

FORM.

**Annual
Report**

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

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Our websites:

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www.scribblersfestival.com.au
www.publicsilotrail.com
www.tracksweshare.com.au

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Warning: Members of Aboriginal and Torres Strait Islander communities are respectfully advised that this report contains names and images of people who have passed away.

Annual Report

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Untitled, Nyangulya
Katie Nalgood, 2021.

Foreword

*RELICS: Bricks of the New
World, The Goods Shed, 2021.*
Photography by Sundae Studio.





The Chair

Tim Shanahan
May 2022

Being Chair of FORM is very exciting and satisfying. Contributing to the work of FORM, literally building a state of creativity, with communities and artists the length and breadth of the State is a privilege and a responsibility. Building on the credibility of the body of work that FORM has and shaping big ideas and projects for the future is what the team at FORM is all about.

Over the past two decades, with Lynda Dorrington as Executive Director and, since 2014, Paul Chamberlain as Chair, FORM has evolved from a small membership organisation for Western Australia's craft community into an award-winning, multidisciplinary cultural enterprise, whose reputation, sphere of influence, and creative networks are nationally and internationally recognised.

In 2021 Lynda retired from FORM and Paul Chamberlain completed his term of office. Tabitha McMullan now heads up our organisation as CEO, with myself appointed as Chair.

I am delighted that Paul and Sophie Chamberlain remain committed to FORM as Patrons.

The leadership changes, coupled with COVID's impact on the world's creative, economic, political and social environments, presents FORM with both imperative and opportunity to embark on a vital new stage of strategic development and regeneration- building on the strong platform built by Lynda and Paul and the FORM team.

The second half of 2021 saw a reinvigorated focus on governance, transparency and sustainability for FORM, with the team at the same time fulfilling a range of projects that were "work in progress" and commencing work on planning a new set of ambitious projects and programs.

In mid-2021, the Board commenced a review of the FORM Constitution, identifying areas for immediate improvement and some for longer-term consideration. In October, Governance (Nomination & Remuneration) and Audit & Risk Committees were established.

The Board has also been through a process of review and renewal. In addition to Paul Chamberlain, Rebecca Eggleston and Charlotte Hamlyn stepped down and we thank them for their contribution. Kathy Reid and Nicolette Casella are FORM's new Board Members.

Consultation with Members, supporters, staff and board fed into a strategic planning process in late 2021. The goal was to consolidate and articulate a new Strategic Framework and 4-year Strategic Plan by mid-2022. The new Strategic Framework was adopted by the Board in February 2022 (and is outlined in the following pages) and we look forward to sharing our new Strategic Plan in June/July 2022. The framework builds on FORM's past achievements and programming strengths and works towards an ambitious yet realistic future.

Importantly, I would like to thank our supporters and the communities with whom we work across the state. As the ultimate beneficiaries of our work, you are the reason we strive to deliver excellent services and programs. I also thank our many funding partners from across all spheres of government, the corporate sector and philanthropic supporters. Through partnerships based on shared values and objectives, we are able to build a vibrant creative society and economy for the benefit and wellbeing of all Western Australian communities.

We look forward to the year ahead as we continue to work towards *Building a State of Creativity*.



The CEO/ Executive Director

Tabitha McMullan
May 2022

I feel immensely fortunate and humbled to be presenting this Annual Report for 2021. As I write this, I am nearly one year into my appointment as CEO of FORM. Knowing that I have taken on the great privilege and responsibility of carrying on my predecessor Lynda Dorrington's legacy, (FORM's incredible team, track record of delivering world-class cultural experiences of excellent quality and depth, and strong relationships with stakeholders, supporters and communities across the state), I have much to be grateful for.

12 months ago, as I accepted the offer to come on board as FORM's new CEO | Executive Director, I was excited to be embarking on a new chapter that promised engaging, impactful projects and the opportunity to work with inspiring staff, board and stakeholders. At the time, I chose to work at FORM because for me, working in a cultural organisation is where I can make the most positive impact in my community. To me, healthy communities start with the ability to access, express, and participate in meaningful cultural life. But even so, I had only the faintest idea of the richness and diversity of the organisation that I was joining.

During 2021, in my first six months in the role, I had the opportunity to see FORM's new Spinifex Hill Project Space come to life and watching the community engage with the wisdom and stories of the Spinifex Hill Artists has been a most rewarding experience. I was welcomed by a raft

of enthusiastic educators who, like me, are inspired by our incredible Creative Schools and Scribblers Festival programs, which have such a positive and lasting impact on young people. I was blown away by the number of people who turned up to exhibitions and events at The Goods Shed and by the incredible complexity and beauty of our major visual arts development projects, like *Tracks We Share: Contemporary Art of the Pilbara*. I witnessed the incredible impact that our public art and place-making initiatives can have in projects like Spoilbank Marina, which has so far engaged 10 Aboriginal artists in skills development, supporting them to participate in public art projects and share their living and continuous culture in their communities.

I am grateful to everyone who makes our work possible and who has helped to build a state of creativity over the years. With you, I look forward to building on FORM's past achievements and programming strengths and working towards an ambitious future.

In this future I see FORM becoming even more responsive and valuable to the communities we serve and expanding our networks of supporters, stakeholders and partners. Now that I am nearly a year into my journey with FORM, there is nothing I want more than to take other people along on the same journey in getting to know FORM, and to share the richness, fulfilment and life-changing experiences it brings.

Artist Talk Ngardamarri,
The Goods Shed, 2021.
Photography by Sundae Studio.

NOW I OWN Exhibition,
Creative Learning, 2021.
Photography by Sundae Studio.



Our Mission

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



Our Vision

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



Our Values

CREATIVITY

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

EXCELLENCE

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

INTEGRITY

We are honest and true to our values. We do what we say we are going to do, learning from our mistakes and making amends.

COMMUNITY EMPOWERMENT

We aim to embed self-determination, grounded in cultural awareness and respect, as the basis of our work in all communities.

COLLABORATION

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





Our Approach

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

Our Strategies

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

ABORIGINAL PARTNERSHIP

Cultural practice started and continues with Aboriginal people. We aim to ensure First Peoples' perspectives, and right to self-determination, come first.

CREATIVE LEARNING

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

CULTURAL PROGRAMMING AND PRODUCTION

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

CULTURAL TOURISM

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

SECTOR AND COMMUNITY DEVELOPMENT

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



Our Programs & Services

- Spinifex Hill Studio & Project Space
- Scribblers Festival
- Creative Schools
- Special Projects
- The Goods Shed Gallery & Café
- Curatorial Development & Exchange
- Creative Services
- Arts & Cultural Consultancy Services
 - *Placemaking*
 - *Public Art*
 - *Cultural Infrastructure*
 - *Cultural Policy & Strategy*
- Artwork Sales & Commissioning
- Membership & Donor services





Highlights of the year



Despite the challenges presented by a COVID-impacted, socially-distanced 'new world order', 2021 was still a year of significant achievement and change at FORM. Here are some special mentions:

Just seeing what you could create is amazing and you think: I want to do this.

Sarah, 10 years-old

RELICS: BRICKS OF THE NEW WORLD

The 2021 Scribblers Festival kicked off with a unique and immersive exhibition created by LEGO Masters Series 2 Winners: Jackson Harvey and Alex Towler. *RELICS: Bricks of the New World* opened in February and flashed audiences forward to Earth in 2530, abandoned by humans and reinvented by the iconic LEGO minifigs. A range of Scribblers-related schools activities, street activations and programming magnified and sustained the show's reach and impact.

With overall attendances of 48,000 people across all *RELICS* activities, including 59 schools who brought over 2,400 students in 90 separate class visits, this was The Goods Shed's most popular exhibition activation to date.



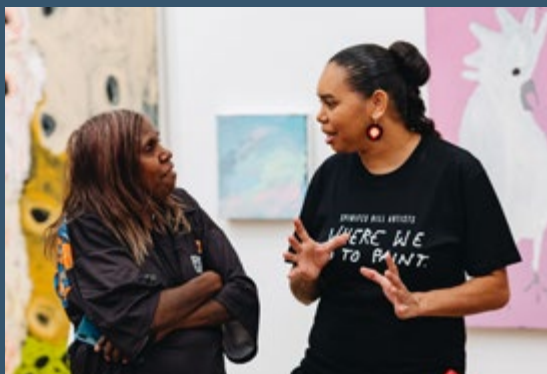
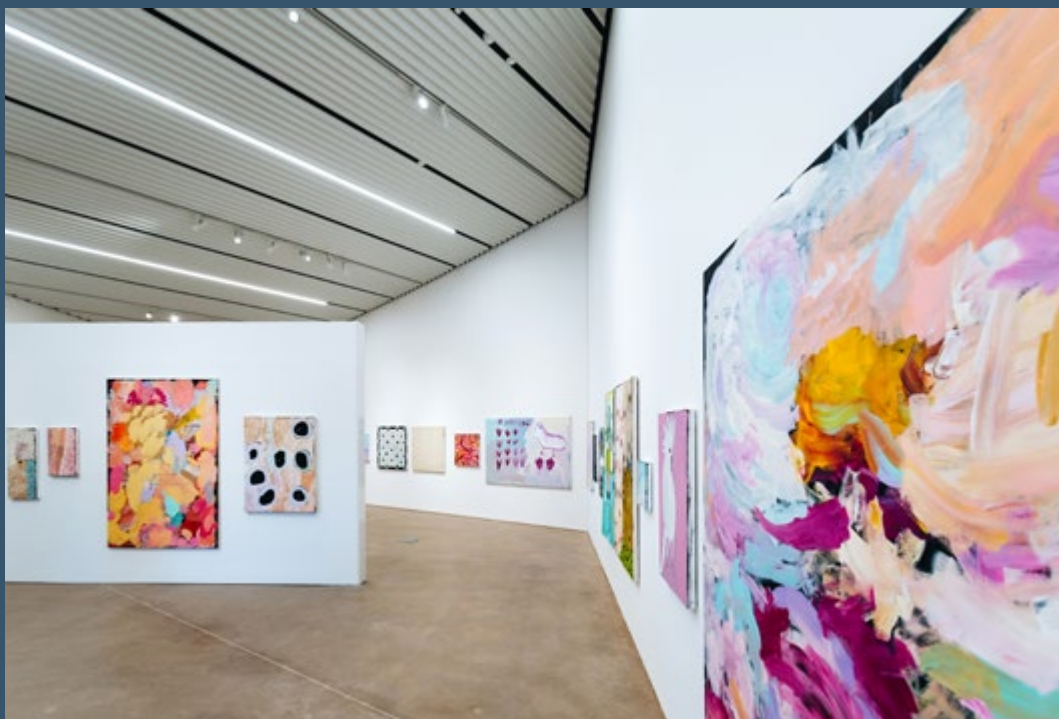


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Not only did RELICS inspire creativity, but it also promoted the value of collaborative thinking, building those interpersonal skills which are so valued in life, and the work place.

Helen Davis, teacher, Melville Primary School



It's exciting to see this new building and all of our works on the wall. Everyone can come and look at our different style of paintings.

Beryl Ponce, artist, Spinifex Hill Studio

SPINIFEX HILL PROJECT SPACE

FORM manages the Spinifex Hill Studio in South Hedland, supporting the arts practices of the only Aboriginal artist collective in the wider Hedland area. In 2021, the Studio welcomed three new Aboriginal studio assistants to the team, and in July, Minister Alannah MacTiernan officially opened a new project space next door to the Studio, with a group show by the Studio's resident artists, *Where We Go to Paint*. Funded by BHP and Lotterywest, the project space supports the exploration of new art forms, community programming, and the preservation and promotion of living and continuous Indigenous cultural heritage. It's also where the artistic outcomes of the Studio can be shared with wider audiences. Over 200 people came to the building's opening, and the exhibition was just about sold out on the night.

NGARDAMARRI

Meaning 'side-by-side' in Yindjibarndi language, *Ngardamarri* brought together senior and emerging artists of Cheeditha Art Group, Juluwarlu Art Group and Yinjaa-Barni Art in an exhibition spotlighting the stories, talent and artistic diversity coming out of the dynamic community of Roebourne. *Ngardamarri* was one of the outcomes of a series of art development opportunities offered by FORM as part of the wider *Tracks We Share* project, which began in 2019. Artists and art centre staff travelled to Perth for the opening celebrations, attended by over 400 people, and to participate in artist talks. *Ngardamarri* ran from July to September at The Goods Shed, and an impressive 87% of its artworks sold.

All the artists are very excited to travel down and see the art hanging on the walls. It is a joy to share our art ... meeting and sharing our stories about our paintings.

Allery Sandy, artist, Yinjaa-Barni Art



It's way more fun. You get into it way more than other lessons. It is better than anything else we do. You feel more that you want to get involved.

Student, Alta-1 College



NOW / OWN

During 2021, FORM piloted its Creative Schools program in the CARE School system, thanks to a partnership with the Association of Independent Schools of Western Australia. CARE Schools educate secondary students who are either unable or find it difficult to access mainstream education. *NOW / OWN* was a 'celebration of creative bravery', showcasing the process, impact and outcomes of a model that intentionally brings 'creative uncertainty' into the classroom. It also showed how students

worked through ideas, using sketchbooks and journals, thanks to a collaboration between artist Stormie Mills and Port School. *NOW / OWN* was an honest sharing of what everyone—students, teachers, schools and creative practitioners alike—grappled with, figured out, and achieved during their Creative Schools experience. As a result of this successful pilot, more CARE School campuses are joining the program in 2022.

Paul Chamberlain talking at *Where We Go to Paint*, Spinifex Hill Project Space, 2021. Photography by Sundae Studio.



Lynda Dorrington at *The Alchemists* opening night, The Goods Shed, 2020. Photography by Sundae Studio.

LEADERSHIP CHANGE

In 2021, after two decades as Executive Director, Lynda Dorrington retired from FORM. At the same time Paul Chamberlain stepped down, having completed his term of office as FORM's Chair. Under Lynda Dorrington's leadership FORM has evolved from a small membership organisation for Western Australia's craft community into an award-winning, multidisciplinary cultural enterprise, whose reputation, sphere of influence, and creative networks are nationally and internationally recognised. Building on these past achievements and programming strengths, it's now time for us to evolve, and embrace an exciting future.





Projects, Programs & Services



Tracks We Share





Tracks We Share is a multi-year project which FORM initiated in 2019 in collaboration with Aboriginal art centres in the Pilbara: Cheeditha Art Group, Juluwarlu Art Group, Martumili Artists, Spinifex Hill Studio and Yinjaa-Barni Art, and with independent Aboriginal artists Katie West, Curtis Taylor, and Jill Churnside. The project's purpose is to document the context of the Pilbara's Aboriginal art movement, and showcase the artmaking practices integral to the way the region's Aboriginal communities share, sustain and celebrate culture.

2021 was an intense year during which the project commissioned 90 Aboriginal artists, recorded 27 artist interviews, commissioned catalogue essays and content from Aboriginal artists and curators, delivered a series of artistic and professional development opportunities, and shortlisted artworks for and designed the project's landmark

exhibition, *Tracks We Share: Contemporary Art of the Pilbara*, for launch at The Art Gallery of Western Australia in March 2022.

The project benefited hugely from the curatorial and cultural expertise of Aboriginal consultants Glenn Iseger-Pilkington, Tui Raven and Ron Bradfield Jnr. These respected curators advised on artwork selection and exhibition content development, and mentored emerging Aboriginal curators. They also led workshops in Perth and the Pilbara as part of the project's series of artistic and professional development workshop program for participating artists and art centre staff at Cheeditha Art Group, Juluwarlu Art Group, and Yinjaa-Barni Art.



*For more information on
Tracks We Share, visit

tracksweshare.com.au

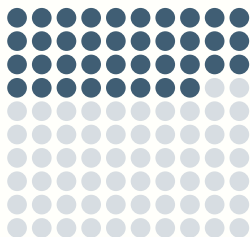
Maggie Green at Spinifex
Hill Studio, 2019. Photograph
by Bobbi Lockyer



All statistics are for the *Tracks We Share* Artistic and Professional Development Program.

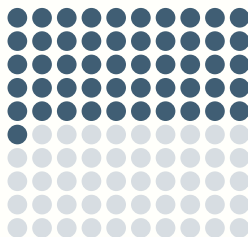
38

days of workshop
delivery



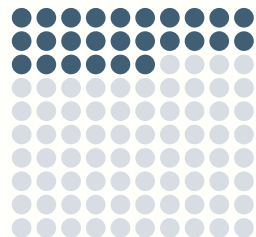
51

artists/creatives/
participants engaged



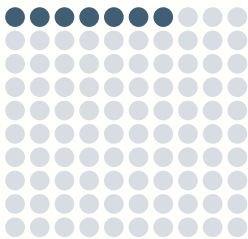
26

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



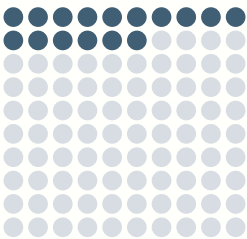
07

art centre staff engaged in professional development



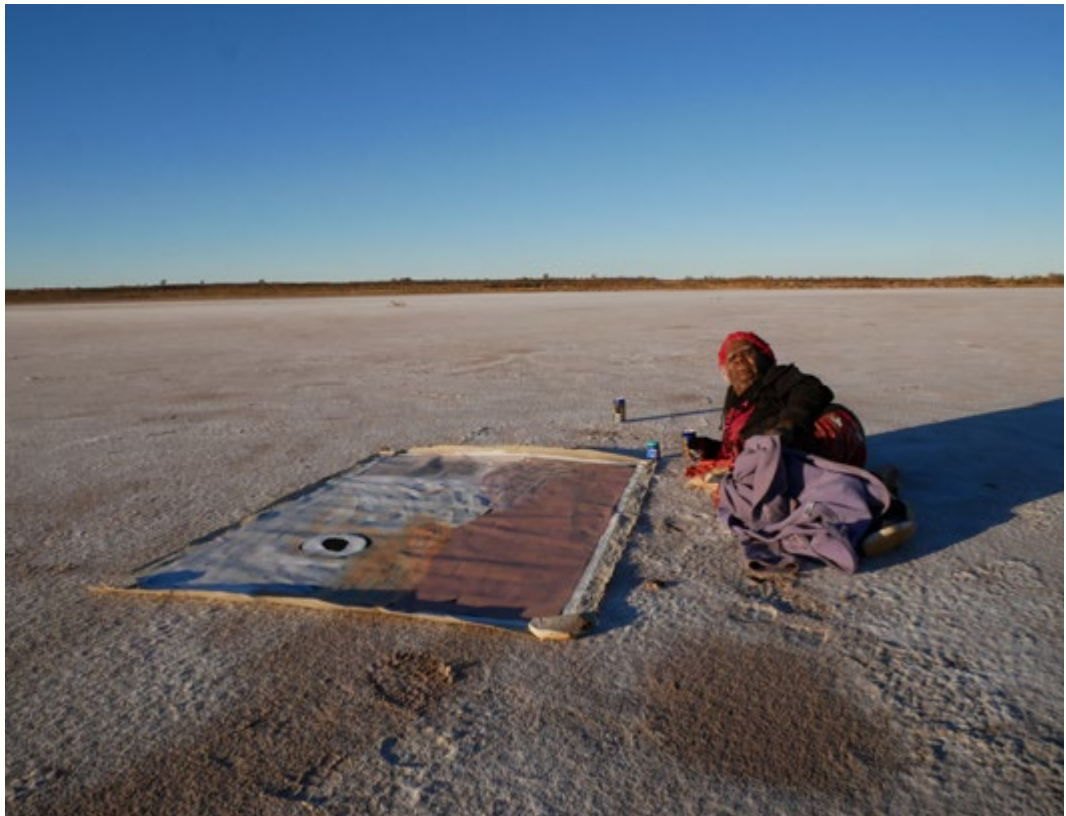
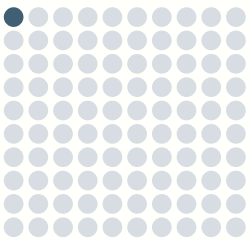
16

training across arts practice, specialist and administration skills



01

showcase exhibition: *Ngardamarri*
(see p. 16)





Spinifex Hill Studio and Project Space



FORM has managed the Spinifex Hill Artists since 2008, and in 2014 established the collective's permanent home, a purpose-built studio in South Hedland.

During 2021, while COVID was spreading in other parts of Australia, the Studio's working practices and routines were able to continue, thankfully with minimal disruption. Several of the Studio's artists won or were placed in major art prizes. Martu artist Mayiwalku (Maywokka) Chapman won the Jury Art Prize's Patron Award; Maywokka Chapman and Doreen Chapman both won major prizes at the Cossack Art Awards, and were also shortlisted as finalists for the National Capital Art Prize, along with fellow Martu artist Gloria; Ngarla artist Sophia Alone and Manyjilyjarra artist Illyampi Victor Burton were finalists in The Lester Prize, with Burton winning the Ashurst Emerging Artist Prize. Walmajarri artist Nyangulya Katie Nalgood was a finalist in the prestigious Telstra National Aboriginal & Torres Strait Islander Art Awards.

Artists also benefited from exhibition and art fair exposure, participating in *Revealed: New and Emerging WA Aboriginal Artists* at Fremantle Art Centre and in the Darwin Aboriginal Art Fair. Doreen Chapman had a solo show at Sydney's Koskela Gallery, and Maywokka Chapman featured with fellow Martu artist Mulyatingki

Marney and Nalgood in *That's How It Was: Three Strong Women* at the Harvey Art Project in Idaho. In October, the Studio presented its Perth debut with a group exhibition, *Our Painting About Ngurra*.

Mid-year, the new, custom-designed creative project space (see p. 15) next door to the Studio opened with *Where We Go To Paint*, the collective's first group show since 2016's *The Biggest Mob*. In terms of sales and visitor numbers, this was one of the Studio's most successful exhibitions. The Project Space then opened *Three of Us: Gloria, Katie, Maggie*, featuring the work of three of the Studio's senior artists, Gloria, Nyangulya Katie Nalgood, and Mangala artist Maggie Green.

The Studio's team also began to restructure during 2021, with three Indigenous staff members—Njamal/Nyamal artists Kimberley McKie and Lorna Dawson, and Karajarri/Kuruma artist Sharlene Phillips—taking on full-time and more senior roles. Later in the year, Banjiyima artist Layne Dhu-Dickie joined the team on a part-time basis.



*For more information on Spinifex Hill Studio, visit

spinifexhillstudio.com.au

Where We Go to Paint, Spinifex
Hill Project Space, 2021.
Photography by Sundae Studio.

Spinifex Hill Project
Space, 2021. Photography
by Sundae Studio.



09

Exhibitions/art fairs

658

Artworks sold



12,571

Instagram/
Facebook followers



Where We Go to Paint, Spinifex
Hill Project Space, 2021.
Photography by Sundae Studio.



Creative Schools

FORM's Creative Schools program uses creative teaching and learning strategies to help young people develop the lifelong skills required for meaningful participation in future workplaces and socio-economic life. These classroom-based strategies are co-designed and co-facilitated by teacher/creative practitioner partnerships over an entire academic year. The program is designed to help cultivate student agency and engage students in deep learning of the Western Australian curriculum, the General Capabilities and Five Habits of Learning: being imaginative, inquisitive, collaborative, persistent and self-disciplined.

The Creative Schools projects are wide-ranging and diverse: Imagine the State Government is taking over your school oval to cover it in houses. How would you persuade them not to? Challenge accepted, Year 6, Campbell Primary School. Could setting up a colony on neighbouring bushland help your school understand the experience of the First Fleet and the impact of colonisation on Aboriginal Australians? Year 4, Marri Grove Primary School. How could the NAIDOC 2021 theme of 'Healing Country' translate into movement, slideshows, sound, poetry and traditional dance? And why might performance be a good way of interpreting the theme? Year 7, Yule Brook College.*

Since delivery began in 2018, FORM has run Creative Schools in 33 Western Australian schools. In 2021, 10 schools and 523 young people took part in the program. In addition to the program happening in these mainstream schools, FORM partnered with the Association of Independent Schools of Western Australia over a successful pilot in four CARE School campuses, engaging with 120 young people and youth at risk. *NOW I OWN* (see p. 17) showed the results of these learning interactions in a triumphant celebration of creative bravery.





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

www.creativeschools.com.au/blog



Teachers



100%

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



100%

think Creative Schools
improved student
imaginative skills

Student



96%

enjoyed participating
in Creative Schools



89%

say they have
improved their
collaboration skills



21.7%

report reduction
in feeling bored at
schools



Teachers & Creative Practitioners



100%

think Creative Schools
had a positive impact
on their professional
practice

School Leaders



86%

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

Creative Practitioners



92%

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

Parents



100%

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

Scribblers Festival





Perhaps more than any other of FORM's program areas, the 2021 Scribblers Festival was dominated by the pandemic's spread, and the words pivot, adapt, and resilience became part of the team lexicon. Having been compelled to go almost entirely digital in 2020, for 2021 the Festival adapted again, this time offering a distributed delivery model spread out across the year. The advantage of this model was that it offered Scribblers a more sustained engagement with audiences and communities outside of the 'live' Festival period.

The Festival's activities for 2021 started with the LEGO-focused *RELICS: Bricks of the New World* exhibition in February (see p. 13-14). As well as record-breaking numbers visiting the exhibition, a further 20,000 young people received a value-add in the form of a special digital and print workbook exploring STEAM based concepts relating to *RELICS*.

A special *RELICS* Video Hub offered exclusive insider content on the show with its creators, Jackson Harvey and Alex Towler, as well as talks about STEAM, creativity and problem-solving. In the lead-up to Scribblers Family and Schools events at Subiaco in May, some of the *RELICS* minifigs 'escaped' to Subiaco. The *Subiaco Street RELICS* activation proved a fun way to connect exhibition audiences to the live Festival site.

While exploring new methods of outreach during 2021, which will inform future Festival delivery, Scribblers also maintained established favourites. The Golden Feather Hunt took place across the State's libraries, and the YA Collective, Golden Pen competition, and Conversation Caravan continued, connecting young people everywhere to the magic of storytelling in a variety of ways.



*For more information on
Scribblers Festival, visit

scribblersfestival.com.au







10,000+

Festival attendance

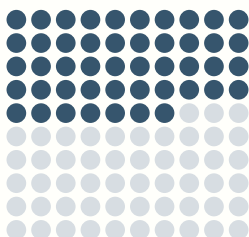


6,385

Instagram/
Facebook followers

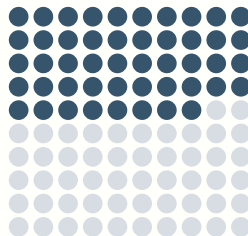
47

schools at
schools program



48

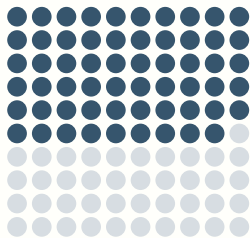
creatives





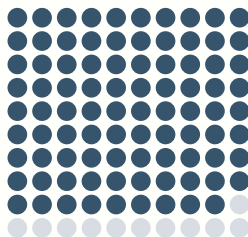
59

schools at RELICS



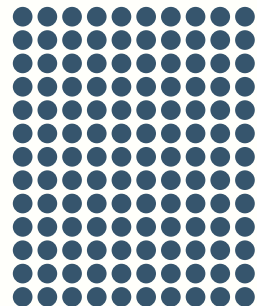
88

family/ schools
sessions & workshops



130

Golden Feather libraries



The Goods Shed Gallery & Café





*For more information on
The Goods Shed, visit

thegoodsshedclaremont.com



With its popular gallery space and café, The Goods Shed in Claremont is the most constant and visible public interface for FORM's programs and exhibitions in Perth. With the Shed's year-round mix of workshops, events and artist showcases, FORM aims to encourage new ways of thinking about place and communities, and to offer people the opportunity for discovery through new forms of artistic practice and ideas.

Despite the disruption of the pandemic, and the inevitable social distancing restrictions, The Goods Shed still presented three exhibitions: the block-busting LEGO show *RELICS: Bricks of the New World* (see p.13-14) and two shows featuring work from some of the Pilbara Aboriginal art centres FORM has strong ties with: *Ngardamarri*, (see p. 16) and *Our Painting About Ngurra*. These two shows both featured free artist talks and generated sales in excess of \$200K for the participating artists, who are based in the Pilbara.

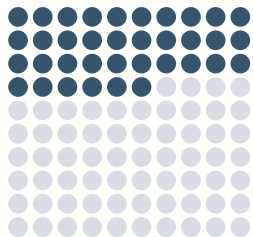
COVID restrictions meant a scaled-back community engagement program for 2021. However, a pair of highly successful (and sold-out) collaborations between FORM and local enterprises were still able to take place at The Goods Shed: the Perth debut of the Apeiogon Chamber Ensemble, in partnership with Kuld Creamery; and two Christmas wreath workshops with boutique florists LULL Floral & Events.



The Goods Shed Café,
2020. Photography by
Sundae Studio.

36

artists exhibited



35,000+

visitors at events/artist
talks/exhibitions



21,635

Instagram/Facebook followers

Coffee

Top seller at The
Goods Shed Café



The Goods Shed exterior,
2021. Photography by
Sundae Studio.

Cultural Tourism & Public Art

2021 proved to be a decisive year for our cultural tourism and public art services. Under FORM's new leadership, our public art team started formally pitching for contracts as a consultancy, delivering and initiating several successful projects during 2021.

FORM won the contract to develop the vision and strategy for arts and community programming at Curtin Heritage Living, a major site overlooking the Indian Ocean at Cottesloe. Up in Kariyarra Country, the Pilbara Ports Authority appointed FORM to develop the public art strategy for the new Spoilbank Marina development. As a result ten Kariyarra artists (Traditional Owners of the site) embarked on a workshop process, guided by FORM, to develop concept designs for a range of opportunities at the development.

In completed projects, the City of Stirling commissioned FORM to





44

manage Noongar artist Peter Farmer's installation of *Noongar Biddis Kaarl Keip*, four bespoke seats for a new extension at Stephenson Avenue. LEGO Masters winner and *RELICS* co-creator Jackson Harvey painted hot air balloons along a 25-metre wall in Northam's Gordon Place Laneway, while a 100-metre mural on an overpass in Ravensthorpe proved no object for artist Amok Island, who painted New Holland Honeyeaters flying among a local species of Eucalyptus. Continuing a local wildlife theme, artist Brenton See covered the Friends of Lake Claremont shed with Carnaby's black cockatoos, western snake-necked turtles, dragonflies and western reed warblers.

As far as FORM's cultural tourism initiatives were concerned, certain activities went into a holding pattern, thanks to the various disruptions caused by COVID.

The Honey Eaters, Amok Island, Ravensthorpe, 2021, Commissioned by FQM and FORM.

AR - 2021

\$615,000

total value of projects

04

projects completed



02

projects still in progress



11

Aboriginal artists

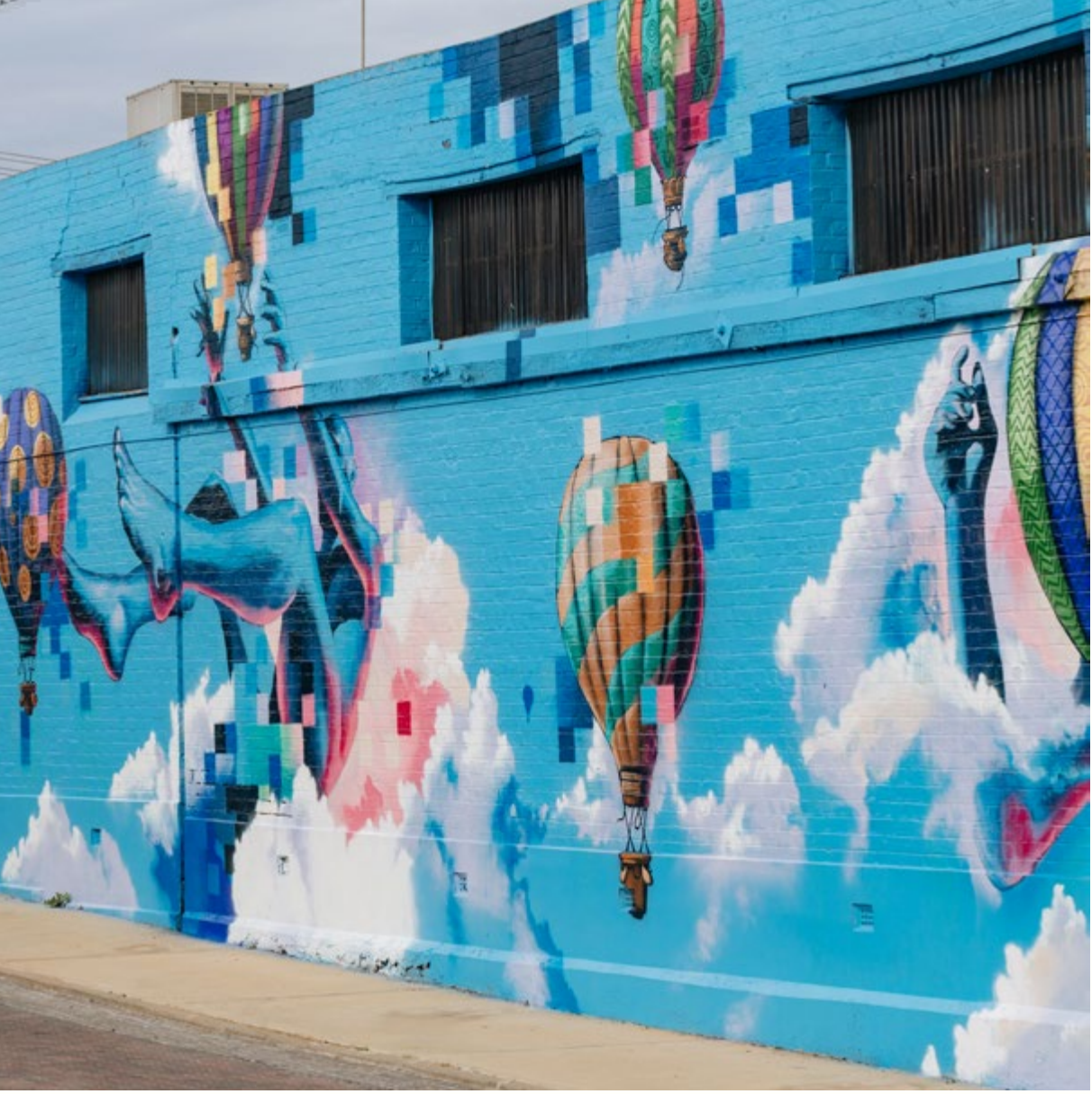


03

non-Aboriginal artists



Aerial Playground, Jackson Harvey, 2021. Photography by Sundae Studio.



Media, Publications & Membership

FORM's profile remained consistently high throughout 2021. The organisation, its programs and events featured across a wide variety of broadcast, print and digital media outlets, achieving a high volume of media and editorial coverage.

150+

Media Placements



11 active social media accounts across the organisation



39,190

Instagram Followers



22,130

Facebook Followers



762

LinkedIn Followers



138,709

Unique Website Visitors

458,129

Website Page Views



FORM: 9,459

Scribblers: 6,253

Creative Schools: 552

Spinifex Hill Studio: 2,923

19,187

Total eDM Subscribers

41.27%

Average Open Rate

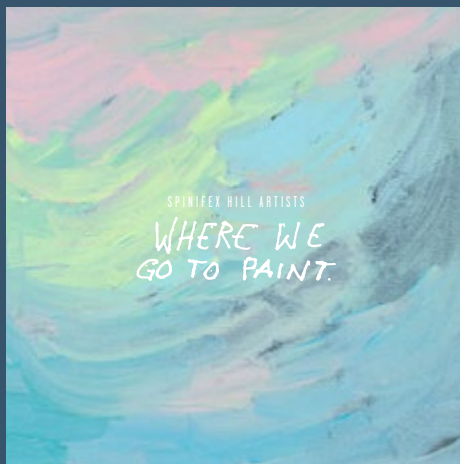
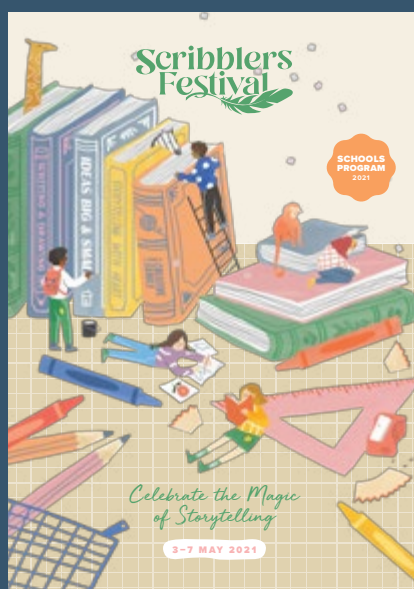
13.88%

Average CTR Rate



Publications

Each year, FORM writes, designs and publishes a variety of high-quality print and online collateral in support of the organisation's programming and exhibitions. Here is a selection of publications released during 2021:





Membership

47

Concession

FORM continued to offer four categories of membership throughout most of the year: concession, individual, practitioner and corporate. In late 2021 we began to review our membership model and, as of November, ceased offering any new practitioner memberships. Practitioners are invited instead to explore the Public and Private Liability Insurance packages offered by the National Association of Visual Artists (NAVA) and Artsource.

1,526

Individual

101

Practitioner

36

Corporate

Creatives Engaged

Michael Abercromby
Tim Acker
Hazel Adams
Rodney Adams
Yuot A. Alaak
Kelvin Allen
Lena Alone
Gavin Aung Than
Willarra Barker
Olivia Bartlett
Naomi Bell
Trudi Bennett
A.J. Betts
Gladys Kuru Bidu
Ngamaru Bidu
Jakayu Biljabu
Taryn Bourne
Larissa Brown
Selena Brown
Kris Buckle
Clothilde Bullen
Marilyn Bullen
Yikartu Bumba
Biddy Bunawarrie (dec.)
Cristy Burne
Fiona Burrows
Illyampi Victor Burton
Marianne Burton
Derrick Butt
Jenny Butt
Chenise Cameron
Kelly Canby
Doreen Chapman
Mayika Chapman
Maywokka (Mayiwalku)
Chapman

Nyanjilpayi Nancy Chapman
Michael Charlton
Jane Cheedy
Lyn Cheedy
Barngyi (Pansy) Cheedy
Gabrielle Cheedy
Middleton Boonja Cheedy
Jill Churnside
Corban Clause Williams
Robina Clause
Chris Clayton
David Conlon
Judith Coppin
Lorraine Coppin
Max Coppin
Belinda Cook
Kirsten Cooper
Hannah Cox
Chad Creighton
Brad Crooks
Nici Cumpston
Thomas Dambo
Tootsie Daniel
Rebecca Dagnall
Claire Davenhall
Lorna Dawson
Jodie Davidson
Layne Dhu-Dickie
Samantha Donaldson
Geoff Dunjey
Gabriel Evans
Peter Farmer
Maria Farrell
Deb Fitzpatrick
Rebecca Flack
Annabella Flatt

James Foley
Wurta Amy French
Luke Fuller
Scott Galbraith
Gideon Gardiner
Sheila Gardiner
Anne Gee
Gloria
Kelly Gibson
Stephen Gilchrist
Kumpaya Girgiba
Jane Godwin
Yolande Gomez
Ron Gorman
Paul Gorman
Maggie Green
Mark Greenwood
Alice Guinness
Bigali Ngawurradarn Hanlon
Marlene Harold
Sarah Harrison
Karen Hart
Jackson Harvey
Rebecca Higgie
Matt Hopkins
Marietta Hubert
Wendy Hubert
Sally Hurle
Maisie Indji
Glenn Iseger-Pilkington
Amok Island
Chloe Jadaï
Kiarah Jadaï
Shirley Jadaï
Fiona Jensen
Maudie Jerrold

Katie Jiang
 Mathilda Joubert
 Thelma Dundan Ngarga
 Judson
 Amy Kaufman
 Sukhjit Kaur Khalsa
 Denise Kelly
 Kelly Kleinjan
 Robert Joseph Kickett
 Denis Knight
 Joanne Knight
 Will Kostakis
 Daniel Kujawski
 Julia Lawrinson
 Ruth Leigh
 Melissa Lekias
 Kate Leslie
 Bobbi Lockyer
 Jatarr Lily Long
 Jodie Long
 Bren MacDibble
 Sally Mack
 Melanie Maclou
 Terry Madgwick
 Yvonne Mandijalu
 Cate Mansfield
 Mulyatingki Marney
 Claire Martin
 Shona McGregor
 Courtney McKay
 Monique McKenzie
 Kimberley McKie
 Meg McKinlay
 Annie McLoughlin
 Minyawwe Miller
 Harry Mills
 Stormie Mills
 Taryn Millroy
 Helen Milroy
 Nyangulya Katie
 Nalgood
 Llorrel Neville
 Sara Nguyen
 Jean Norman
 Joelene O'Meara

Miles Openshaw
 Chad Peacock
 Sharlene Phillips
 Beryl Ponce
 Landon Punch
 Andy Quilty
 Tui Raven
 Lauren Ravi
 Margaret Read
 Stephanie Reisch
 Skye Richmond
 Winnie Sampi
 Helen Dale Samson
 Judith Anya Samson
 Aileen Sandy
 Allery Sandy
 Dawn Sandy
 Jurassic Sandy
 Melissa Sandy
 Brenton See
 T.C. Shelley
 Phillip Simpson
 Darlinda Singh
 Frank Smith
 Marissa Smith
 Nina Smith
 Ricky Smith
 R.A. Spratt
 Pamela Standard
 Wayne Stevens
 Glenn Swift
 Curtis Taylor
 Desmond Taylor
 Greg Taylor
 Ignatius Hamzah Taylor
 Muuki Taylor
 Kanu Nancy Taylor (dec.)
 Ngalangka Nola Taylor
 Nikeal (Noni) Taylor
 Wokka Taylor (dec.)
 Andrea Tenger
 Sara Terry
 Antahlia Thomas
 Christine Thomas
 Paul Thomas

Alex Towler
 Jessica Townsend
 Anne Veenstra
 Narlene Waddaman
 Anna Walker
 Samantha Walker
 Sharona Walker
 Olman Walley
 Renae Walley
 Sandra Wallington
 Jack Wansbrough
 Maisie Ward
 Joylene Warrie
 Kaye Warrie
 Sharon Warrie
 Wendy Warrie
 Mary Watson
 Katie West
 Naomi West
 Bugai Whyoulter
 Cyril Whyoulter
 Campbell Whyte
 Lena Willalang
 Pauline Williams
 Tamisha Williams
 Justina Willis
 Danii Rae Wilson
 Joyce Wilson
 Annie Wittenoom
 Chad Woodley
 John Woodley
 Kingsley Woodley
 Michael Woodley
 Michael Woodley Jnr.
 Wil Woodley
 Wimiya Woodley
 Duncan Wright

FORM Executive Board

DECEMBER 2021

BOARD MEMBER	EXECUTIVE / OFFICE
TIM SHANAHAN Non-Executive Director	Chair (Appointed July 2021)
TANIA HUDSON Chief of Staff, Lions Eye Institute	Deputy Chair (Appointed October 2011)
TABITHA MCMULLAN CEO Executive Director, FORM	Ex-Officio & A\Secretary (Appointed May 2021)
AIMEE KO Marketing & Communications Lead, FORM	Secretarial Duties (Appointed July 2021)
NATALIE WALKER General Manager – Program Delivery, Commonwealth Bank	Treasurer (Appointed January 2018)
KATHY REID Partner, Perth, MinterEllison	Executive Board Member (Appointed December 2021)
PETER LEE Principal, HASSELL	Executive Board Member (appointed August 2011)
STEDMAN ELLIS Non-Executive Director	Executive Board Member (Appointed August 2013)
STUART SMITH Chief Executive Officer, National Offshore Petroleum Safety and Environmental Management Authority (NOPSEMA)	Executive Board Member (Appointed October 2016)

Other 2021 FORM
Executive Board Members

BOARD MEMBER	EXECUTIVE / OFFICE
PAUL CHAMBERLAIN Philanthropist & Investor	Chair (Appointed August 2013. Chair 2014-July 2021)
LYNDA DORRINGTON Executive Director, FORM	Ex-Officio (November 2000-July 2021)
REBECCA EGGLESTON Director of Strategic Initiatives, FORM	Secretary (July 2014-July 2021)
CHARLOTTE HAMLYN Reporter & Presenter, ABC News	Executive Board Member (2016- December 2021)

Tracks We Share Contemporary Art of the Pilbara,
Preview Night at The Art Gallery of Western Australia,
2022. Photography by Sundae Studio.



Treasurer's report

2021 was a dynamic year of big changes for FORM, which is reflected on our balance sheet. Construction of our beautiful new Spinifex Hill Project Space was completed and the space opened to the public in July 2021. As such, the Project Space has come onto the books as an asset, resulting in the year closing with a surplus of \$2,289,464, of which, \$2,185,062 is attributed to Spinifex Hill Project Space (SHPS).

Discounting SHPS, FORM finished 2021 with a surplus of \$104,402 in Working Capital. Total Working Capital including this year and previous years is a running total of \$828,117 (including \$390,000 in donations received in 2021 for projects to be delivered in 2022). This is a solid financial position, which the Board aims to strengthen over time by increasing our Working Capital reserve into the future. This strategy is commensurate with the scale and risk profile of many of FORM's major projects and will ensure FORM's long-term financial sustainability.

The nature of FORM's work is diverse and largely project-driven, which means that predicting, managing and maintaining consistent financials year on year is challenging. In spite of this (and including our capitalised assets) our income has steadily risen over the past three years, in line with our aspirations and spite of the challenges of COVID-19.

Expenditure was less in 2020 and 2021 than in previous years, due to the extension of funding and delayed program delivery due to the impacts of COVID-19; we are still playing catch-up in delivering some projects that were committed in 2019, but could not be delivered.

On behalf of the Board, I acknowledge the efforts and responsible management of both the current CEO and General Manager Finance and Operations, but also the previous executive team, Lynda Dorrington and Evelyn Monkhouse. Special recognition goes to Stephanie Xiao, who was acting in the General Manager Finance & Operations role, and who cheerfully and constructively handled the financial reporting process and oversight of the organisation's finances, since mid-2021.

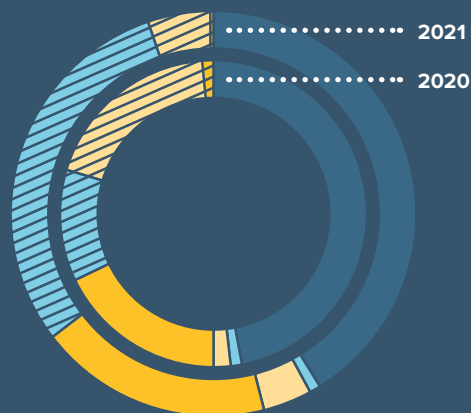
We look forward to 2022 as we work towards developing a vibrant creative economy for Western Australia in collaboration with our many partners from across government, corporate and philanthropic sectors, and with the many individuals who support and enjoy our work.

Natalie Walker
Treasurer

Revenue from ordinary activities

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

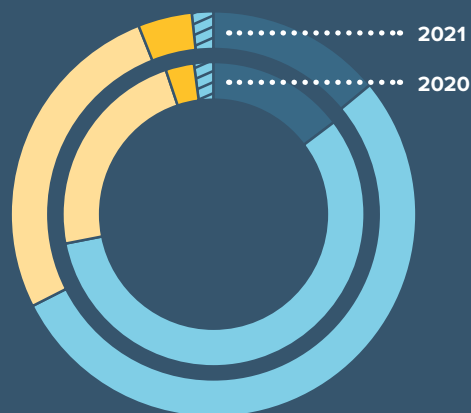
2021	2020
\$3,170,245.00	\$3,284,036.00
\$28,113.00	\$46,936.00
\$122,060.00	\$305,108.00
\$1,209,647.00	\$1,426,476.00
\$786,840.00	\$2,400,502.00
\$1,342,287.00	\$411,918.00
\$22,297.00	\$9,448.00
\$6,681,489.00	\$7,884,424.00



Expenses from ordinary activities

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

2021	2020
-\$767,702.00	-\$813,901.00
-\$2,888,002.00	-\$2,964,870.00
-\$1,197,809.00	-\$1,483,508.00
-\$159,712.00	-\$242,093.00
-\$112,832.00	-\$90,588.00
-\$5,126,057.00	-\$5,594,960.00



Statement of Financial Position

ASSETS	2021	2020
CURRENT ASSETS		
Cash and cash equivalents	\$3,177,102	\$4,583,552
Trade and other receivables	\$256,102	\$40,880
Other assets	\$70,390	\$71,539
Inventories	\$43,551	\$43,567
TOTAL CURRENT ASSETS	\$3,547,145	\$4,739,538
NON-CURRENT ASSETS		
Property, plant and equipment	\$4,125,314	\$2,245,411
Right-of-use assets	\$376,202	
TOTAL NON-CURRENT ASSETS	\$4,501,516	\$2,245,411
TOTAL ASSETS	\$8,048,661	\$6,984,949

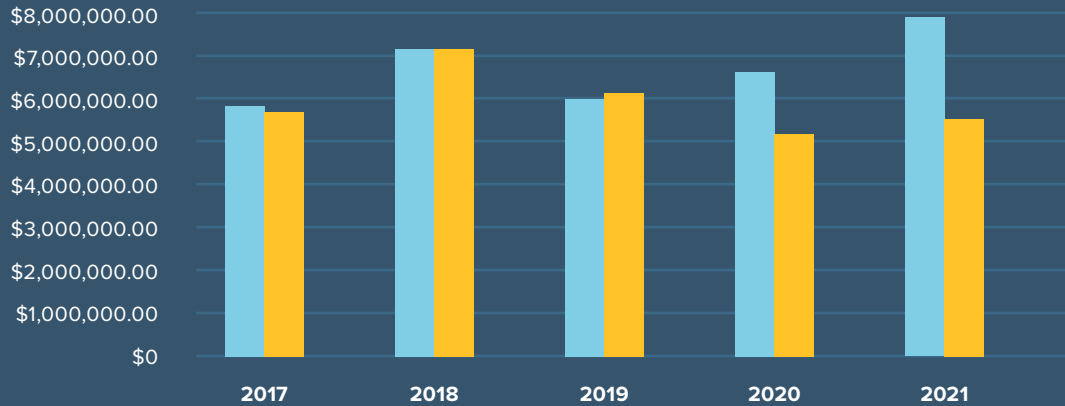
LIABILITIES	2021	2020
CURRENT LIABILITIES		
Trade and other payables	\$410,432	\$488,073
Contract liabilities	\$1,671,533	\$3,202,577
Lease liabilities	\$79,807	
Employee benefits	\$144,125	\$140,190
TOTAL CURRENT LIABILITIES	\$2,305,897	\$3,830,840
NON-CURRENT LIABILITIES		
Lease liabilities	\$299,191	
TOTAL NON-CURRENT LIABILITIES	\$299,191	
TOTAL LIABILITIES	\$2,605,088	\$3,830,840
NET ASSETS	\$5,443,573	\$3,154,109

EQUITY	2021	2020
Reserves	\$390,000	\$120,000
Retained surplus	\$5,053,573	\$3,034,109
TOTAL EQUITY	\$5,443,573	\$3,154,109

2017-2021

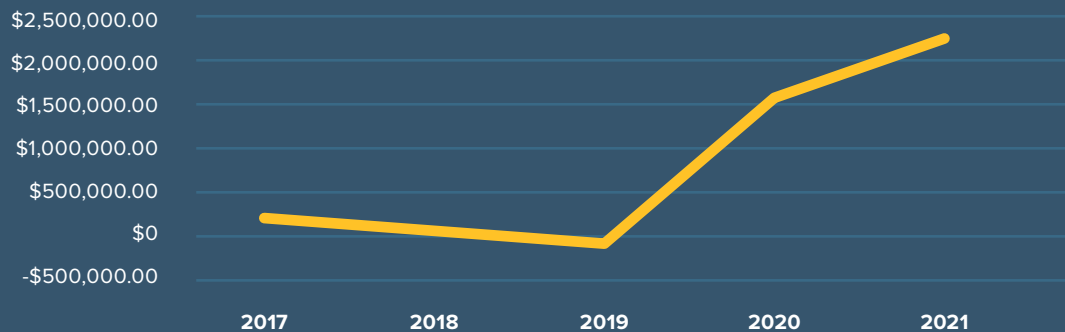
Income & Expenditure

Income Expenditure



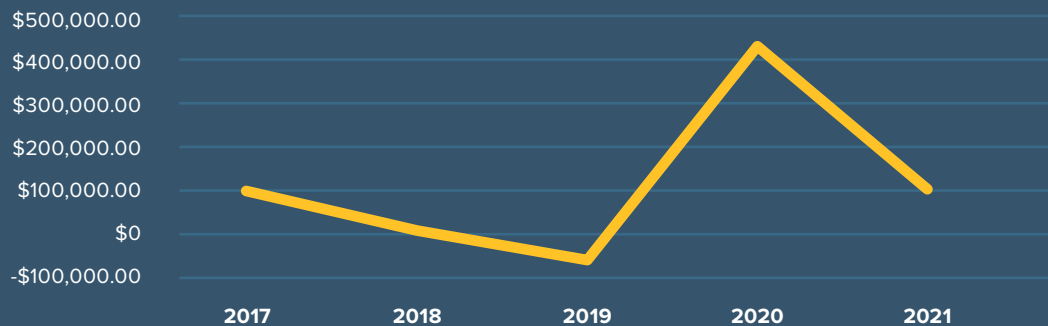
2017-2021

Surplus/Loss with capitalised asset



2017-2021

Surplus/Loss without capitalised asset



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 2021.

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.

Our websites:

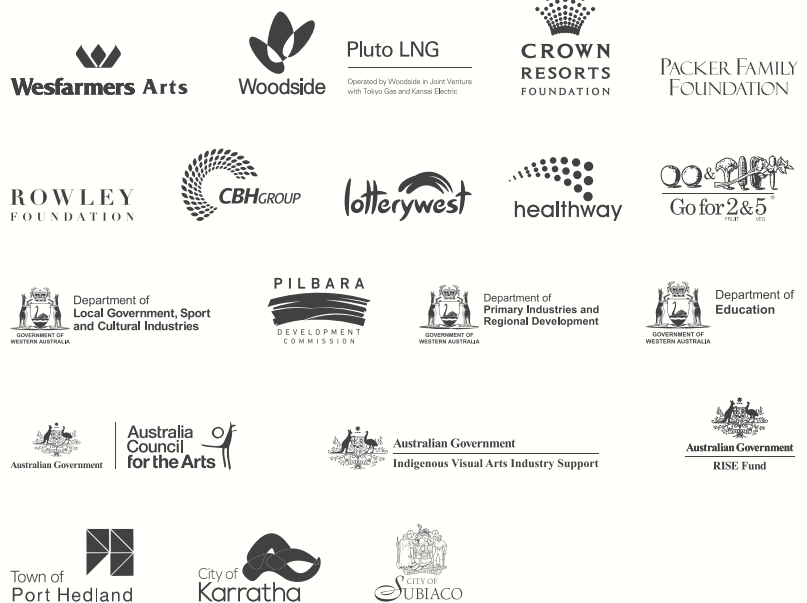
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