and opens as a cafe; the renovated Bangers Bungalow opens adjacent to the Gallery as a function and business centre space; the Hedland Art Awards prize pool increases to \$45,000.



2016

FORM and the Port Hedland Visitor Centre publish the *Pilbara Pathfinder* as a key piece of tourism collateral for the Pilbara region.

2018

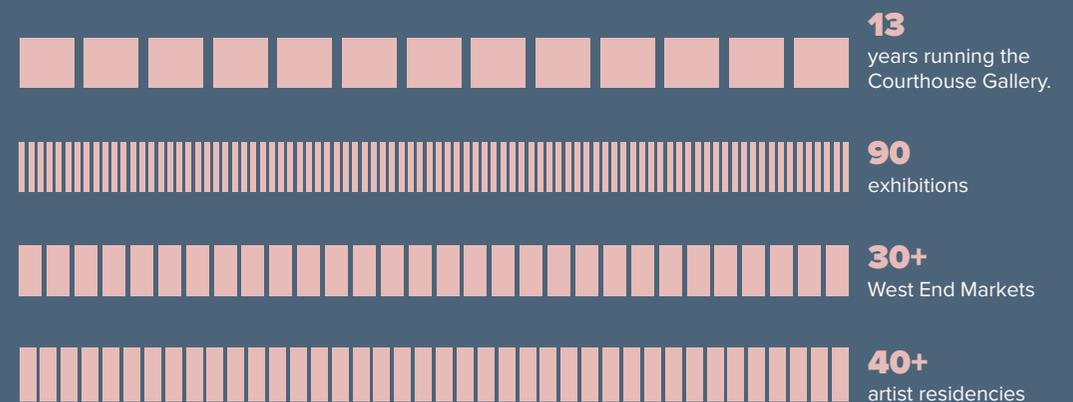
145 Pilbara-based artists exhibit at the Courthouse Gallery throughout the year; the Visitor Centre wins a Chamber of Commerce Tourism Award; the Hedland Art Awards attracts a national judging panel; FORM launches its creative programming in every Hedland school; Works from FORM's Pilbara residency program are acquired by the State Art Collection, Art Gallery of Western Australia; the Pilbara Creative and Cultural Forum takes place in Newman in September.

2019

Works from FORM's Pilbara exhibition program are acquired by Wesfarmers Arts and the State Art Collection; the West End Markets wins the Best of Hedland Award for Port Hedland's favourite community event; FORM officially announces the Spinifex Hill Studio expansion project, following confirmation of more than \$2,000,000 in funding from BHP, Lotterywest, and the Pilbara Development Commission; FORM relinquishes management of the Courthouse Gallery and Visitor Centre to consolidate operations in South Hedland.

2015

Hedland Art Awards becomes Western Australia's richest art prize totalling \$100,000. FORM's impact in Port Hedland extends to Pretty Pool with the launch of the Pretty Pool Providore.



The Port Hedland Visitor Centre

For seven years, between December 2012 and June 2019, FORM operated the Port Hedland Visitor Centre, a key information point for visitors to Port Hedland and the wider Pilbara and a vital asset to the community. Cessation of the management contract on 30 June 2019 followed a strong visitation of 22,000 people in 2018, and two new tour offerings, including a Salt Tour and Twilight Tour introduced through local business Tabba Tabba. Customer feedback remained consistently high, with the Centre remaining the top ranked option on TripAdvisor's 'Things to Do' in Port Hedland, and with 86 per cent of users rating the Centre 'very good' to 'excellent'. Numerous comments noted the extensive staff knowledge, helpful and pleasant customer service, and a great range of retail items on offer.

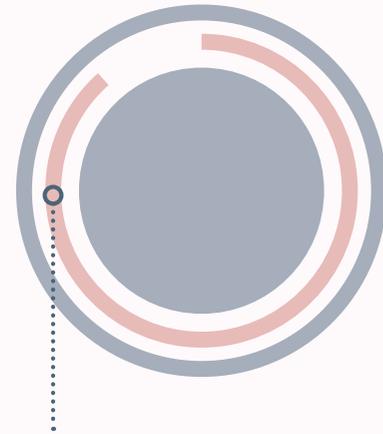
FORM's objective for running the Visitor Centre was to promote the Pilbara's cultural tourism assets as a regional competitive advantage, and to demonstrate best practice in customer service. In doing so, FORM sought to diversify income sources for artists and creative practitioners in the region, and enable Aboriginal people to develop cultural product for economic outcomes as well as drive regional awareness and enhanced reputation.

The outcomes during 2019, FORM's final year operating the space included the production of a quality tourism marketing product, the *Pilbara Pathfinder*. In addition, numerous artists and creative practitioners were represented via retail activities.

The impacts of these activities included enhancing and profiling cultural tourism in Port Hedland to create opportunities for the creative and cultural industries to benefit from tourism visitation. Consistent service quality enhances the reputation of the Pilbara as a vibrant cultural destination and encourages referrals and repeat visitation, therefore contributing to the sustainability of tourism and cultural creative industries in the region. It was the first and only visitor centre in the region to achieve A1 Tourism accreditation, and took a leadership role in the Pilbara.

"...the tourist hub of Port Hedland and a brilliant place even as a local..."

Port Hedland visitor



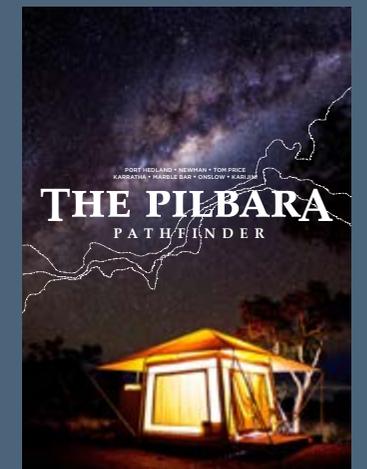
85%

Of customers rated the Centre 'very good' to 'excellent'



The Pilbara Pathfinder

FORM's major marketing initiative undertaken during the first half of 2019 was the re-printing of 5000 copies of the very popular, self-produced *Pilbara Pathfinder* publication, in response to the overwhelming demand for this document, originally launched in 2016.



Exhibitions and Residencies

Mulyana: A Man, A Monster and The Sea

Comprising 3,000 bright yellow fish, 99 white octopus symbolising the 99 names for Allah in Islam, intricate reefs of coral islands made from 100 individual crochet pieces, and a rainbow octopod of Indonesian artist Mulyana's signature Mogus, Mulyana - *A Man, A Monster and The Sea* drew 32,000 visitors to The Goods Shed in 2019.

The installation, which entailed the work for four whole villages on the island nation to craft, and took more than 80 hours to install, tackled the destruction of ocean habitats in a reef themed series of artworks knitted and crocheted by Indonesian artist Mulyana in collaboration with the Yogyakarta transgender community. Hung from the ceiling to 'float', the schools of fish, jellyfish and googly-eyed creatures of Mulyana's imagined marine environment spread, sprawled and cascaded, mimicking the undulation of water.



A Man, a Monster and the Sea exhibition opening event, The Goods Shed, 2019. Photographs by Taryn Hays.

This was the first Western Australian residency for Mulyana, who had travelled to Western Australia in the lead up to the exhibition in March with two members of his studio to undertake cross cultural exchange, and form people to people links. He is one of Indonesia's most renowned artists.

The exhibition evolved from an Asialink arts residency FORM curator Sharmila Wood undertook in Indonesia in 2018, where she was struck by Mulyana's whimsical underwater world that tackles issues around the destruction of ocean habitats. Conceived as a way to explore the shared marine heritage and oceanic linkages between Australia and Indonesia through cultural and artistic exchange, Mulyana's participatory and collaborative sea-themed installations explore the strangeness and miracle of the ocean. Over the past decade the group of women who are trained by and collaborate with Mulyana, known as his Mogus family or 'Konco Mogus', have received income and recognition as cocreators of increasingly sophisticated and ambitious large installation works.

The exhibition was launched alongside the 2019 Scribblers Festival Family Program at The Goods Shed in March by Paul Collard, Chief Executive of Creativity, Culture and Education, UK. Its public program included Create Coral, Make your own Monster and Yubiyami workshops with Mulyana, which offered hands-on tutoring from the celebrated artist in basic crocheting skills as participants created corals and monsters. An education kit tailored to the exhibition by FORM's Creative Learning team offered curriculum connections and proposed activities prior to, during and after a gallery visit to inspire young people to engage with artwork and the natural world.

“Absolutely stunning exhibition. Works speak to each other.”

A Man, A Monster and The Sea Survey respondent



Mulyana, A Man, A Monster and The Sea At a Glance

INSTAGRAM

The exhibition achieved

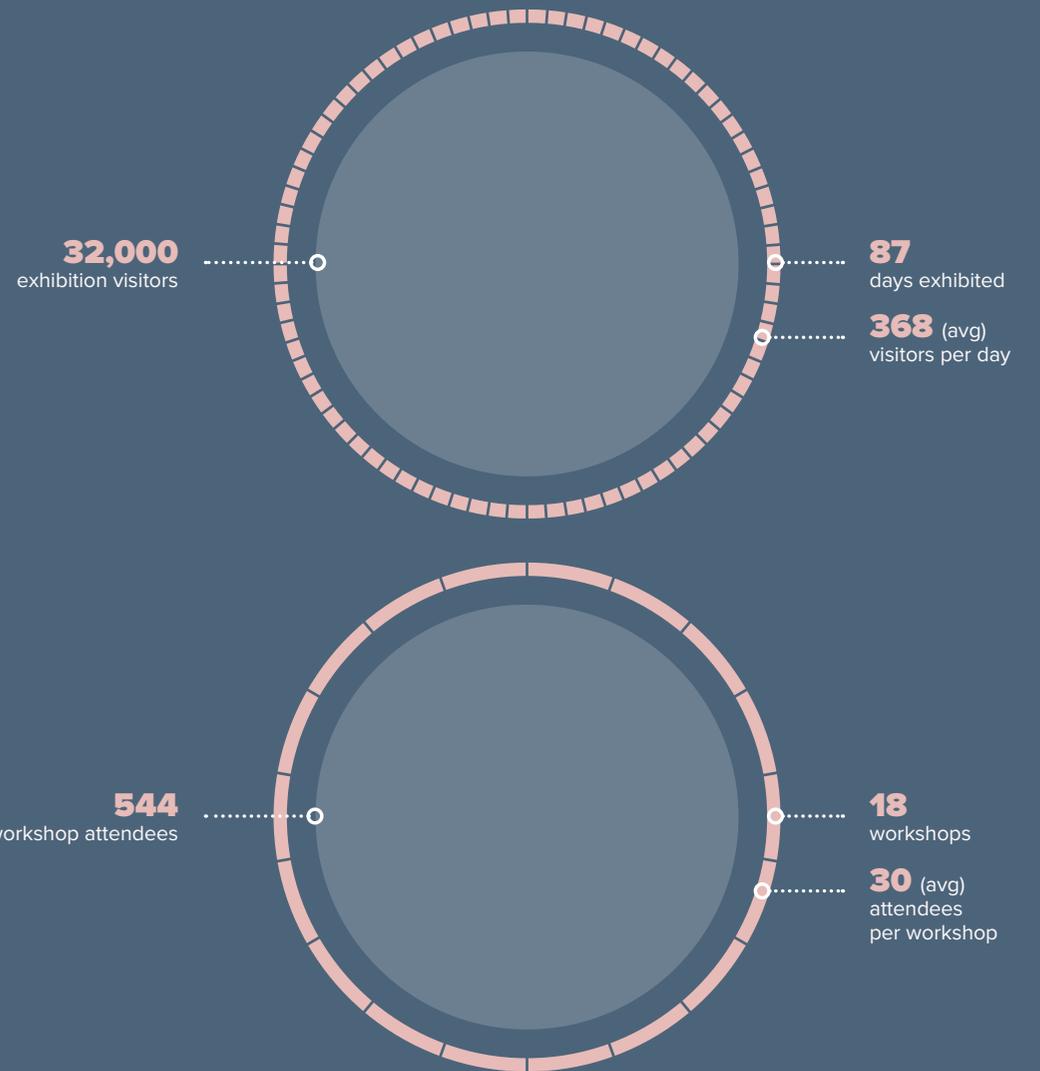


FACEBOOK

The exhibition achieved



A feature by Urban List Perth (153K likes) on the exhibition accumulated 35,988 views, 173 comments, 48 shares and 135 likes, and a short clip from the film commissioned by FORM by Peacock Visuals accumulated 1,200 views.



Media Coverage

The West Weekend, The Urban List, The Post, SeeSaw Magazine, Fabric Quarterly, Weekend Notes, Smithsonian, So Perth, An Artful Life, Scoop Magazine, All Events, Art Porters, Kids and Parenting, Marisa Quinn-Haisu.



Mulyana: A Man, A Monster and The Sea and Scribblers Festival were featured in The Weekend West Magazine.

Bugai

Presented by FORM in partnership with Martumili Artists, *Bugai* was the first solo exhibition in almost a decade by highly-respected Martu artist Bugai Whyulter. The exhibition opened at The Goods Shed on 4 July, 2019 and ran until 15 September. The artist, her husband, and a large contingent of family members and Martumili artists and employees attended the opening event.

A mini-retrospective of the past decade of Whyulter's practice, the exhibition presented 40 masterful canvasses created since 2010 that record and interpret key sites across the artists' Country including Kartarru, Kunawarritji, Kurta Kurta, Punmu, Purnngurr, Wangkakarlu and Wantili, and a selection of the hand woven baskets that have always formed a part of her artistic practice.

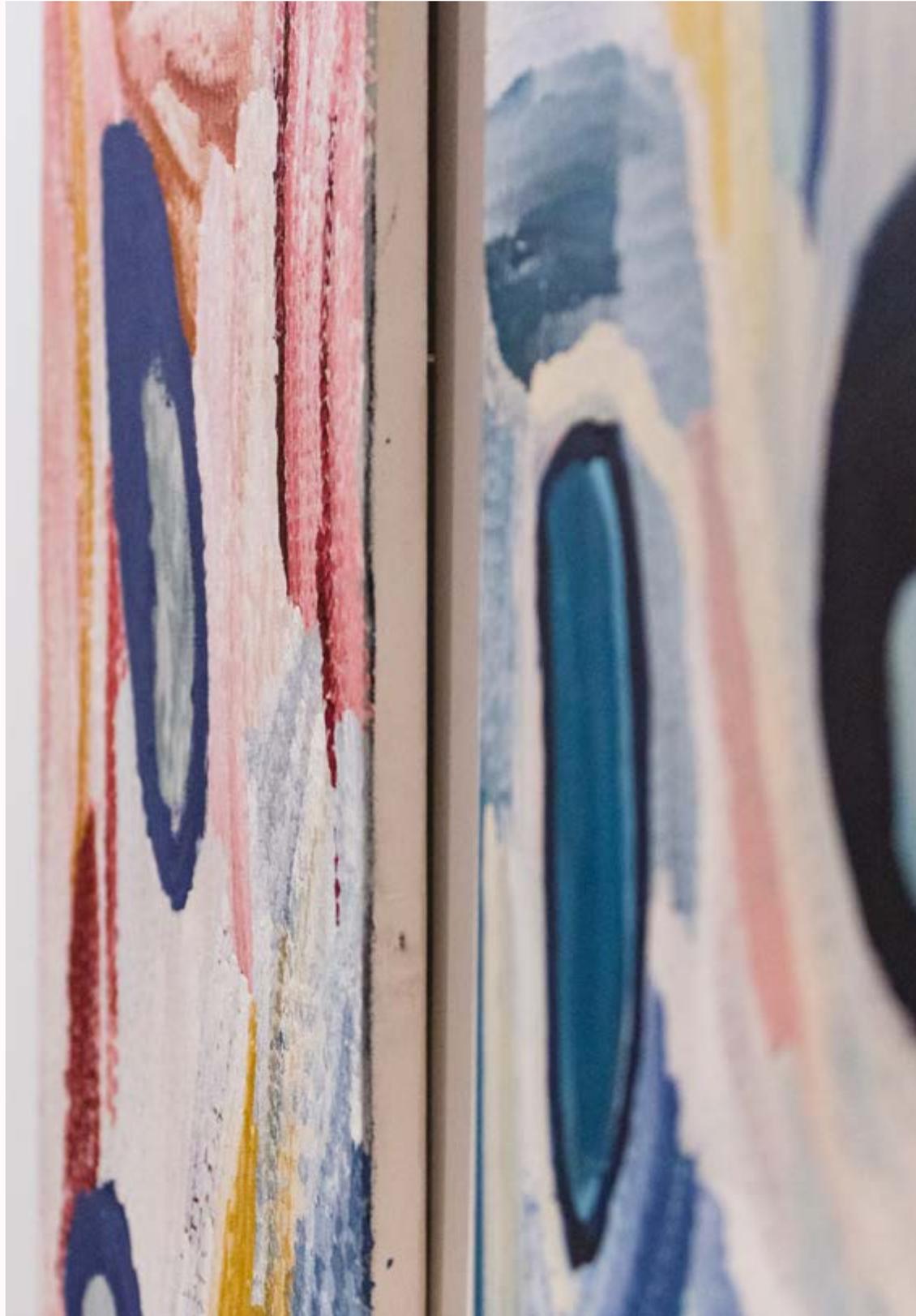
The exhibition was accompanied by a catalogue offering insight into the artists' life and work, and a short film commissioned by FORM that documented Bugai and her family attending the exhibition.

Bugai proved an enormous critical and commercial success, generating very positive reviews and media coverage, and highlighting the critical need for artists of Whyulter's calibre to have access to a market of informed buyers. In total \$167,000 worth of works sold, including exhibition works, and a selection of unstretched paintings by other Martumili artists. This figure incorporates acquisitions of substantial works by leading Australian collections The Art Gallery of Western Australia and Wesfamer Arts, as well as private collectors from across the country.

“Whyulter extends her legacy as a meditative practice through rhythmic, gestural patterns and adventurous combinations of colour that give joyous expression to stories of kinship, culture and country. The result is art that has an immediacy that resonates on its own terms with audiences, regardless of context.”

Stephen Bevis, *SeeSaw Magazine*



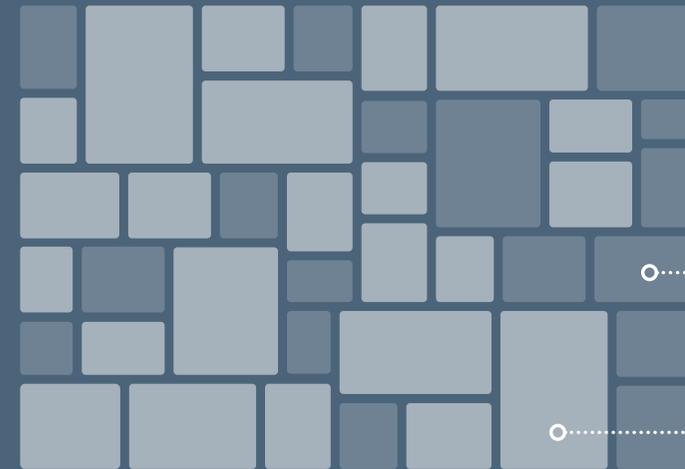


Detail of paintings from *Bugai* exhibition at The Goods Shed, 2019. Photograph by Taryn Hays.

Bugai At a Glance



24 489
exhibition visitors



40
canvases

\$167,000
worth of artworks sold

Media Coverage

Art Guide Australia, The West Australian Travel, The Post, The Urban List, SeeSaw Magazine, Farm Weekly.



Art Guide Australia featured Bugai in their July 2019 issue and online.

Manguri Wiltja



Audience members at *Manguri Wiltja* premiere, at Revealed, Fremantle Arts Centre, April 2019. Photograph by Bewley Shaylor.

An interactive installation created in collaboration between FORM, the Tjanpi Desert Weavers and Polyglot Theatre, *Manguri Wiltja* exhibited at *Revealed* WA Aboriginal Art Market on Saturday, 13 April, sharing an experience of remote community life with children from metropolitan Perth.

Manguri Wiltja – from *manguri*, a tightly-bound circle of grass traditionally used as a women’s tool in Ngaanyatjarra culture, and *wiltja*, a temporary shade structure—draws on the craft and aesthetics of the Tjanpi Desert Weavers from remote central Australia and innovative Melbourne children’s theatre company Polyglot, to introduce children to the culture and Country of remote Warakurna, Western Australia. The artwork offered a gentle introduction to cross-cultural exchange in a friendly and playful space, seeking to build empathy and understanding from a young age.

The collaboration, which was instigated by FORM in 2016, entailed workshops in each of the partnering organisation’s headquarters, allowing for the work to be informed by input from children from eastern, western, and central Australia. The first workshop took place over a fortnight at Polyglot’s offices in Melbourne in late 2016, followed by a trip to Warakurna incorporating a bush camp on Ngaanyatjarra land the following July. A third development took place at FORM’s project space, The Goods Shed in Perth in late 2017, and a fourth workshop in Warakurna in 2018 that allowed the audio component of the work to be resolved. The final workshop took place in Fremantle just prior to the work’s world premiere at *Revealed*.

The project was conceived in recognition of the similarities between Tjanpi and Polyglot’s aesthetics. Though working in two very different mediums, both organisations make very sophisticated work from simple materials and techniques, and both of them have a joyously playful aesthetic and a highly mischievous sense of humour. In terms of the working methodology, the content of the project was primarily driven by the Tjanpi artists and how they wanted to share a sense of their Country, which was then shaped by the Polyglot team into something that would work as an experience for audiences. Throughout this process, FORM played the role of facilitator.

The outcome was something in-between visual arts and performance. *Manguri Wiltja* pushed the boundaries of FORM, the Tjanpi Desert Weavers and Polyglot Theatre’s artistic practices. The Tjanpi artists’ construction of a *wiltja*, a traditional shade structure, was present at each workshop and emerged as increasingly central to the project: a literal ‘safe space’ created from collaborative labour. The resulting performative installation evoked the spirit of remote community life in a play space of intricate woven forms, repurposed tyres, and evocative sound, inviting children and families to explore, listen, and learn tjanpi weaving skills.

The world premiere of *Manguri Wiltja* took place at Fremantle Arts Centre, as part of *Revealed*, 2019. In the lead-up, visiting artists from remote Warakurna led a workshop on the creation of woven sculptures from grass and textile materials during a relaxing evening of conversation and hand-making, surrounded by the spectacular crocheted installation by visiting Indonesian artist Mulyana, at The Goods Shed.



Media Coverage

Garland Magazine, SeeSaw Magazine.

Manguri Wiltja workshop, The Goods Shed, 2019. Photograph by Taryn Hays.

The Alchemists: Weaving Knowledge

From ghost net sculpture to body armour, fibre art survey show *The Alchemists* drew together diverse contemporary weaving practice from Aboriginal artists and art centres from across Australia.

The exhibition, which opened at The Goods Shed, on Friday, 4th October, featured groundbreaking new artworks by artists from Groote Eylandt to the Mornington Peninsula, exploring a continually evolving artistic practice which remains grounded in a traditional reliance on found or natural materials.

Among them was Telstra NATSIAA award-winning Kieren Karripul, who translates to canvas the traditional weavings of his mother, grandmother and great grandmother in the Northern Territory, Cairns artist and curator Grace Lillian Lee, who crafts the palm frond weave adornments distinctive of her Torres Strait Islander heritage into fashion; and artists from across Northern Australia who are putting their own spin on transforming the wreckage of plastic fishing nets found washed up on their beaches into art as activism: coiled and plaited into marine animals, some with debris in their stomachs, highlighting the impact of these ghost nets on the environment.

In Victoria, artists are using kelp and possum skin carriers, incorporating feathers from black swans, tawny frogmouths and lorikeets; in the Pilbara, fine bundles of minarri grass collected from Country are wrapped in threads of brightly coloured wool; and in Ramingining in the Top End, senior weavers are collaborating with urban designers, forming homewares like lamp shades styled from traditional woven Yolngu mats.

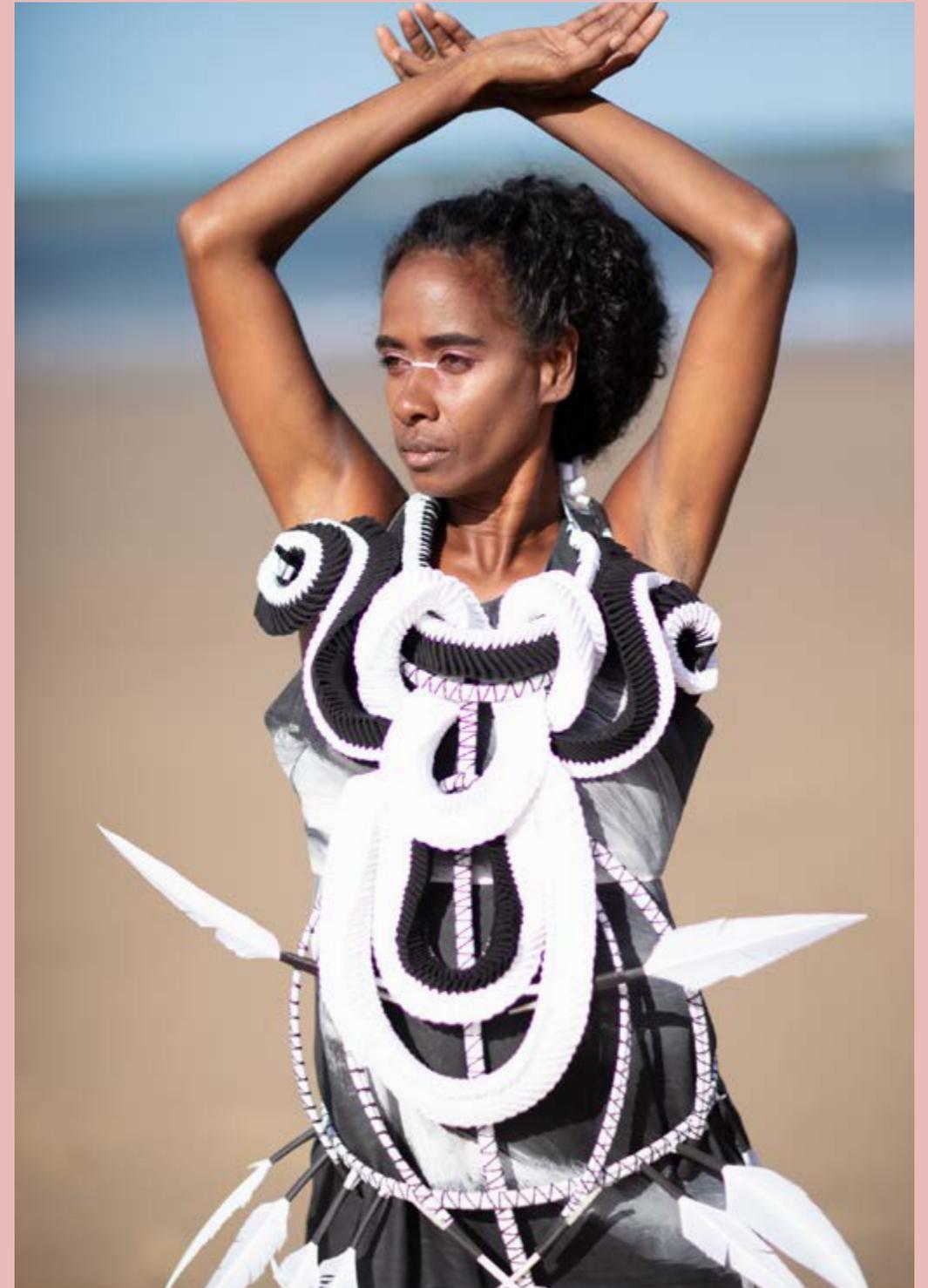
The Indigenous fibre art of Australia expresses a community of practice unified by the ability of artists to transform raw materials into creative expressions of story and place. The works, and their creators, perform a most special mixture of artistry and alchemy. Connected to women's knowledge of plant

materials and harvesting, fibre art is inextricably linked to seasonal availability of resources, and the transformation of raw materials into dyes, yarn and threads.

The exhibition offered a fascinating opportunity to appreciate how contemporary fibre art is shaped by economic and ecological influences, by change and the adoption of new methods and new materials. Art centres involved included Anindilyakwa Arts, Baluk Arts Aboriginal Corporation, Bula'bula Arts, Elcho Island Arts, Gapuwiyak Culture and Arts, Maningrida Arts and Culture, Martumili Artists, Merrepen Arts Centre, Milingimbi Arts and Culture, Pormpuraaw Art and Culture, as well as independent artists Grace Lillian Lee, Janine McAulay-Bott and Vicki West.

The Alchemists was opened by the Hon. Ben Wyatt MLA, Treasurer; Minister for Finance; Aboriginal Affairs; Lands and Edgar Basto, BHP Asset President WAIO, at The Goods Shed on Friday, 4th October. In the lead up to the exhibition a writer and photographer/ videographer were sent to the Northern Territory to gather content for a catalogue and series of short promotional films featuring artists exhibiting in the show. The 72 page document included commissioned articles from Dr Louise Hamby, ANU College of Arts and Sciences, Nicole Chaffey, Baluk Arts Aboriginal Corporation and interviews with Kieren Karripul and Grace Lillian Lee.

As part of *The Alchemists* public program, a series of workshops, artist talks and special events were held, including talks by Milingimbi Art and Culture Manager Christopher Durkin, weaving workshops with Aboriginal fibre artists Sharyn Egan and Lea Taylor. An education kit was also developed as part of the exhibition program, inviting schools to visit and engage with *The Alchemists* and incorporate learning outcomes that relate to curriculum priorities through engagement with the artworks.



Body Armour - A Weave of Reflection Black and White, 2018.
Photography by Wade Lewis. Image courtesy of Grace Lillian Lee.



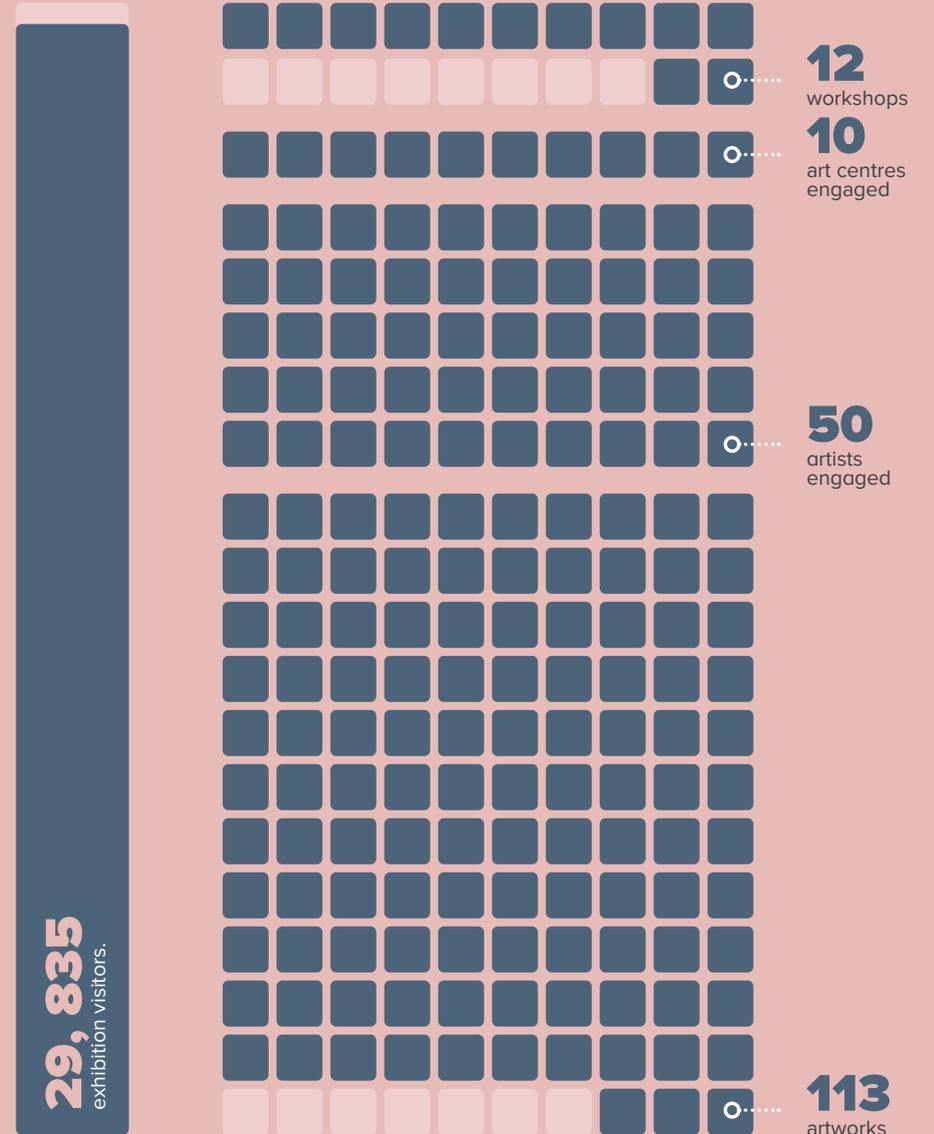
“Works in *The Alchemists* reveal deep traditional knowledge as well as redeploying new materials such as ghost nets (fishing nets lost at sea that pollute and are hazardous to sea life). This responsiveness to change, and the capacity to transform materials for new meanings, gives these works particular contemporary resonance”

Rebecca Shanahan, *Art Guide Australia*.



The Alchemists opening night, The Goods Shed, 2019. Photographs by Taryn Hays.

The Alchemists At a Glance



Media Coverage

Art Almanac, Art Guide Australia, The West Australian, The Urban List, The Post, Aboriginal Art Directory, Green Magazine, An Artful Life, Fashion Journal, Perth Happenings, So Perth.

Visitants and Menagerie



FORM's first exhibitions for 2019 opened at The Courthouse Gallery on Friday, 22 February. Promoted under the banner of 'Child's Play – a series of exhibitions and events for young people and families' the opening included the launch of two exhibitions, *Visitants* (by 2016 Pilbara artists-in-residence Consuelo Cavaniglia and Penny Coss) and *Menagerie*, a curated exhibition of work by Hedland-based artists and primary school students drawing inspiration from the Pilbara's native and introduced fauna.

More than 200 members of the Hedland community – including numerous participating students and their families – attended the opening event, which included children's activities and catering to appeal to this demographic. The exhibition were officially opened by Warren Wellbeloved, Manager Rolling Stock Maintenance, BHP, and Principal of participating school Baler Primary, Karen Burgess spoke about the importance of Arts Education.

During the days preceding the opening two successful events were held in the gallery – a 'meet the artists' evening that attracted approximately 70 members of the community, and a school visit by Hedland Senior High School students that allowed them to view the installation-in-progress and undertake a workshop in colour theory, led by Cavaniglia and Coss. The 'Child's Play' programming continued throughout the exhibition run, incorporating activities, events, schools programming and film screenings for Hedland's young people.

Members of the public view a site-specific work by Consuelo Cavaniglia at the *Visitants & Menagerie* opening night, The Courthouse Gallery, 2019. Photograph by Bewley Shaylor.

Sean Byford, Consuelo Cavaniglia, Andrew Nicholls and Penny Coss at the *Visitants & Menagerie* opening night, The Courthouse Gallery, 2019. Photographs by Bewley Shaylor.

Visitants

Visitants brought together acclaimed Australian artists, Consuelo Cavaniglia (NSW) and Penny Coss (WA) showcasing outcomes from their residency in the Pilbara during 2016, which was part of FORM's ongoing artist-in-residence program in the region. Both artists seek to capture moments of experience, particularly in the natural world, that inspire wonder, or a sense of personal revelation. At the heart of their practices is the use of colour and light to create optical illusions, or evoke sensual and transformative experiences.

Visitants – which first showed in Perth during late 2017–translated the artists' experiences in Karijini National Park into large-scale abstract compositions and immersive installations that loomed over or surrounded their viewers, or stained the gallery walls with colour and light. The works therefore evoked not only the beauty of the Pilbara landscape, but also the disorientating effect that it can have, and the fragility one can feel within it. FORM felt that local children would enjoy exploring the exhibition, and the unique interactive experiences that the artworks provided, and were delighted to bring these works to the region that inspired them.





Menagerie

Curated by FORM to complement *Visitants*, *Menagerie* was a group exhibition featuring works by Hedland School students and some of Hedland's best local artists, drawing inspiration from the Pilbara's animals – both native, and introduced.

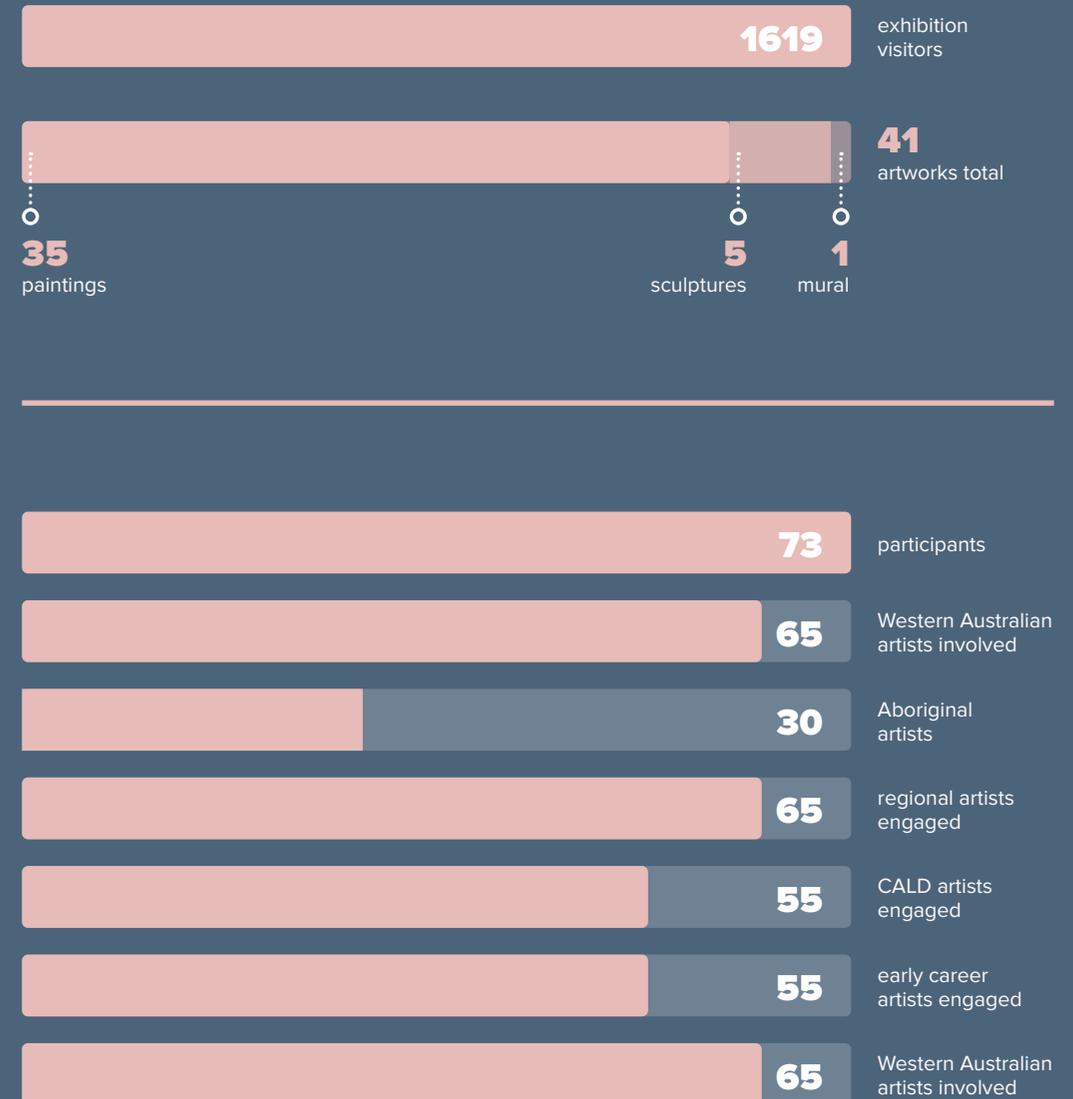
The *Menagerie* exhibition was an outcome of FORM's new creative education program for Port Hedland, which has successfully engaged each of Hedland's schools during the preceding eighteen months. For *Menagerie* more than 50 students from four of Port Hedland's primary schools were mentored by visiting sculptor Susan Flavell, and created their own 'Pilbara Spirit Animal'. The highly imaginative artworks were shown as part of the exhibition, alongside a selection of striking works by local artists who all draw inspiration from the region's animal life. Alongside the students' artworks, *Menagerie* featured works by talented Hedland artists Kelvin Allen, Illyampi Victor Burton, Teddy Byrne, Doreen Chapman, Sangita Trivedi Daniel, Melissa Foster, Crystal Gardiner, Zenith Gardiner Kane, Jacqueline Nalgood Leeann, Travis Lilley, Eric Mitchell, Shane Munro, Nyangulya Katie Nalgood, Lindsay Newland, Winnie Sampi, and Maddie Sharrock.

“It made me feel positive about the community's future.”

Participant of Menagerie.

An audience member views works by Eric Mitchel and Melissa Foster at the opening night of *Menagerie* at The Courthouse Gallery, 2019. Photograph by Bewley Shaylor.

Visitants and Menagerie At a Glance





Kaalpa and 6722

FORM's final suite of exhibitions at The Port Hedland Courthouse Gallery were *Kaalpa* and *6722*, two projects showcasing some of the best artistic talent of the Pilbara region. The exhibitions were officially launched by Nilson D'Avila, General Manager Port, BHP on Friday 17 May, to a very supportive crowd who gathered to farewell FORM's time in the West End. This included a substantial contingent of artists and arts workers from Martumili Artists who travelled to Hedland to support exhibiting artist Corban Clause Williams.



6722 opening night, The Courthouse Gallery, 2019. Photograph by Taryn Hays.

Corban Clause Williams talks to audience members at the opening night of his *Kaalpa* solo exhibition, The Courthouse Gallery, 2019. Photograph by Taryn Hays.



Kaalpa

One of the most popular prize winners from the 2018 Hedland Art Awards, young Martu artist Corban Clause Williams' exquisite paintings are already highly-sought-after internationally. The Courthouse Gallery was delighted to partner with Martumili Artists in presenting his first solo exhibition, *Kaalpa*.

This exhibition was the outcome of a Martumili/ KJ Rangers (Kanyirninpa Jukurra) bush trip that allowed Williams to visit his grandfathers' Country, including the highly culturally-significant site of *Kaalpa* (Well 23 on the Canning Stock Route), for the first time. Developed over the six months leading up to his exhibition, the works depict important landmarks of Country, including the rock holes where his Grandfathers walked and collected food.

The exhibition was a huge success, with all but one of the 20 works selling. Representing the new generation of Martumili Artists, Williams showcases a practice informed by tradition, yet imbued with his own unique contemporary vision of Country. The exhibition demonstrated the remarkable creative outcomes that can result from investing in young and emerging artists in the Pilbara, and allowing them to connect with Country and culture.

6722

Curated by FORM to complement *Kaalpa*, 6722 was a very popular exhibition celebrating the unique identity of South Hedland, the suburb that the Spinifex Hill Artists have always called home.

The exhibition comprised striking new work by some of the Studio's senior artists, alongside its most exciting up and coming talent, with the

artists turning their attention to significant South Hedland landmarks including the town's iconic water tower, its shopping centre, and Spinifex Hill Studios itself. Popular artist Doreen Chapman painted a mural directly onto the wall of the gallery depicting the iconic '\$2 Bus' that runs through the town.

“Kaalpa is my grandfathers' ngurra (home) where they walked, hunting bush tuckers. I went there for the first time this year [2018]...I went hunting there, got a parnajalpa (sand goanna). When I went there I was pukurlpa (happy). It made you open up your spirit, it feels like home”

Corban Clause Williams

As part of the public programming accompanying FORM's 2019 Courthouse Gallery exhibitions, weaving workshops were held with Spinifex Hill Artists Kim McKie and Lorna Dawson

for 10 community members. Drop in exhibition activities included a treasure hunt style map and 'make your own map' activities, a gallery walk-through with Corban Clause Williams, a weaving workshop, and an Art After Dark series titled 'Get the Abstract Flowing', the West End Markets April 6 'Menagerie' edition (winner of Best of Hedland Best Community Event award) and OWLS In-Flight, held on the first Tuesdays of April and May.

Kaalpa and 6722 At a Glance

2000

exhibition visitors.



29

paintings.



19

Western Australian artists engaged.



19

Aboriginal artists engaged.



19

regional artists engaged.



19

culturally and linguistically diverse artists engaged.



19

early career artists engaged.



“A farewell exhibition has gone up in the Courthouse Gallery in Port Hedland’s West End as FORM prepares to move out of the building and into a new premises in South Hedland. FORM Regional Curator Andrew Nicholls said it felt like the right way to leave, with the launch of ‘one of the most exciting artists working in the region’ alongside an ode to Port Hedland’s many landscapes and landmarks’.”

Daneka Hill, The North West Telegraph.





Regional Residency Program

Susan Flavell and Mark Tweedie

Respected Western Australian artists Susan Flavell and Mark Tweedie both returned to the Pilbara in August 2019 for a 10-day residency, building upon series of brief visits to the region in late 2018 and early 2019, to deliver workshop and education programming for the Hedland community.

This extended residency allowed both artists to travel outside of Hedland, and visit a number of iconic sites across the region for the first time, including Marble Bar, Dooleena Gorge, the Burrup Peninsular, and Millstream-Chichester National Park. Flavell, a sculptor, collected a number of found objects from the environment to incorporate into future artworks, while Tweedie undertook photographic documentation to feed into a new body of landscape paintings - a recent new direction in his practice inspired by his time in the region over recent months. As part of their residency both artists also delivered a series of workshops for local artists and school students, including facilitating the 2019 FORM Pilbara Art Camp in Marble Bar

Through our residency program FORM was additionally able to pool resources with Aboriginal Art Centres in Roebourne to support their own independent workshop programming, with Flavell and Tweedie acting as guest mentors for members of a number of local art centres while visiting the town. This additionally led to an invitation for Flavell to attend an art camp for Roebourne-based Aboriginal artists in Millstream during September 2019 as a guest mentor. The success of this initiative evidences the value in such collaboration between organisations across the region, and the potential for FORM's new non-gallery-based format in South Hedland to impact more broadly across the Pilbara.



Cultural Tourism



Field of Light: Avenue of Honour

Over seven months into April 2019, a light-based art installation created along a tree lined avenue at Albany's Mt Clarence injected \$17 million into Western Australia's Great Southern Region. *Field of Light: Avenue of Honour*, produced by UK artist Bruce Munro for FORM in partnership with the City of Albany, Tourism WA and Lotterywest, attracted 186,236 visitors, 82,238 nights spent in local accommodation and media coverage worth more than \$4 million.

Comprising 16,000 glowing lights on slender stems 'planted' by the artist and scores of volunteers, which lit up every night at sunset, the artwork was an homage to the Anzac forces who departed Albany's shores more than a century ago for the battlefields of World War One. Beckoning visitors to walk amongst the lights lining the Avenue of Honour, and shining in the colours of the national flowers of the Anzac nations, the wattle and the kowhai, this honouring of sacrifice, peace and reconciliation conjured a powerful and emotional response from audiences.

The project showed the economic and tourism impact art can have. as a direct result of this high profile cultural tourism initiative Albany was named number one in Wotif.com's Top WA Easter Holiday Destinations 2019, number two in Wotif.com's Aussie Town of the Year 2019, (and the only Western Australian town named in the top ten), and number five in Australian Traveller's 2019 Top 100 Destinations "to get off your couch for". The project won FORM the '2019 National Award for Excellence' in the 'Community Based Initiative of the Year' category from Parks and Leisure Australia and Gold in the 'Major Festivals and Events' category in the Perth Airport WA Tourism Awards 2019. The project was also a finalist in the Australia-wide Awards (presented March 2020).

Open to the public between 4 October, 2018 and 28 April, 2019, the free public attraction was accompanied by a free audio guide created with assistance from a local historian, a dedicated website and a short film. Tourism packages were developed around the experience to increase the economic benefit into the region and the businesses surrounding the installation through complementary experiences. Around 2,765 people experienced these packages, and the total value of all bookings came to \$106,415.70.

“It’s no surprise Albany is this year’s most popular WA Easter destination due to the city’s rich ANZAC history and the many noteworthy Anzac commemorations taking place. No doubt many Aussies will also be in town to see Bruce Munro’s *Field of Light: Avenue of Honour* exhibition before it ends next week.”

Daniel Finch, Wotif.com Managing Director, in regard to Albany being named #1 in Wotif.com's 'Top WA Easter Holiday Destinations' for 2019.

In person and online surveying of 3,921 survey respondents showed 99.8 percent positive feedback on the experience. Most respondents reflected on the enormity of war, and appreciated the presentation of the Anzac narrative in a different, artistic way. Tourism WA also commissioned independent consultant Metrix to conduct a study, to which 142 people responded. 95 per cent of respondents were totally satisfied with their experience. In response to a question regarding the emotional response, 27 percent felt reflective, 22 percent felt pride, 17 percent were emotional, 15 percent were moved, 13 per cent thankful and six percent other.



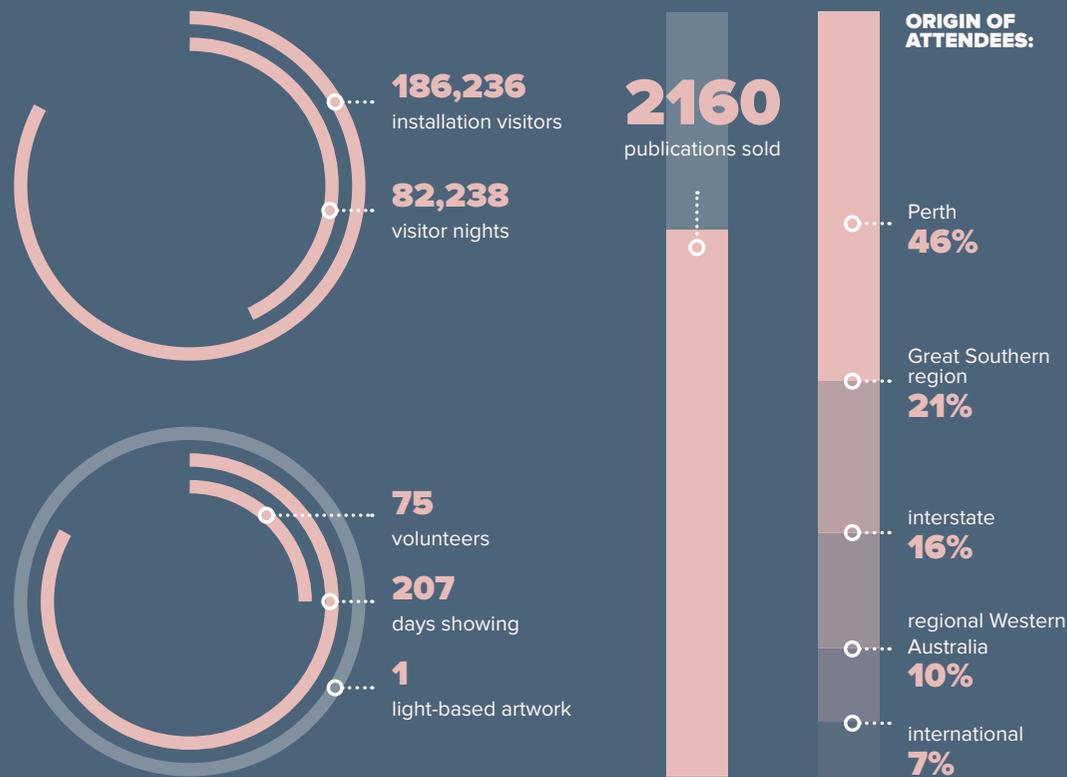
Field of Light: Avenue of Honour Media opening. 2019, Photograph by Taryn Hays.

Bruce Munro at the *Field of Light: Avenue of Honour* Media Preview. 2019, Photograph by Taryn Hays.

Field of Light: Avenue of Honour At a Glance

\$17,166,991

injected into the Great Southern region



Field of Light: Avenue of Honour.
Image courtesy of Bruce Munro Studio.
Photograph by Mark Pickthall, 2019.



Media Coverage

220+ media mentions across print, digital and television during the course of the project.

Examples of media coverage include: NZ Herald: Aucklander Lifestyle, The Weekend Australian, Australian Traveller, UK Daily Telegraph front page, Channel 7,9,10, ABC News Breakfast national, Destination WA, TV segment, Caravan and Camping WA TV segment.



Field of Light: Avenue of Honour was featured prominently in the Statewide West Australian newspaper.

The PUBLIC Silo Trail

With the physical infrastructure now in place, in 2019 the PUBLIC Silo Trail, FORM's innovative cultural tourism experience spanning country Western Australia via a 1000 kilometre self-drive tourism trail mileposted by six towering silo murals, entered its marketing phase. A dedicated campaign was rolled out to publicise the Trail, and a cultural tourism toolkit created and distributed to assist regional towns to capitalise on visitation benefits and promote their new tourism asset. In addition to this, interpretive signage was designed and installed, maps and a publication on local attractions were created to help travellers find out more about the project and artworks on display.

As part of the marketing campaign, FORM organised a series of famils throughout 2019 taking Western Australian and national journalists on the Trail. The famils have so far resulted in articles across several national publications including Tiger and Singapore Airlines' inflight magazines, *Australian Traveller*, *Escape*, *Delicious* and *the National Senior*. An 'above the line' marketing campaign in Western Ausralia advertised the trail across metro CAT buses, billboards and digital screens at Perth Train Station and the International Airport.

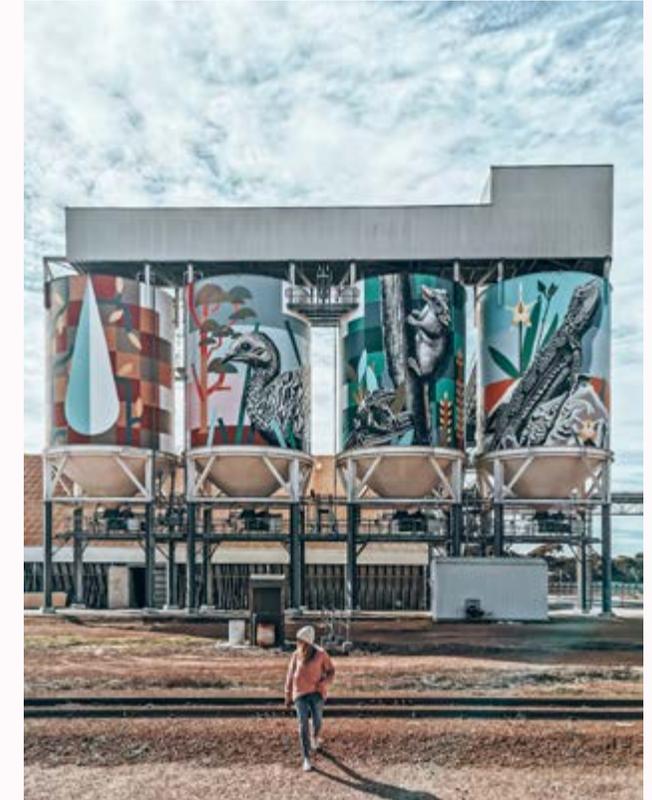
The PUBLIC Silo Trail has also been directly marketed to FORM's database of more than 10,000 through EDMs and email marketing, and to our 30,000 social media followers through high quality photography and messaging, "silo selfie" social media campaigns and the establishment in 2019 of a dedicated PUBLIC Silo Trail Instagram account.

FORM has also commissioned seven short films documenting each mural in the project, which have achieved wide reach on social media, throughout FORM's networks and which have been featured publicly through a range of avenues, including at screenings during regional events like the Newdegate Machinery Field Day, one of regional Western Australia's most attended events, and metro landmarks including the Digital Tower at Yagan Square in the heart of Perth CBD.



During the course of the project, The PUBLIC Silo Trail's silos have been featured alongside Banksy's stencils and Invader's mosaics in *Lonely Planet's Street Art*, a unique 224-page hardback book on the world's best urban art, and recognised in an Australia Post commemorative stamp collection that has been distributed nationwide. They have also received sustained nationwide coverage across media outlets like ABC News Breakfast, Triple J and international publication *Street Art News*.

The PUBLIC Silo Trail website has also been strongly promoting the regions along the Trail, with regional events, stories and news profiled on the website to potential visitors, and shared widely across FORM's digital channels, including the PUBLIC Silo Trail Instagram account, which on-shares travellers' photographs, local and national news articles and other content continuously promoting the Trail.



Social documentary project *Stories from the Silo Towns* presented people and stories from regional Western Australia through first-person interviews, footage and imagery in a book and short film. The book, which has been distributed for sale in each of the towns along the Trail, has so far sold more than 1000 copies, has been featured in a series of media throughout 2019, including *The West Australian*, *The ABC*, *The Sunday Times*, *Graziher Magazine* and *WAToday*, installed, maps created and a publication on local attractions were created to help travellers, and has undergone a reprint. All profits from the sale of the books at Visitor Centres and Community Resource Centres stay with those centres, and feedback from the communities following the launch of the documentary project in March 2019 detailed a high degree of pride and satisfaction from community members at seeing their towns and communities elevated and celebrated for who they were and what they contributed to the State's national identity.

The dedicated cultural tourism toolkit, which was supplied to the Visitor Centre and Community Resource Centres in each town along the trail, was provided free as a resource for these regional towns.

PUBLIC Silo Trail, 2018. Photograph by Melissa Findley, 2019.

Brenton See's Silo artwork, PUBLIC Silo Trail, Newdegate, 2018. Photograph by Melissa Findley, 2019.

In November 2019, the PUBLIC Silo Trail took out the 2019 Best Street Art Trail in the Australian Street Art Awards. "Created by FORM the entry wowed the judges and clearly showed how through strong partnerships the trail is transforming lives and communities across the region."

Australian Street Art Awards Director, Liz Rivers, said the win is a significant feather in regional Western Australia's cap and would encourage more tourists to experience the towns along the Trail.

Judging was conducted by tourism and event industry leaders from around Australia, lending weight to the PUBLIC Silo Trail's success. The criteria focussed on the way the Trail has attracted visitors, boosted economic contribution from tourists to the towns and brought the local community together, rather than the quality of the artwork. "The organisations behind the winning entries showed clear evidence that they had a powerful vision for future success through a strategic approach," Ms Rivers said.

In being granted the award, FORM was praised for acting with vision by creating and distributing a cultural tourism toolkit that supports the regional trail towns in promoting their silo art asset and capitalising on visitation.



Media Coverage

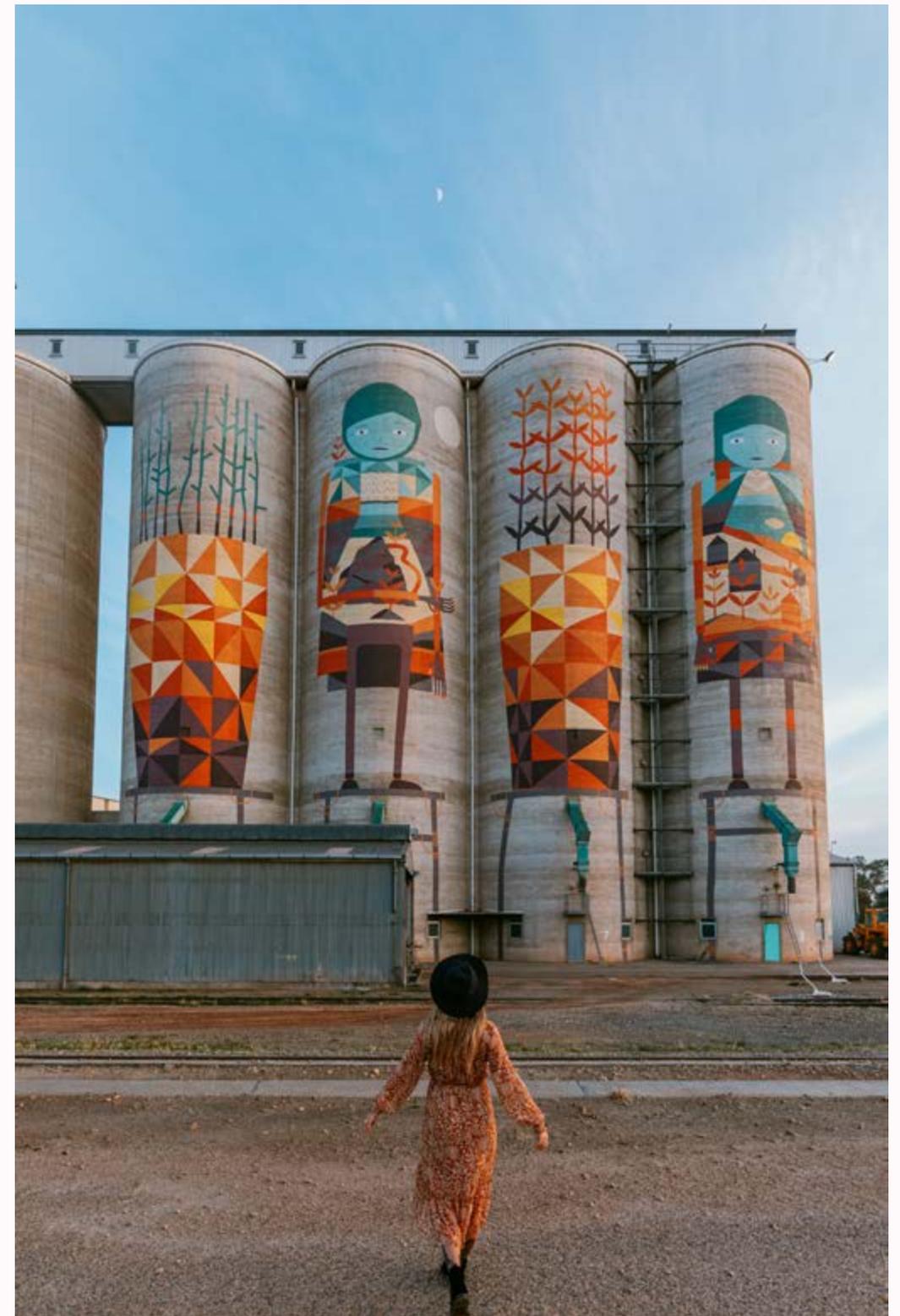
Australian Traveller, Escape, The Weekend Australian, Tiger Tales, Singapore Airlines inflight magazines, Delicious Magazine, National Senior, So Perth, The Fifth Estate, Daily Examiner, The West Australian, The ABC, The Sunday Times, Graziher Magazine, WAToday, Channel 7, GWN 7mate, 7Plus.



In 2019 FORM launched traveller resource website publicsilotrail.com



As a result of FORM's famils, the PUBLIC Silo Trail received an eight page feature in Australian Traveller Magazine.



PUBLIC Silo Trail, Newdegate, 2019. Photograph by Kim Kirkman.

Kyle Hughes-Odgers, PUBLIC Silo Trail, Merredin, 2017. Photograph by Melissa Findley, 2019.

Art Consultancy

Public Art

FORM's art consultancy stream has delivered exemplary public art and strategy outcomes across Western Australia over its 13 years' operating. Our art consultancy team comprises widely skilled individuals and project managers with specialised training and expertise, and engages with projects of deep impact, encouraging outcomes or experiences that respond to the distinctiveness of their setting.

The aim of the art consultancy team is to deliver high quality, bespoke consultancy services to FORM's clients and collaborators, facilitating the development of landmark public art outcomes integrated within developments throughout Western Australia. FORM's public art team has a best-practice commissioning approach, with obligations balanced between supporting the development, practice and ambition of artists with the needs and requirements of commercial operators, as well as striving for the best outcomes for the community. Through our projects, we strive to foster strong partnerships to ensure sustained development and opportunities that continue beyond our engagement.

Our art consultancy team has delivered legacy public artworks, ephemeral activations and public art strategies within the Perth Metropolitan area, throughout our State, and across Australia that look to celebrate and to advance the individual narratives of cities and precincts. Our reputation for managing public art procurement and strategy, from concept through to delivery, has attracted a diversity of projects to our public art portfolio across more than a decade of practice.

In 2019, FORM's art consultancy team was focussed on the development stage of a range of projects, as well as the completion of public art strategies for the West End of Wadjemup (Rottne Island) and the Canberra city centre.



PUBLIC ART AND INTERPRETATION STRATEGY FOR WADJEMUP

(Rottneest Island)

FORM's Public Art and Interpretation Strategy for Wadjemup (Rottneest Island), offered guiding principles, methodology and artwork and interpretation opportunities which celebrate the cultural significance of the Island and provide meaningful experiences for visitors to this thriving tourist and recreational destination, which is a sacred place to the State's Whadjuk Noongar people. Artwork and interpretation opportunities were highlighted to complement and elevate the landscape design and amenity works proposed for the West End of the Island, and the strategy set out a series of recommendations to ensure artist briefs and artworks are developed with the appropriate cultural protocols.

THE CANBERRA CITY RENEWAL PRECINCT URBAN ART STRATEGY

The Canberra City Renewal Precinct Urban Art Strategy, a ground-breaking, Australia-first strategy, specifically focussed on the ways public art can extend beyond visual arts to encompass the spectrum of arts and tie it to the ongoing evolution and renewal of the urban environment. FORM was engaged by the City Renewal Authority in 2018 to prepare a five year public art strategy for the urban heart of the nation's capital. The strategy was finalised in late 2019 following consultation with traditional custodians of the Territory and surrounds and Aboriginal and Torres Strait Islander artists practicing in Canberra. It called for the delivery of ambitious urban art integrating the social and physical dimensions of renewal, like cultural participation and civic engagement, to deliver sustainable and distinctive transformations, which can in turn contribute to economic growth for the precinct.

CHARLES STREET, SOUTH PERTH

FORM has worked with Stirling Capital and Icon Construction to procure three artworks for their residential development in South Perth. One artwork was a design integrated into concrete panels on both sides of the building, another was a design lasercut into aluminium screens at the front of the building and the final work was a metal sculpture applied to a wall at the front entrance. FORM managed the procurement, design development and documentation phases of this project, which ran from November 2017 - December 2019.



Karrinyup Shopping Centre render.

AR - 2019

WALT DRABBLE LANE

The Town of Claremont engaged FORM in late 2018 to procure a mural artwork for a 32 metre long wall within Claremont's shopping precinct in Walt Drabble Lane. The artwork, which was created by Western Australian artist Peche, was commissioned to tell a unique story about the significant history of the site, enhance the aesthetics and identity of the space, and create a welcoming and unique point of interest which enhances the experience of visitors and residents alike. FORM managed all stages of the process.



KARRINYUP SHOPPING CENTRE

FORM has partnered with AMP Capital to procure three public artwork opportunities across the Karrinyup Shopping Centre redevelopment. The first significant artwork is a suspended sculptural piece that hangs through the North Mall void, by commissioned artist team Sean Van Der Poel and Lasvit. The second artwork is an applied ceiling treatment through the Level One Corridor of the North Fashion loop, the commissioned artist is Emma Davies. The final artwork opportunity will be a EOI call out to local artists taking place at the beginning of 2020 for the integration of a series of discovery artworks through the outdoor West Deck Precinct. All phases from artwork strategy and procurement through to delivery of artworks is being managed by FORM.

AR - 2019

Peche, Walt Drabble Lane, Claremont, 2019. Photograph by ShuShu Prasad.



OFF THE PAGE

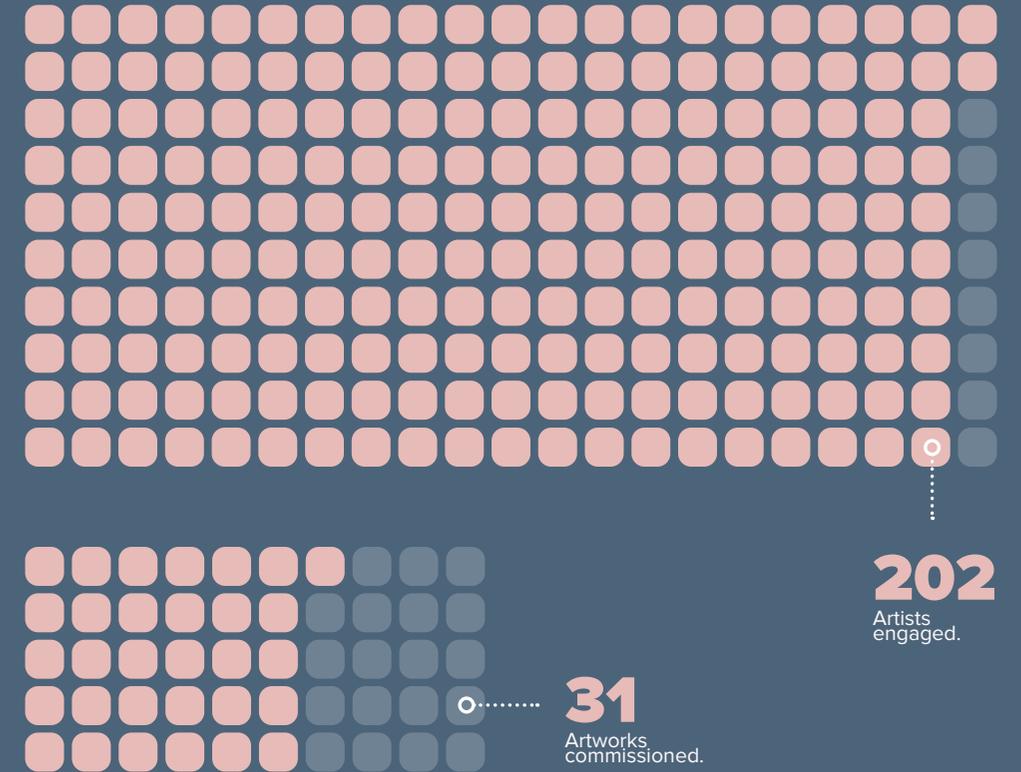
In its second year running, *Off the Page* 2019 encompassed the work of 17 artists across 15 public locations. A collaboration between the Town of Claremont and FORM, the project was designed to attract visitors into Claremont Town Centre to view the bespoke artworks in a non-traditional setting as part of the public programming of the Scribblers Children’s Literature and Arts Festival. Artists were engaged through public call out and limited procurement methods. An EOI process garnered submissions from over 40 local and international artists.

THE TERRACES: CLAREMONT ON THE PARK

The Terraces is a multi-residential development with privileged vantage that reinforces the form of Claremont on the Park. FORM has partnered with Hassell and Iris Residential to procure and deliver the integrated public artwork for the development. The artwork opportunity is a large scale applied artwork to the glass fins of the façade, it will be the primary interface for the public and a strong visual contribution to the building. The artwork will seek to translate the history of the Claremont community and the project vision into a strong narrative. FORM will manage the process from procurement through to delivery.

Off The Page, Claremont Quarter, 2019. Photograph by Taryn Hays.

**Art Consultancy
At a Glance**



\$1,409,370

In artist fees

\$Total budget

\$2,218,360

Media Coverage

ArtsHub, Art Almanac, The Stirling Times, The Weekend West, ABC Radio, Interior fitout Magazine, Western Suburbs Weekly, ABC, Community News, The Sunday Times

SHIRE OF KATANNING MURAL

The Shire of Katanning engaged FORM to commission a mural work for the exterior of the new Shire Administration and Civic Centre building, which was completed in February 2019. The external façade faces a newly landscaped, adaptable outdoor space that will serve as a hub for community gatherings, events and passive recreation. The site-specific mural was commissioned to portray the history and identity of the rural town in a way that welcomed all residents and visitors to the communal space, and the artwork, which was created by Western Australian artist Peche, featured various local industry icons, and one of the town's founders, Frederick Henry Piesse.

PARKER STREET, SOUTH PERTH

FORM has been engaged to procure two public artworks for new South Perth residential redevelopment Parker Street. Located on the South Perth foreshore, the development has uninterrupted views over the river from Kings Park, across Perth's skyline to the Optus Stadium in the east. One of the artworks will be located at the entrance wall, and the other will be situated adjacent to the infinity pool which faces north, also visible from the public foreshore areas below. All phases of this project, which is due to be completed in 2021, are being managed by FORM.

ORCHARD TERRACE, SUBIACO

FORM has partnered with Hillam Architects and Edge Visionary Living to procure two integrated public artworks for the new residential development Orchard Terrace, in Subiaco. One artwork will be a bespoke, applied ceramic wall artwork on the ground floor facade of the development. The other will be a design integrated within metal panelling across all balcony balustrades of the building. All phases of the project, from artist engagement through to delivery are being managed by FORM. This project is anticipated to be completed in November 2020.

BOB HAWKE COLLEGE

Taking in the first cohort of students in 2020, Bob Hawke College is part of the exciting transformation of the Subiaco East redevelopment. FORM worked in a pro bono capacity and in collaboration with the executive staff of the new high school to commission a local Noongar artist to design an artwork for the sport uniforms. Emerging artist Jade Dolman, a Whadjuk Nyoongar and Eastern Arrernte woman won the commission through her artwork titled *Katijin Bidi* (Knowledge Journey). The uniforms will become an ongoing symbol of unity for the students. FORM utilised best-practice artist commissioning developed through the Arts Law service Artists in the Black.

FOMO KINGS SQUARE REDEVELOPMENT

FORM has been working with Sirona Capital alongside project partners Assembly +Co and Zebra Creative to develop the public art program for the new FOMO (Fremantle On My Own) development in Kings Square. FOMO sits within the rich milieu that is Kings Square, a place of pronounced historic, cultural and social significance for both Fremantle and Perth, and the only formal town square developed in Western Australia when its cross-axial lines were first penned in 1833.

A place of discovery, FOMO is an urban retail environment, culturally connected to the heart of Fremantle. What makes it significant is that it forms part of the biggest redevelopment project in Fremantle to date. The project signifies a reimagining for Fremantle, a new chapter of narratives and experiences driven to assist in revitalising the currently dormant heart of the historic port city.



A group of five children in school uniforms (green jackets with yellow stripes and green shorts) are standing on a dirt path outdoors. They are holding papers and looking at each other, suggesting a collaborative learning activity. The background features trees and bushes, creating a natural setting. The text "Creative Learning" is overlaid on the right side of the image.

Creative Learning

Creative Learning

In Western Australia today, resource companies are partnering with NASA and Cisco to trial network edge and robotics, there are more autonomous vehicles operating in the State than anywhere else in the world, and evolving technologies and advanced remote operations are making some jobs obsolete, while generating others where they never previously existed. The nature of work is transforming in a gig economy, toward interdisciplinary collaboration, and in competition with artificial intelligence. The only certainty in the future is uncertainty and intelligence, in this climate, is knowing what to do when you don't know what to do. It's the ability to think creatively, to adapt. And while the creative industries are some of those less likely to be replaced by automation, creative thinking isn't just about the arts: all industries have the ability to be creative.

FORM's Creative Schools is a pioneering learning program that aims to prepare young people—the citizens, parents and workforce of tomorrow—for the jobs and circumstances of the future through the establishment of meaningful collaborative partnerships between teachers, creative practitioners and young people. The program seeks to instil in students the 'five habits of learning': imagination, inquisitiveness, discipline, persistence and collaboration—the fundamentals of creative thinking. A FORM developed program, designed and implemented in partnership with an international foundation dedicated to unlocking the creativity of children and young people, Creativity, Culture and Education (CCE), Creative Schools builds on robust international evidence that deploys art based pedagogies across the curriculum to improve the quality and impact of general education.



Incorporating metropolitan and regional Western Australian schools—primary, secondary, public, and independent—and running weekly sessions from May until September, the Creative Schools Program delivered training for 32 teachers, professional learning for 16 schools and school principals, and learning and skills development for more than 900 students. The project worked with children spanning age ranges three to 16, and covered all phases of education (early learning, primary, middle and upper school), drawing on practices like animation, cartooning, drama, filmmaking, game design, music, nature play, writing and sculpture.

Addressing a priority learning area like mathematics, history, science or writing for instance, and exploring novel, creative ways of teaching this curriculum area by partnering teachers and creative practitioners to co-design and deliver classroom activities which teach the curriculum in creative ways, Creative Schools has been improving learning outcomes in maths, literacy, humanities, and science, and increasing learner agency, innovation, inclusivity, and attitudes to learning.

The evidenced outcomes of the program include:

- *Increased academic attainment*
- *Improved employability skills*
- *Longer lasting and deeper learning*
- *Increased engagement in and enjoyment of learning*
- *Enhanced creative thinking skills*
- *Improved personal and social capabilities, including improved collaboration skills*
- *Behavioural improvements*
- *Enhanced student agency*
- *Positive teacher engagement and enhanced practice*
- *Positive wider school impact*
- *Positive parental and wider community engagement*

In the first term of the academic year, FORM's Creative Schools program provides training for creative practitioners and teachers, through a series of workshops, building understanding of the 'five habits of learning' and the 'high functioning classroom' before pairing practitioners with teachers for a 16-week intervention in the classroom. Teachers and practitioners learn to co-create learning activities with students which are then delivered during the second and third term. Two further training days are offered throughout, as well as additional professional learning opportunities for other teachers in participating schools. In the final term, teachers, practitioners, students, principals and parents reflect on the impact of the program with further development stemming from this. The program is extensively evaluated and is demonstrating significant impact and outcomes.

“Engagement in the Creative Schools project has had a profoundly positive effect on me. Engagement with the project has given me strength and the permission to follow my heart. To be given the licence to engage in creative teaching using cross-curricular thematic hands-on child-centred approaches has filled me with belief and hope for the future; mine and my students. I think the real challenge now will be in continuing to follow this best practice. To plan for time in the outdoors, celebrating nature and finding less linear ways to impart the curriculum – I’m excited for this future!”

Creative Learning session with Liz Marruffo, Hillcrest Primary School. 2019. Photograph by Taryn Hays.

Lizzie Smith, North Fremantle Primary School Teacher

A Whole School Perspective: Impact at Governor Stirling Senior High School.

YEAR TEN HASS

Dean Sharman (Teacher)

Bernard Taylor (Film-maker)

Main curriculum focus:

Geography - environmental change and management

YEAR SEVEN SCIENCE

Jodie Davidson (Visual artist)

Sophie Bradley (Teacher)

Main curriculum focus-

Science – Earth and Space

Cross-curricular links-

Nature and development of science.

Science inquiry skills-

Collaborative and individual fieldwork and experiments, measure and control variables.

At Governor Stirling SHS, Creative Schools has been seized on as a vehicle for driving a whole school shift in pedagogy, with the school actively creating opportunities to promote and amplify the work taking place in the two project classrooms.

Elizabeth Phillips, Creative Schools program coordinator at the school, notes: *“Creative Schools is offering our school an opportunity to effect change in a meaningful, real and actionable way. Using creativity at the centre of teaching and learning practices as a whole school focus is a fundamental shift for our school.”*

Elizabeth initiated a Creative Learning Professional Learning Community (PLC) at the school, whereby up to 40 teachers would regularly participate in voluntary weekly meetings, which focused on integrating creative practices across the curriculum. Many teachers are inherently creative; sometimes they just need reminding.

Accordingly, the two Creative Schools teachers and practitioner partnerships at the school ran 20-minute creative learning activities in the PLC meetings, giving teachers a bank of warm-up activities and creative teaching and learning strategies to test out in their classrooms. The structure of Creative Schools sessions also prompted a change in the format of staff meetings, which now begin with a 5-minute warm up activity and end with a reflection.

FORM was also invited to present a whole-of-school Professional Learning session on Creative Learning and the program has been promoted through the school newsletter.

Creative Schools thus has become the catalyst for developing a whole school culture of creative learning at Governor Stirling SHS, and the passion and dedicated efforts of inspiring leaders like Elizabeth Phillips deserves recognition and support. Elizabeth says: *“We want to empower teachers to remember they are creative at the core; then give them strategies and a toolkit. These whole-of-school approaches are ensuring creativity becomes part of everybody’s practice. It’s becoming part of the school’s culture and language.”*

“Engagement and attendance increased overall and a lot of the kids that were usually unwilling to engage with the content were more willing to do so because of the format it was given to them in,”

Dean, Teacher

As part of the Creative Schools program, professional development was offered to 48 educators and creatives via a series of workshops with global leaders in the fields of education. Highlights included a March education masterclass with Bill Lucas and Paul Collard, which offered a hands-on workshop for educators exploring how school-cultural collaborations can transform the learning experience. FORM also facilitated a series of sessions on strategies for embedding capabilities in the classroom. These workshops were co-delivered by Hidden Giants Creative Director Paul Gorman and attended by school leaders, teachers and artists.

The Creative Learning team also teamed up with Danish hybrid business and design school Kaospilot for a masterclass in working creatively. A teaser event on the Future of Work and Learning with Ramon Marmolejos explored co-learning, and the mindsets and capabilities required to build future-ready young people; and a three-day workshop on the Art and Craft of Designing Learning Spaces offered education and learning reboot to 20 participants through risk taking, innovation, engagement and creativity.

The Creative Schools public program invited global thought leader Professor Bill Lucas and Western Australian Innovation Minister Dave Kelly to speak on Creativity and the Future of Work – why critical thinking, creativity and problem-solving capabilities matter in an age of AI. This special evening was attended by more than 70 parents, educators and community members curious about the changing job market and how they can best prepare for an unpredictable future. Bill Lucas also facilitated professional development for school leaders on Embedding the General Capabilities in Western Australian Schools attended by more than 60 school leaders and co-hosted by FORM, AISWA, WAPPA and Catholic Education WA.

In September, Creative Schools Manager Lamis Sabra represented the program at one of the world’s leading cultural institutions, UK contemporary visual art gallery Tate Modern. Representatives from Creative Learning programs in Thailand, Pakistan, the Czech Republic, Hungary, Chile, Wales and Ireland discussed how a pedagogy intended to enhance student competence, autonomy and independence not only improves learning, engagement and attainment, but fundamentally changes the classroom.

During the same week, FORM took part in an international OECD Centre for Educational Research and Innovation conference on how creativity and critical thinking skills can be promoted in educational settings. Moderated by Mathias Bouckaert, co-author of *Fostering Creativity and Critical Thinking: What It Means in School*, the conference highlighted the role of creativity and critical thinking in current economies and societies.

FORM is working closely with the Department of Education to ensure programming and outcomes are aligned with the Department’s strategic directions, working toward wider uptake.





Creative Learning session with Teacher Sophie Perkins and Creative Practitioner Andrea Tenger, Merriwa Primary School. 2019. Photograph by Taryn Hays.

Creative Learning session, Melville Primary School. 2019. Photograph by Taryn Hays.

Creative Learning session, Hillcrest Primary School. 2019. Photograph by Taryn Hays.



Creative Learning At a Glance



16 Western Australian schools.



17 Western Australian creatives trained and employed.



12 Early career creatives engaged.



900 total students for the year



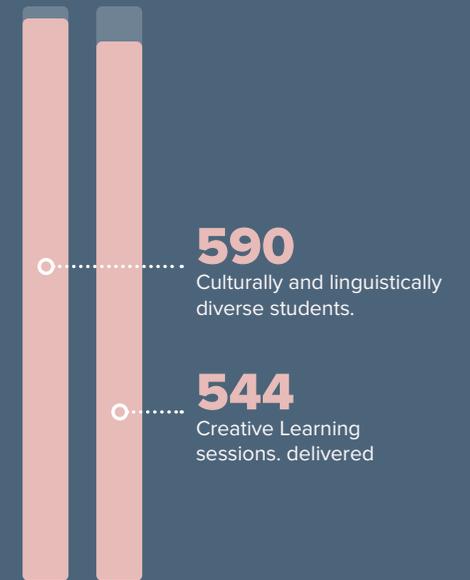
180 parents and educators participated in public programming.



70 school leaders from 35 schools participated in public programming.



45 Aboriginal students.



Scribblers Festival

Creativity is a grammar, as basic a literacy as literacy itself, and as the world changes and adapts toward ever more sophisticated tech, automation and artificial intelligence, global thought leaders are increasingly recognising the importance of creative literacy to jobs of the future. The challenge, Western Australia's Science and Innovation Minister Dave Kelly says, is how we transition people from the jobs disappearing to the emerging jobs of the future. "We need a workforce geared up to take advantage of these new jobs, and we see creative thinking as key."

One area of FORM's work fostering this creative literacy in the workforce of tomorrow is Scribblers Festival of literature and arts for young people. Scribblers features a three day schools program, a weekend of family events and outreach programs including a statewide library activation, a statewide writing award for young adults, a podcasting and youth curatorship program for teens and a programming stream for young adults, The YA Collective.

Scribblers Festival, launched in 2018 by FORM and the Town of Claremont at The Goods Shed and Scotch College in Claremont, distilled objectives of FORM's pioneering Creative Learning program. Creative learning is focused on boosting the capabilities of Western Australia's young people by nourishing creative thinking. The program, developed in partnership with Paul Collard—a globally respected expert in how children learn, builds on international research showing that using creativity in education revolutionises outcomes in learning and social skills.

In 2019 the Festival engaged 18,000 Western Australians in presentations, events, participatory activities and workshops with 23 world-renowned authors and artists. The week-long celebration of words and art sought to use creativity as a catalyst for learning, achievement and opportunity. "The secret to making maths fun is to realise you can find maths everywhere, from the spin of a planet



to the stuff that makes the stars," YouTube sensation and Australia's most cherished maths teacher Eddie Woo told spellbound students at the Festival. "That's the wonder of maths, it's the wonder of how the world works." Likewise for science, brought to relevance in incredible anecdotes by Australian national treasure Dr Karl, and art, with the likes of illustrator Alison Lester OAM telling students "Keep drawing! There are lots of famous artists who, when they were kids, drew lots of crazy drawings and now they still do lots of crazy drawings but people pay lots of money for them."

Thanks to an innovative marketing and engagement campaign, festival-goers travelled to Scribblers from all corners of the State: from Tom Price to Denmark to Wyalkatchem. Peeking from between pages and glistening like treasure, 10,000 feather bookmarks were hidden within books in 117 participating libraries across Western Australia. This innovative marketing campaign, aimed at enticing children to browse the shelves of their local libraries and enabling access to the Festival for a wider range of young people, distributed golden and silver feathers which would win those who found them a swag of learning-related prizes, including books, VIP passes and expenses-paid tickets to the Festival.

Building on this engagement, the inaugural Golden Pen writing competition opened up access to the world of publishing for Western Australian young adults. More than 175 entries were received from young writers across Western Australia, with the shortlisted writers having their stories published by FORM and attending a writing masterclass with renowned UK author



Philip Ardagh. Shortlisted entrant Lei Mealor is an aspiring writer. "Even meeting authors is amazing," she said. "Let alone learning from one."

The YA collective, a new stream within the festival dedicated to engaging teenagers and lovers of Young Adult books, introduced a team of guest 'youth curators' who worked together to design programs and lead sessions with authors, as well as forming part of a crew of teen podcasters to produce a Scribblers Festival podcast series featuring 14 of the visiting artists, and leading the Festival into a fast growing and popular publishing area. These professional development programs mentored young people in podcasting and interview skills and festival programming and production. School bookings sold out in a matter of days, with schools from around the State participating, and an accompanying teachers professional resources suite also provided.

"I truly believe children and young people felt seen and validated. To be given the chance to ask a question to an author, write a poem, etc. is a way of saying to them that not only do the stories matter that are written by the author, but their own stories and voices matter too."

Author, 2019 Scribblers Festival



All images: Scribblers Festival, 2019. Photograph by Taryn Hays.

Scribblers Festival At a Glance

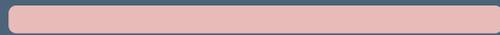
Around 4,500 young people and more than 50 schools attended a series of different sessions at the Schools Program, which was held at Scotch College and The Goods Shed over three days. The 2019 Family Session was set against a backdrop of Mulyana's *A Man, A Monster & The Sea*: an immersive exhibition within The Goods Shed confronting the destruction of ocean habitats through an imagined and whimsical underwater world. Activation around The Goods Shed spanned everything from an installation-based public exhibition where words on paper were transformed into works of art to an incredible collaborative space mural by illustrator Sha'an d'Anthes, to 'upcycled haikus', to storytime for the younger participants. Over two days, the program drew 15,000 people to 25 sessions and eight workshops.

Data from 3,316 surveys collected over the five days of the Festival and during follow-up research with schools revealed that Scribblers 2019 had a positive impact in five domains: impact on children and young people, impact on authors and artists, impact on teachers, impact on families and impact on community cohesion. Thematic analysis of qualitative data, triangulated across parent, teacher, children and young people's perspectives, revealed that Scribblers 2019 made a positive impact on children and young people in 11 areas: enjoyment, attitudes to reading, writing and drawing, enhanced agency and voice, improved writing and drawing skills, enhanced creativity and improved confidence, enriched career aspirations, connections with real-life authors and illustrators, improved attitudes to science and mathematics, valuing perseverance and changed habits.

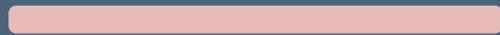
Follow-up surveys also indicated that the impact was lasting long after the visit to the Festival. Comparison of children's pre and post Festival attitudes to reading, writing and drawing showed improvements in 15 out of 15 areas tested, with strong improvements in attitudes to reading stories, reading comics, reading information books and children's aspiration to become an illustrator.

"Being a writer is moving about the world with your eyes open" *New York Times* bestselling young adult

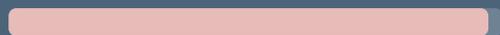
100% of volunteers would volunteer again



100% of parents surveyed enjoyed attending Scribblers 2019



98% of children (aged 3 – 11) enjoyed attending Scribblers 2019



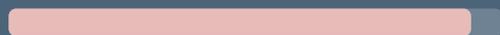
98% of teachers enjoyed attending Scribblers 2019



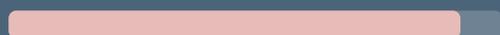
96% of parents feel Scribblers will inspire their children to read more



93% of children felt Scribblers make them feel more creative



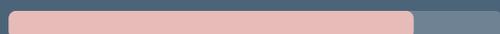
86% of children felt Scribblers made them want to read more



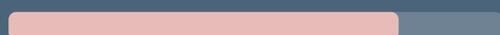
83% of young people (aged 12 – 18) enjoyed attending Scribblers 2019



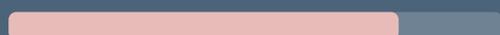
77% of teachers think attending Scribblers will help their students with assessments like Naplan



75% of young people (aged 12 – 18) felt Scribblers make them feel more creative



75% of young people felt (aged 12 – 18) Scribblers made them want to read more

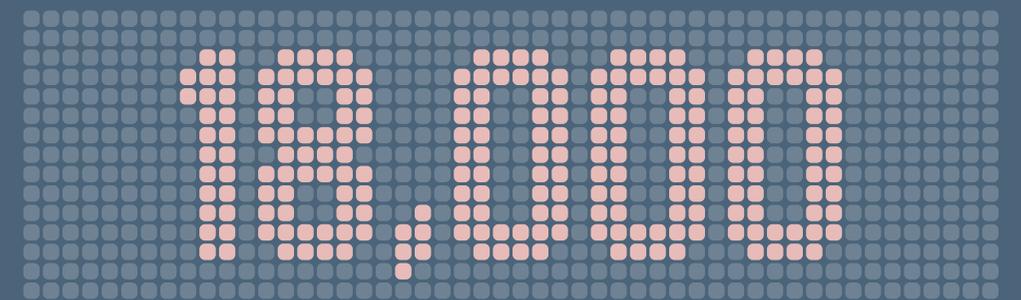
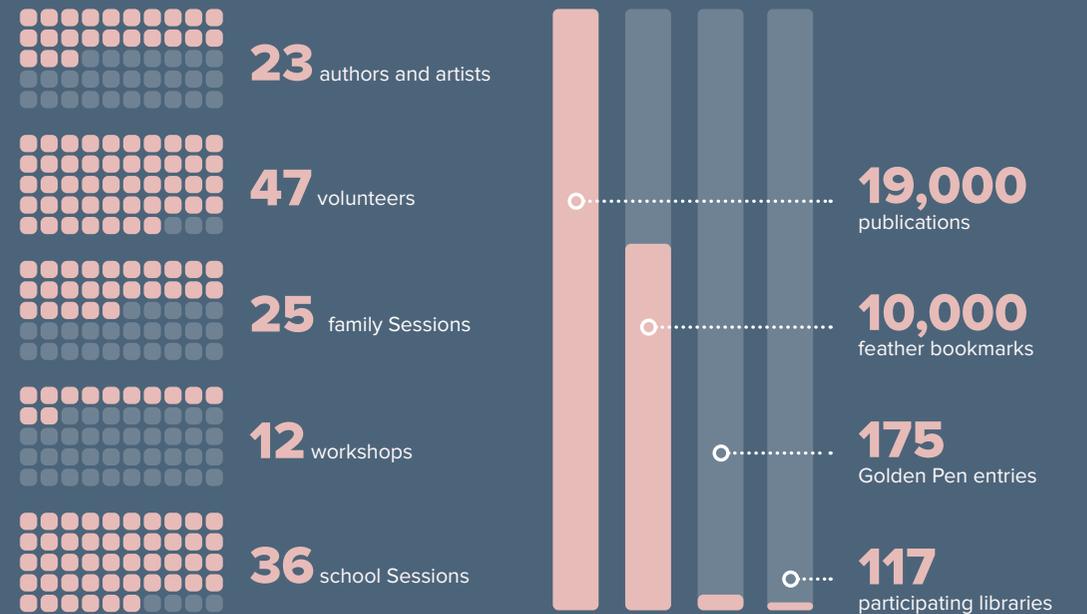


novelist Renee Watson told wide eyed audiences at Scribblers. "Growing up, I learned that words are powerful, and they made me feel powerful".

By bringing together some of the world's leading creative minds with local muralists, makers, bakers and book sellers, Scribblers Festival worked to open eyes, empower, inspire and encourage literacy and creativity among younger Western Australians.

"It has shown me that I actually can write and I plan to write more stories in the future."

Golden Pen award winner



PARTICIPANTS

Creative and Community Development

BUMPLINGS

饺子厨房



饺子厨

AIRSTREAM DUMPLING
KITCHEN 气流饺子厨房

Pilbara Programming



Alongside FORM's operation of the Port Hedland Courthouse Gallery over the past decade we have continued to manage an encompassing, creative focused community programming initiative for residents of the town, including artists' residencies, workshops, and exhibitions. With FORM shifting operational focus to South Hedland, a new era of community development began. Residency, exhibition and workshop programming took place throughout 2019 in South Hedland, and across the broader Pilbara region.

“Really had a ball with the basket weaving workshop. It was welcoming, friendly with beautiful and fun conversation amongst women with very supportive direction on how to weave. Loved it. Thanks x”

Spin a Yarn workshop participant feedback, July 2019

FORM's 2019 Pilbara Workshop Program

SPIN A YARN

FORM's 'Spin a Yarn' program is a product of a pilot program launched at the Port Hedland Courthouse Gallery in the first half of 2019. The weaving workshops formed a part of the exhibitions and market program at the Gallery and were successful in that sales targets and very positive feedback were achieved. Spinifex Hill Artist Lorna Dawson, who facilitated these workshops, greatly enjoyed the experience and was eager to continue the program as a stand-alone series in the latter half of 2019. Dawson, who was assisted by her daughter and fellow Spinifex Hill Studio artist and arts-worker Kim McKie, would share how to weave and coil a small basket while relaxed conversation flowed over a cuppa (or two). Following FORM's move to South Hedland, the workshops were continued at the new location of Spinifex Hill Studio on Saturday mornings. The family-friendly and alcohol-free event was open to participation from all members of the community. Workshops were supplied by an Australian small business who provides rare and ethically-sourced fibers, and each participant received a small bag of raffia and needles to take home.

DAMPIER WORKSHOP

“Friendly; well formatted; inspiring; professional; and all took an artwork home”

Dampier workshop survey respondent

Guest artists Susan Flavell and Mark Tweedie presented workshops for the Dampier Artists Studios in late August 2019. Flavell led the local artists through a sculpture workshop focused on making marine forms from cardboard, while Tweedie presented a landscape painting class. The classes were enthusiastically attended by the local artists who are very keen to attend similar programming in the future.

SUSAN FLAVELL ART THERAPY WORKSHOP

In October 2019 FORM was invited to partner with Legalaid to coordinate evening workshops for their inaugural conference exploring vicarious trauma in service industries. Sculptor Susan Flavell was engaged to present two evening workshops designed to provide a respite from the very intense content conference attendees discussed during the day, by facilitating a creative activity in an enjoyable and social setting. Flavell's workshops took place at Spinifex Hill Studio over two evenings, with the first session targeted to management-level conference attendees, and the second evening for non-management. These workshops proved extremely successful and FORM hopes to partner again with Legalaid on the second annual conference in 2020.

SCHOOL HOLIDAY MASK-MAKING WORKSHOP

Sculptor Susan Flavell returned to Hedland for a third time in October 2019 to run a mask-making workshop for primary school-aged children at the JD Hardie Youth Zone. This was FORM's first time partnering with the facility, and proved extremely successful. Over the course of three hours Flavell, FORM staff and a volunteer worked with 111 children and 53 adults. The youth centre staff noted the popularity of the programming and how most of the attendees had come specifically for the workshop; it was the most popular event of their October school holiday programming.

MARBLE BAR ART CAMP

“The hospitality was excellent, the vibe cool and relaxing. Very creative environment...”

2019 Art Camp participants

The 2019 FORM Pilbara Art Camp took place in Marble Bar from 16 – 18 August. The camp was hosted by FORM with guest artists Mark Tweedie and Susan Flavell.

Please refer to the 'Residencies' section for a full report of the Art Camp activities.



PILBARA FOOD TRUCK FOCUS

“What an amazing week of events you have put on. Thank you so much!”

“Very social and delicious! Love the introduction of food into FORM’s program.”

“So fabulous.”

Food Truck Focus workshop participants

In October 2019, FORM engaged over 18 Pilbara-based food vendors through a series of development workshops with skilled industry professionals. The program was intended to unite small-business owners over a shared passion for cooking and the culinary arts, while expanding the Pilbara’s food culture to help make Hedland a more vibrant place in which to live.

With mentorship from two past Masterchef contestants—Liliana Battle and Brendan Pang—and Port-Hedland-based food stylist and photographer Stacey Hambling, these workshops were designed to help small business-owners differentiate their product from competitors’ and learn the skills to build brand awareness.

Since 2013, FORM has worked with dozens of food vendors through the West End Markets and are continuing to support growth through professional development initiatives as we refocus our Pilbara operations to South Hedland. A critical part of FORM’s market program is stallholder workshops, each with a specific business or skill-based focus such as website development, branding, marketing, merchandising and craft or artistic skill refinement. FORM’s 2019 Food Truck Focus series comprised the following sessions.

Food Forum with Liliana Battle

Liliana Battle is a Port Hedland-based cook whose food is heavily influenced by her Italian heritage and love for Italy. Battle is the author of four cookbooks: *Easy Home Cooking Italian Style*, *Food for Sharing Italian Style*, *The Sweet Life*, and *The Godfather – The Corleone Family Cookbook*. Battle’s two-hour workshop with Pilbara-based food vendors was informative and intimate, connecting local food identities and providing a forum to interact, put forth ideas, be heard, and share ideas and strategies for the good of the Port Hedland community and its visitors.

Photography for Social Media with Stacey Hambling (Locket Photography)

Stacey Hambling decided at aged 10 in Auckland (NZ) that she wanted to be a photographer. At 17 she left school and at 21 she was qualified, with a Bachelor of Applied Visual Imaging. In 2011 Stacey moved to Port Hedland where she established her own business, Locket Photography. Since then, she has photographed countless memories. Having 10 years of industry experience, Stacey’s aim is to photograph the world one cafe at a time. Her workshop introduced food vendors to the key skills in photographing food and content creation.

Dumpling Masterclasses with Brendan Pang

Brendan Pang made it to the Top 10 in 2018 MasterChef Australia. Since then his career has skyrocketed. He is the founder of Bumplings Perth, a mobile dumpling kitchen, and is known on social media and beyond for his famous dumplings. Brendan spent two days in Port Hedland running a series of workshops with local food vendors, and the Youth Involvement Council’s Fresh Start cooks, as well as a special complementary event for FORM members. Participants at all workshops were given the opportunity to explore new ways of using locally available ingredients to make creative and unique dishes.

Community events

ART AFTER DARK

FORM continued our popular Art After Dark programming at the Courthouse Gallery during the first half of 2019. Details of this programming is included in the reporting for the associated Courthouse Gallery exhibitions.

SPINIFEX HILL STUDIO EXHIBITION AND COMMUNITY CELEBRATION

In celebration of the Spinifex Hill Artists’ success at Cossack and NATSIAA, FORM launched a one-night-only *Spring Celebration* exhibition and event at Spinifex Hill Studio on Friday 11 October. The event was attended by approximately 60 members of the South Hedland Community, and coincided with the launch of the Studio’s new website. To fit with the spring theme, the young and young at heart participated in a flower-crown making activity. Free food was made possible via generous community support from the Care for Hedland Community Gardens and Fresh Start at the Youth Involvement Council. IBN also hosted a pop up native plant stall.

PILBARA PRIDE NIGHT PICNIC

In October, FORM teamed up with Headspace Pilbara to deliver Hedland’s first Pilbara Pride Night event in the Spinifex Hill Studio gardens. The evening offered a warm and welcoming place for Hedland’s rainbow family to celebrate diversity and pride month and was a great success, drawing a crowd of around 80 members of the Hedland community. All those in attendance were excited about building on the success of this inaugural Pride event in 2020.

“It was a lovely night, the event was well organised and the venue had a pretty location and structure . A big thank you and well done guys.”

Dumpling Workshop with Brendan Pang feedback, October 2019.



SHS CHRISTMAS SALE AND NIGHT FOOD MARKET

Spinifex Hill Studio became a hive of activity on Friday, November 22 as more than 700 community members turned out to support the Spinifex Hill Artists at their annual Christmas Sale event. The sale was an opportunity for customers to purchase artwork at a reduced price, while directly supporting local Aboriginal artists.

For the first time, FORM Pilbara invited Pilbara-based food vendors to participate in the opening event, which transformed the studio carpark into a buzzing night food market. The family-friendly event also included free hair-braiding and Christmas craft activities, which proved highly popular amongst children.

Increased attendance resulted in outstanding sales figures for the artists, further demonstrating the high demand for Aboriginal art in the region, and this success was equaled by the launch of the Studio's online sale the following week.

STAKEHOLDER'S CELEBRATION AND 2020 PROGRAM LAUNCH

FORM Pilbara rounded out 2019 with an end-of-year celebration for our members and supporters at the South Hedland Bowls Club. This event, attended by around 75 members of the local community provided an opportunity to reflect on our successes during 2019 and preview our 2020 program. Special guest Ksenija Stannic Collic, Superintendent Rail Engineering, BHP also spoke to FORM's 2020 program and officially announced the Spinifex Hill Studio extension project, and BHP's substantial investment in the initiative.

VOLUNTEER ENGAGEMENT

In November FORM worked with a team of 20 volunteers from BHP to make our two shipping container storage units more intelligently organised. It was very inspiring to watch highly skilled electrical engineers work as an impressively cohesive team to produce highly satisfactory outcomes. A BHP volunteer also gave Spinifex Hill Studio a fresh coat of paint and helped hang Spinifex Hill Artists' work for our *Spring Celebration* exhibition in September.

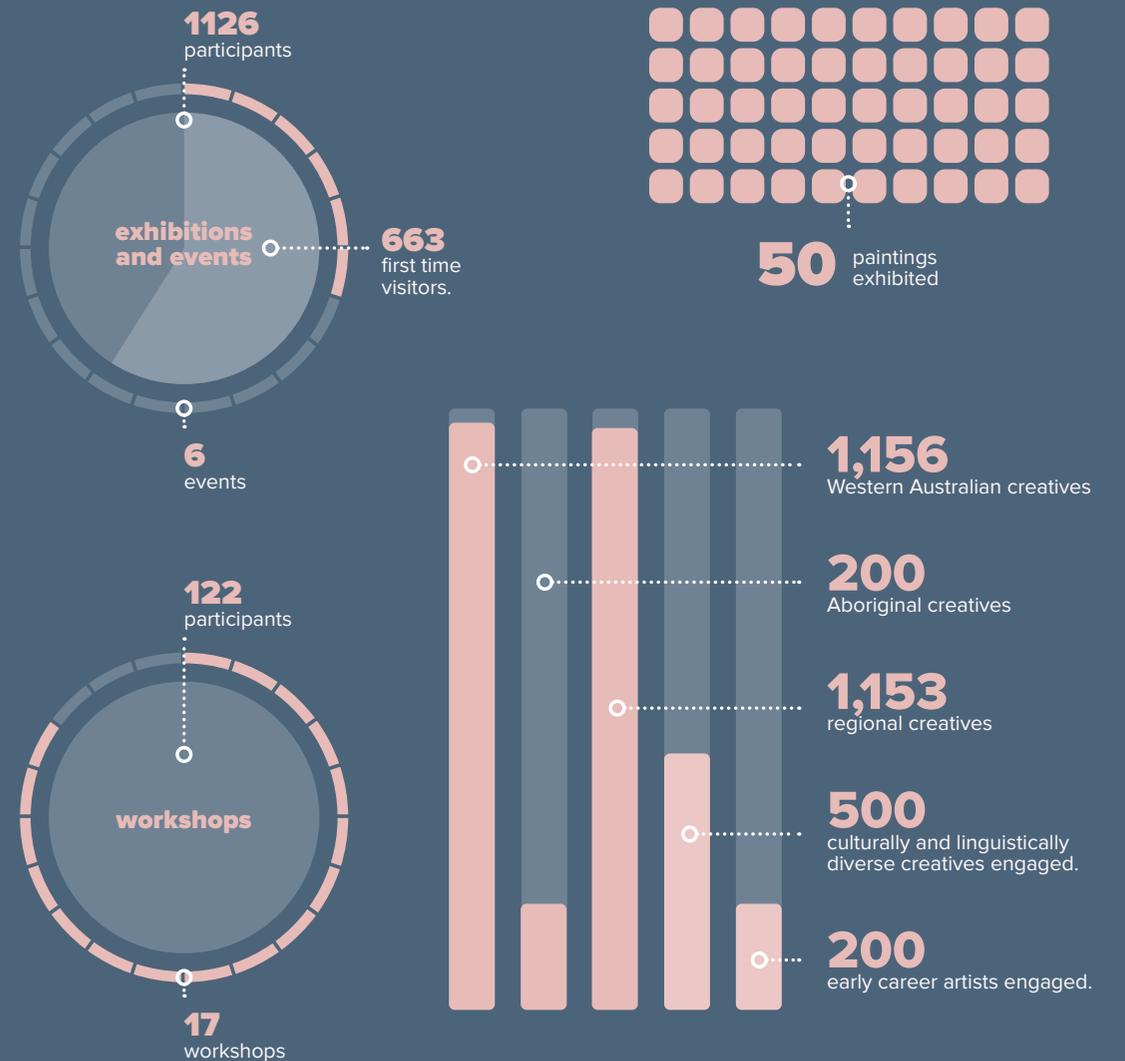


BHP volunteers assisting with organisation of FORM's shipping container storage units, November 2019. Photograph by Sophia Constantine.

Regional Creative and Community Development At a Glance

Media Coverage

The North West Telegraph, Spirit FM and ABC Local.



The West End Markets

After 34 events spanning a decade, on April 6, 2019 the Courthouse Gallery Gardens hosted the final West End Markets. Held four times a year in the Courthouse Gallery Gardens, the Markets supported designers, makers, artists and providers from all over the Pilbara. Market time always felt more like a festival, relaxed and sociable, with guest DJs and performers, family-friendly attractions, and for the grown-ups, a sundowner bar.

The popular market series finished its term with an engaging 'Animal Safari' theme, a nod to the popular *Menagerie* exhibition showing concurrently at the Courthouse Gallery. To create the 'animal safari' experience, a petting zoo, pony rides, and roving performers in animal-inspired costumes filled the

West End with family-friendly entertainment. Additionally, the Gallery provided a way for the community to get involved in the *Menagerie* exhibition by creating animal-themed masks. It is estimated that more than 3000 people attended the event, alongside 40 local businesses and non-profits running food and craft stalls.

Survey feedback indicated that the final Markets were well-received by the community with 90 percent of surveyed attendees stating that they had a positive experience at the event. FORM staged 30 West End Markets during our tenure managing the Courthouse Gallery.



“Have absolutely loved working with FORM in the West End (and beyond)... the physical and social transformation you brought has been incredible, and really changed the way I and others lived in Hedland. End of an era - can't wait to visit you in South!”

Feedback posted on FORM's Facebook page, June 2019



West End to South: Markets on the Move

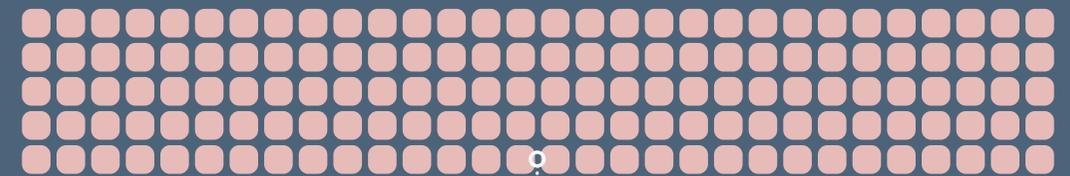
FORM's first West End Markets were held in 2010, after the Hedland community expressed a desire for more events to be held in conjunction with the Courthouse Gallery's program. The Markets were also conceptualised as part of a broader revitalisation strategy for Port Hedland's historic 'West End' precinct which included physical upgrades to the built environment, in addition to programming at the Courthouse Gallery and Visitor Centre.

As the West End Markets was a site-specific event, FORM's move to South Hedland in mid-2019 has meant that this popular program has had to be reimagined for a local context.

Community consultation for developing a new South Hedland-based event commenced in April 2019 at the final West End Markets. A decision was made by FORM to utilise resources to undertake consultation, research, data analysis, and preliminary event planning in April and these activities precluded the delivery of a final West End Market in June as previously scheduled.

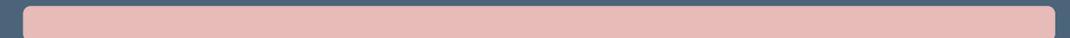


The West End Markets At a Glance



150 workshop participants.

40
market stallholders.



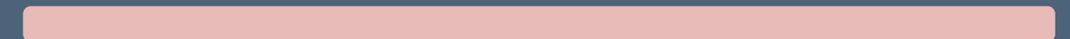
40
Western Australian creatives engaged.



5
Aboriginal artists engaged.



40
regional artists engaged.



30
culturally and linguistically diverse creatives engaged.



5
early career artists engaged.



Pilbara Education Programming

FORM's Pilbara Creative Education Programming continued throughout 2019, after successful pilot programming in Port Hedland during 2018. In addition to schools in Hedland, FORM was able to hold workshops in Karratha and Roebourne in August 2019, and given the very positive feedback received, we hope to expand upon this region-wide engagement moving forward.

SUSAN FLAVELL SPIRIT ANIMAL WORKSHOPS

Acclaimed Western Australian sculptor Susan Flavell returned to Hedland during February 2019 to facilitate workshops with four of Hedland's Primary Schools. In conjunction with the forthcoming animal-themed *Menagerie* exhibition, Flavell led the students in a workshop to sculpt their own 'spirit animal' from recycled materials. 53 students from Baler, Cassia, Port Hedland Primary and South Hedland Primary participated in the workshops, which were coordinated in partnership with Hedland Academic Enrichment Coordinator and Port Hedland Primary School teacher Kylie Unkovich. Outcomes from the workshops formed part of the *Menagerie* exhibition, allowing students to see their works on display at the Port Hedland Courthouse Gallery alongside work by professional artists from the region.

HEDLAND SENIOR HIGH SCHOOL COLOUR THEORY WORKSHOP WITH CONSUELO CAVANIGLIA AND PENNY COSS

Students from the Hedland Senior High School year 11 art class visited artists-in-residence Consuelo Cavaniglia and Penny Coss as they installed *Visitants*. FORM Install Manager Sean Byford explained to the group the fundamentals of installing an exhibition, highlighting important concerns such as occupational health and safety. Coss and Cavaniglia then added to this with a colour mixing class. This gave the students an opportunity to put colour theory learnings from the curriculum into practice.



“Thanks for today. We had students engaged who are very reluctant learners.”

“Engaged our students and gave them the opportunity to achieve”

Survey feedback from Roebourne District High School teachers, August, 2019.

FOLLOW THE DREAM

As part of our community engagement programming in South Hedland, FORM invited visiting artist Susan Flavell to work with high-performing Aboriginal students from Hedland Senior High School's 'Follow the Dream' program, in August 2019. Flavell led the students in an aspirational drawing activity, designed to gauge their impressions of South Hedland as it currently is, and what it could be in the future.

SOUTH HEDLAND PRIMARY SCHOOL

After a very successful workshop in February 2019, sculptor Susan Flavell returned to South Hedland Primary School in August 2019 to present a new drawing workshop for a group of young art students, in partnership with the Academic Enrichment Program as part of the STEAM program for year four to six students. This project invited the students to think about their relationship to South Hedland, and draw their favourite building, tree and animal from the suburb.

ROEBOURNE HIGH SCHOOL

Painter Mark Tweedie presented a brief talk about his practice and led a portraiture workshop for students from Roebourne District High School during his 2019 FORM residency. The workshop proved very successful in engaging a number of students who (according to their teacher) were often challenging to involve in art activities.

ST. LUKE'S COLLEGE, KARRATHA

Visiting artist Susan Flavell presented a mask making workshop to three groups of students from Karratha's St. Luke's Catholic College during late August 2019. This workshop took place during Book Week celebrations, and was designed to inspire the students to create their own costumes based on book characters.



Media and Communications



Media

In 2019, the outcomes of a series of major projects, exhibitions and awards were bolstered by a strong media and communications initiatives.

High profile features included a front page feature in national publication *The Weekend Australian's Review* and features in *The Sydney Morning Herald*, *The Guardian*, *ABC Radio National*, *Australian Art Collector* and *The West Australian* on Nyaparu (William) Gardiner's posthumous award for 'Most Outstanding Work on Paper' at the 2019 Telstra NATSIAA's and retrospective exhibition at Tarnanthi Art Fair.

A series of films throughout 2019 taking journalists on the PUBLIC Silo Trail resulted in features in *Tiger* and *Singapore Airlines'* inflight magazines, *Australian Traveller Magazine*, *Escape*, *Delicious* and the *National Senior*. FORM also commissioned the production of four Fresh TV segments on the PUBLIC Silo Trail on Channel 7 / GWN 7 which also aired nationally on 7mate and 7Plus channels, and a billboard campaign is advertising the trail across metro CAT buses, billboards and digital screens at Perth Train Station and the International Airport. Media coverage continuing from the *Field of Light: Avenue of Honour* marketing campaign meanwhile was valued at more than \$4 million.

The launch of social documentary project *Stories from the Silo Towns* was accompanied by features in *The West Australian*, *West Travel*, *The ABC*, *The Sunday Times*, *Graziher Magazine*, *Fremantle Press* and *WAToday*, as well as extensively in regional print and radio media.

Strong visual content, in house writers and sustained relationships with local media ensured FORM's installations, exhibitions and events were covered in the following media: *Community News*, *The Post Newspaper*, *Fabric Quarterly*, *WA Today*, *the Sunday Times*, *The West Australian*, *ABC News*, *The Urban List*, *The Design Files*, *Art Guide*, *SeeSaw Magazine*, *Aboriginal Art Directory*, *Farm Weekly*, *Ps News*, *Tourism WA*, *ARTalkWA eNews*, *Seven West Travel Club*, *Cruise Express*, *News.com.au*, *RSL WA*, *the Great Southern Weekender*, *the Albany Advertiser*, *Triple M*, *News Now TVNZ*, *So Perth*, *An Artful Life*, *Weekend Notes*, *The North West Telegraph*, *The Pilbara News*, *Green Magazine* and *RTRFM*.

FORM also produced a series of short films on *The Alchemists*, *Bugai*, *Scribblers Festival*, *Creative Learning* and on FORM's overall programming which were screened during the exhibitions and promoted on social media.



Digital Media

Digital and social media marketing is a critical activity for FORM as our value of increasing access to the arts is predicated on building an audience, showcasing creative excellence, and instilling the intrinsic value of creativity in everyday life.

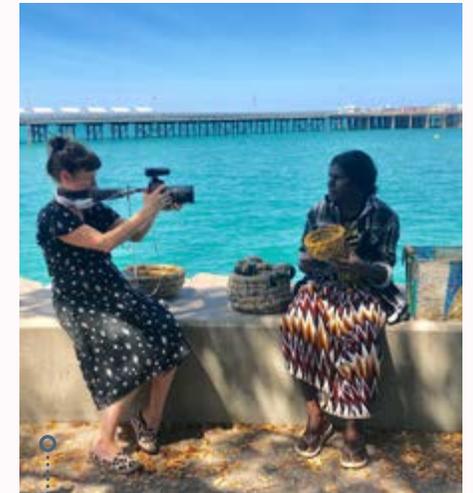
In 2019, digital marketing strategies were created for each FORM branded channel, creating a tone and voice, unique content pillars and types for defined target audience.

The key channels of focus in the digital market strategy were improving email communication and concentrating on Facebook as a social media platform that supports engagement and can host events, as well as making Instagram a hub for current information and an online portfolio.

To do this, the tactics included audience segmentation, creating engaging email content and improving the efficacy of subject lines while at the same time, growing the audience. The FORM EDM open rate is now 18.42% higher than industry standard and website e-signups are converting at 11%. Monthly EDMs are created and distributed to FORM's database of more than 10,000, with daily updates on programming to our 30,000 social media followers.

For Facebook 'Strategic Investment' into advertising returned 5% follower growth for every 1% of marketing expenditure. With page like ads adding just under 3000 new followers to FORM and Scribblers pages, averaging out at 42 cents per like (well below industry standard).

Instagram accounts were all audited and refreshed, with a focus on accessible information (link trees), organised story highlights and a curated look and feel. FORM's website and the Spinifex Hill Studio website both received an overhaul, with a complete redesign, updated content and improved usability.



FORM curates rich and authentic content from across all areas of our programming to furnish our digital channels.

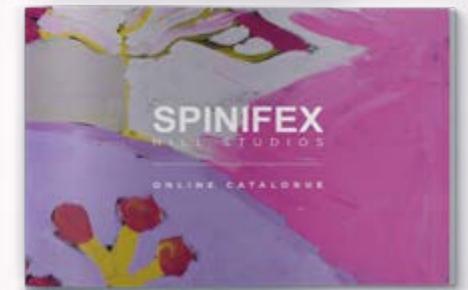
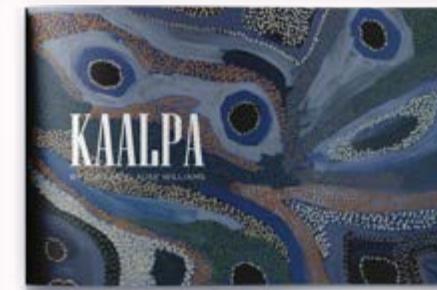


In 2019 FORM refreshed our website, form.net.au

FORM's Instagram account has 18.5K followers, and endures as one of our primary channels of communication.

Publications and Productions

FORM employs a creative team of in-house graphic designers and writers who annually produce a series of high quality products in the forms of books, catalogues, programs, fliers, posters, signage and digital content supporting the project team and programming. In 2019, this creative team produced one book, nine catalogues, four programs, a cultural tourism toolkit and suite of wayfinding signage, as well as a series of brochures, fliers, posters, maps and other printed collateral, and oversaw the redesign of two websites. Below and right is a snapshot of this creative collateral.



Board Members' Report

The Board Members present their report on the incorporated association for the financial year ended 31 December 2019.

The names of the Board Members in office at the date of this report are as follows:

| BOARD MEMBER | EXPERTISE | EXECUTIVE / OFFICE |
|---|--|--|
| PAUL CHAMBERLAIN Philanthropist & investor | Philanthropy, investment | Chairperson (Appointed August 2013, appointed Chair 2014) |
| TANIA HUDSON Chief of Staff, Lions Eye Institute | Communications & Social Impact, Partnerships | Board Member (Appointed October 2011) |
| LYNDA DORRINGTON Executive Director, FORM | Business, Visioning & Marketing | Ex-Officio (Appointed November 2000) |
| PETER LEE Director, HASSELL | Architecture, design and place activation | Board Member (Appointed August 2011) |
| REBECCA EGGLESTON Director of Strategic Initiatives, FORM | Cultural programming, urban strategy and community development | Secretary of the Board (Appointed July 2014) |
| STEDMAN ELLIS Chief Executive Officer, Future Battery Industries CRC bid | Management, strategy | Board Member (Appointed August 2013) |
| STUART SMITH Chief Executive Officer, National Offshore Petroleum Safety and Environmental Management Authority (NOPSEMA) | Strategic planning, government relations | Board Member (Appointed 2016) |
| CHARLOTTE HAMLYN Reporter & Journalist, ABC News | Media & Communications | Board Member (Appointed 2016) |
| NATALIE WALKER General Manager, Program Delivery, Commonwealth Bank of Australia | Accounting & Finance | Treasurer of the Board (Appointed January 2018) |

Principal Activities

The principal activities of the entity during the financial year were:

- Creative Spaces
- Exhibitions and Residencies
- Cultural Tourism
- Art Consultancy
- Creative Learning
- Creative and Community Development
- Aboriginal Creative & Cultural Programming

Operating Results

The year resulted in a loss of \$54,242.67.

Environmental Issues

The association's operations are not regulated by any particular or significant environmental regulation under the Commonwealth, State, or Territory.

Significant Changes to State of Affairs

In the opinion of the Board Members there were no significant changes in the state of affairs of the entity that occurred during the financial year under review not otherwise disclosed in this report or the financial statements.

Adoption of Australia Equivalents to IFRS

The association's financial report has been prepared in accordance with Australian Equivalents to International Financial Reporting Standards (IFRS).

Board Member Benefits

No Board Member has received or become entitled to receive, during or since incorporation, a benefit because of a contact made by the association or a related body corporate with the Board Member, a form of which the Board Member is a member or a company in which the Board Member has a substantial financial interest.

Proceedings on Behalf of the Association

No person has applied for leave of Court to bring proceedings to which the association is a party for the purpose of taking responsibility on behalf of the association for all or any part of those proceedings. The association was not a party to any such proceedings during the year.

Indemnifying Board Members

FORM's Association Liability insurance included coverage of the Board Members during the 2019 financial year. No indemnities have been given during or since the end of the financial year for any person who is or has been a Board Member or auditor of the association.

Significant Events after the Balance Date

In 2020, the unprecedented COVID-19 pandemic has arisen, with the full effects yet to unfold or be seen across the board in Australia. There has been a temporary period of shutdown in compliance with government requirements and for the safety of our staff, artists, clients and audiences. Any effects on the organisation will be reported on in the 2020 Annual Report once more is known.

Likely Developments and Expected Results

Again, the impacts of COVID-19 which have arisen since the period of reporting in these documents are yet to be seen, and will be addressed in future reporting. FORM is taking all possible action in the interim to secure the organisation's operations and delivery of key outcomes ongoing.

The continuing success of FORM in building creative capacity within regional and urban Western Australia is dependent upon FORM being able to negotiate ongoing partnerships with the public and private sector. Pending those, the Board Members do not foresee any major changes in the direction of the association which will significantly impact on the entity not otherwise dealt with in this report.

Annual Financial Statements

The 2019 Annual Financial Statements are contained in a separate document and are available upon request.

Membership

FORM's membership attracts a community of like-minded individuals and businesses who see the importance and positive impact that art and culture can have on people's lives and livelihoods. FORM's members are advocates for creativity in Western Australia and through the membership they experience, support and contribute to an organisation passionate about developing and providing opportunities for people in the creative sector; a key motivation for people to become members of FORM.

Four different types of memberships are offered at FORM: concession, individual, corporate and practitioner, and can be purchased for one year, or two years at a reduced rate of 10%. 2019 saw an increase of online membership purchases through FORM's website, providing efficient and easy access to all membership types. Practitioner memberships had a significant increase in online applications after updates were made to provide a more streamlined process for new and renewing members. FORM's practitioner membership offers creatives, artists, makers, and curators public and product liability insurance at a highly competitive rate.

Member benefits include access to FORM's publications and research documents; a complimentary copy of one of our publications; VIP invitations to FORM's exhibition openings and events at The Goods Shed; including exclusive access to view and purchase works before the general public and attend members only artist and curator talks; a monthly member e-news where members receive a heads up on upcoming projects and new initiatives at FORM across Western Australia before the general public; as well as priority purchasing and discounts on workshops and ticketed events.

FORM believes that it is important to continually develop and deliver standout creative projects and public programs for Western Australia and a key aspect of ensuring this is receiving feedback from our valued members. We encourage our members to provide feedback so we are able to continue this into the future. 2019 provided exclusive opportunities for our members to support and participate in FORM's programs through multiple members-only workshops and events in Port Hedland and Claremont.



FORM member at A Man, a Monster and the Sea exhibition opening event, The Goods Shed, 2019. Photographs by Taryn Hays.

Thank you

FORM wishes to thank each and every person, organisation, agency, and company mentioned in this Annual Report, all of whom have made varied and valuable contributions to FORM's projects in 2019.

In addition to the talented, creative individuals that we have worked with, FORM reserves a special thank you for all our partners and sponsors. FORM's corporate partnerships in particular provide us with new opportunities and better solutions, while also encouraging the broader business sector to think differently about the way they contribute to the communities with which they do business.

Principal Partner



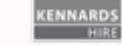
Major Partners



Programming Partners



Supporting Partners



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