



# POWER INSTITUTE Foundation For Art & Visual Culture



Annual Report 2020

# Power Institute Foundation For Art & Visual Culture

## Mission

The object of the Power institute Foundation for Art & Visual Culture is to assist the University of Sydney, through the Power Institute, to realise the aims of the Bequest of Dr J.W. Power.

The Foundation aims to:

- bring ideas and scholarship in the visual arts to the Australian people;
- support research and scholarship, particularly in the Department of Art History & Film Studies, and any other initiative of the Power Institute;
- support the development of the Schaeffer Fine Arts Library (incorporating the Power Research Library of Contemporary Art), Power Publications and the Power Public Education Program;
- enhance the reputation and effectiveness of the Institute and Department within national and international networks; and
- seek financial and other assistance for the power institute's activities.

## Power Foundation Council Members

Ms Susan Acret, President  
Professor Umberto Ansaldo  
Ms Melissa Bonevska  
Mr Simon Chan  
Ms Marie Chretien  
Ms Julie Ewington  
Ms Lesa-Belle Furhagen  
Dr Stephen Gilchrist  
Ms Bridget Ikin  
Professor Annamarie Jagose  
Professor Mark Ledbury  
Ms Jennifer Stafford  
Mr Imants Tillers  
Ms Anna Waldmann

## Life Members/Governors of the Foundation

Mr Peter Burrows (AO)  
Dr Gene Sherman  
Emeritus Professor Terry Smith

## Director

Professor Mark Ledbury

## Secretary

Ms Susan Thomas

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# Power Institute Foundation For Art & Visual Culture

## Power Foundation & Schaeffer Library Staff



Nick Croggon, Power Programmes & Events



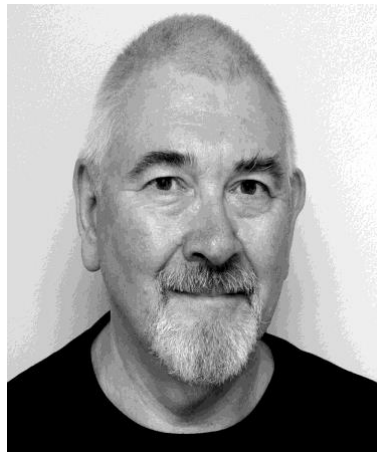
Toby Fitch, Power Publications Assistant



Susan Thomas, Administration



Marni Williams, Power Publications Manager



Anthony Green, Snr Schaeffer Librarian



Nicholas Keyzer, Schaeffer Librarian



Katie Ukleja, Toby Fitch, Marni Williams, Mark Ledbury, Susan Thomas

## President's report

### Susan Acret



Welcome to the 2020 Annual Report for the Power Foundation. I became Chair in April 2020, following on from Lynn Fern who served as Chair for 10 years. Our thanks to Lynn for her dedication over this period. Her steady hand alongside Power Institute Director Mark Ledbury's committed leadership has meant a decade of stability and growth for the Foundation.

2020 was a challenging year for everyone at the Power Institute, the university and beyond. It was a year when teaching, research, publishing and programming were put on hold or morphed into online versions. Being a small organisation meant Power was able to re-calibrate and shift perspective. We have a small and dedicated team to thank for this. The Asian Art Series was re-routed online, and a new talks series 'Image Complex' was initiated, while Foundation council member Lesa-Belle Furhagen delivered the festival 'Sedition 2020', the core of which was an art trail showing some of Australia's leading artists in the windows of vacant retail-space, giving a much-needed lift to the somewhat empty streets of Sydney's CBD.

Mostly, 2020 proved a year for thoughtful reflection: what is it that we do well, what could we do better and, most importantly, how can we continue to reach interested

audiences in our mission to share the exciting world of art history and the visual contemporary, too.

Power seeks always to be inclusive in its programming. A ground-breaking Indigenous research and publishing program is underway, with new Deputy Director of Power Stephen Gilchrist at the helm, and much more is planned in this field. Power seeks to be at the centre of our region too – the Asia-Pacific, the global south – but to also be connected around the world and to welcome local audiences through our programming. No organisation can be all things to all people, but we want to reach art-interested viewers no matter where they might live.

A socially distanced year has raised the bar for the quality of online offerings and has shown that online content can be engaging and indeed vital for audiences who do not live in or near major centres – indeed, that it is useful even for those who do live in major centres. Our global art landscape is changed in ways we could never have predicted, and while everyone looks forward to getting back to 'normal', a 'new normal' is also emerging. That new normal looks to involve more people from more places and to activate events on university campus that include the much-loved Schaeffer Library,

the striking new Chau Chak Wing Museum, as well as Cité Residency artists, Sydney College of the Arts students, and the Department of Art History's own cohort. We also look forward to opportunities to engage with other faculties within the university, and to bring new audiences into the university.

In 2021 we say farewell and thank you to Foundation Council members Anna Waldmann and Julie Ewington, both of whom have served their full terms on council. Anna and Julie have provided council with a great deal of specialist insight and advice during their tenure. Their depth of knowledge and know how has benefited council in numerous and positive ways. Thank you to both.

I look forward to another successful year for Power Institute under the progressive leadership of Director Mark Ledbury and the dedicated work of Power staff. I also look forward to welcoming several new members to council, and to more opportunities to experience diverse and thought-provoking Power initiatives.

Susan Acret  
Chair, Power Institute Foundation for Art and  
Visual Culture

## Director's report

Mark Ledbury



What a strange year it has been for us all! As I wrote the Annual Report last year, I and many others had an inkling that SARS COVID-19 might affect us more than we had predicted, but clearly the complete disruption to all travel, face to face meetings and life in general, and toll of mortality, hardships and distress that Covid has caused was unimaginable then. This crisis, that unfolded at the same time as the protests and social unrest that marked the year, and the wake of the bushfires and continuing crises in climate and environment that have left long-lasting legacies not only for our landscape but for our culture, has forced the University, and the Power Institute, to rethink, reskill and renew.

We've been very fortunate in these times to be ably and skillfully led and supported in this task – I would like to thank Annamarie Jagose, Dean of FASS, who has had so much to think about and deal with this year but has nevertheless found time to attend and contribute in many ways to Power's own health and strength. Special thanks, too, to our new Foundation Council Chair, Susan Acret, who took up the role at such a difficult time and who has been so wise, committed and forward-thinking in these difficult times. It's a pleasure to be working closely with Susan to ensure that Power remains both solvent and relevant, and ready for the challenges of what will be a challenging few years ahead for all of us.

I would like to take this opportunity to thank two long-serving members of Power's Foundation Council who have reached the limit of their Council service terms in 2021, Anna Waldmann and Julie Ewington, for their long, dedicated service on Council, their ideas, support and fellowship on Council. I am delighted, too, to welcome two new members, Bridget Ikin and Nick Curtis, to the Council in 2021. We continue to work to diversify and expand our Council and give it new energy and flexibility to help Power face the challenges of the coming years and reflect the kinds of commitments and communities that represent us in the 21<sup>st</sup> century.

The vital work 'on the ground' though, this year, has been carried out by the dedicated Power team – who have been so brilliant at rapidly retooling and reskilling us all – from Susan Thomas's marshalling of new zoom-based council meetings; Marni's highly productive and successful year marshalling our publications programme and developing our new "Powered by Power" brand to help us extend our help and support for publications and other initiatives; the dedicated work of both Kate Ukleja, (to whom my thanks again go out) who departed for a new life in Poland in August, and Nick Croggon, our new Programmes and Events coordinator, who helped us coordinate and transform our 'live' lectures into zoom-based events but also conceptualized and run an exciting new series, 'Image Complex' – which you can read about in these pages.

I would also like to thank Toby Fitch, for all of his work supporting Marni and Power Publications, and especially, Olivier Krischer for his key role in transforming the Sydney Asian Art Series for 2020 and for his expertise and imagination in creating and convening such a rich and topical new 2021 series together with our partners. I'm delighted to say, too, that our Departmental colleague Stephen Gilchrist has officially joined the Power Institute as Deputy Director and I very much looking forward to working with him on a variety of initiatives, not least those focusing on Australian Indigenous Art and Culture.

All this work and dedication has led to a year to look forward to in 2021— from the arrival of our first Terra Visiting Professor, Julie Nagam, in July, (fingers crossed) to the three excellent new on-line lecture series, to the publication of significant publications in Australian Art, and of course, the mouthwatering prospect of the opening in August of the Power-collection based “Light and Darkness” exhibition at the Chau Chak Wing Museum, a landmark new building whose opening in November 2020 was perhaps the most significant highlight of a dark year! An exhibition not to be missed! And at the end of 2021 we hope to host a real, in person, conference of the AAANZ, and make it an occasion not to be missed.

Power remains robust and in rude health, then as we go into 2021, and I'd like to thank all those who've supported us in any way – by attending events, purchasing publications or directly supporting our programmes – and encourage all those who care about the continuing importance of the visual arts and ideas to continue to engage with Power this year and help sustain us as we meet the many challenges of the coming years.

I am sorry to have to end this report on a rather sad note. It was with shock and great sadness that we learned of the passing of John Schaeffer AO, a passionate collector, a friend and benefactor of galleries and museums both in Australia and in the UK, and one of our most important supporters at the Power Institute. His benefaction enabled the award-winning architectural transformation of

the RC Mills building, and, fittingly, the result, our marvellous art library here on campus, bears his name. He also made substantial support available for fieldwork scholarships and for research relating to his central area of interest, nineteenth-century British art.

We continue to think of Bettina and the family, and we remember John's generosity, enthusiasm and humour. I will personally always remember how excited and animated John became when talking of art and beauty, his love of the 'chase' of art through the auction rooms of the world, and his deep desire to see the beauty and complexity of art he loved most (the figurative art of the nineteenth-century) made available and accessible in the classroom and in the gallery. Other colleagues have recollected John fondly, on our website at:

<http://www.powerpublications.com.au/tribute-to-john-schaeffer/>

Mark Ledbury, Director Power Institute  
Foundation for Art and Visual Culture



## Deputy Director's report

### Stephen Gilchrist



It is a pleasure to officially join the Power Institute in 2021 and I look forward to contributing to its rich schedule of events, scholarly publications and its global research agenda. I also look forward to using my term to expand on some Indigenous-led initiatives that demonstrate the value of Indigenous art.

For a number of years, the Power Institute has highlighted some of the best writing on Indigenous art through the Copyright Agency Limited/Power Indigenous Art Writing and Thesis Prize. Although our efforts to recognise these awardees in public events in 2020 were derailed, we are looking forward to amplifying their pioneering work in 2021. While this multi-year funding through CAL has now come to an end, we have initiated a partnership with Art Monthly Australasia that is focused on developing the next generation of emerging Indigenous writers. Through a culturally safe environment, Indigenous writers and mentors will develop texts for a special First Nations edition of *Art Monthly Australasia* in 2023. One writer in the program will also be considered to develop their research for a book project with Power Publications. We are excited for this significant investment in the future of Indigenous critical writing and believe that this initiative could become an

important ongoing series. The First Nations In Voices Program is co-chaired by Clothilde Bullen, *Wardandi* (Nyoongar) Badimaya (Yamatji) Senior Curator at the Museum of Contemporary Art, Sydney and myself.

The timeline for the *Visiting Professorship in First Nations American Art* generously funded through the Terra Foundation for American Art was also significantly altered during 2020. The first of the three scholars to come to the University of Sydney will be Associate Professor Julie Nagam (Métis/ German/ Syrian). She is Associate Professor, Canada Research Chair in Indigenous Arts, Collaboration and Digital Media, Director of Aabijjiiwan New Media Lab. We have been in close contact to bring her to the University of Sydney in July 2021 and her scholarship will contribute to internationalised dialogues around art and Indigeneity. The Fellowship includes teaching into the Art History Department and will focus on regions and practices that have rarely been taught in Australia. Her methodology of building kinship across oceans and forging community will no doubt produce some important connections and research on Indigenous ontologies. This reflects the Power's vision for a more global, inclusive field of art history.

In 2020, the Power Institute published the *Selected Writings of Gordon Bennett*, (edited by Angela Goddard and Tim Riley Walsh and produced in partnership with Griffith University Art Museum) and Bennett's highly personal engagement with the 'the politics of representation' as an artist and critical postmodernist.

Readings from the publication by art historian Tim Riley, director and curator Kelly Gellatly, Waanyi artist Judy Watson and myself during a well-subscribed online event revealed the depth and ongoing relevance of his writings.

I look forward to working with the Power team ably supported by the Board on its incredibly rich agenda of events, conferences and publications in 2021.

Stephen Gilchrist  
Deputy Director, Power Institute Foundation  
for Art and Visual Culture

## UPDATE ON OUR ACHIEVEMENTS RELATIVE TO STRATEGIC PRIORITIES 2020 -2025

These are the initiatives that we envisage under our five key areas of Strategic attention for the years 2020-25 and an update on:

### 1. Financial Sustainability

#### 1.1 Long term financial forecast and planning

In concert with School and Faculty we will convene a long-term financial planning meeting to explore strengths and vulnerabilities and thus identify areas that need particular fundraising attention (see 1.2 and below). We will review staffing needs and possibilities over the long term with the aim of reaching a sustainable staffing model for our increased activities and providing certainty to casual and contracted personnel.

#### 1.2 Grant Applications and engagement with Foundations

The aim will be to make one major foundation grant application per annum, and several smaller grant applications to fund key needs per annum (Library, publications, research support). We will construct a detailed and realistic “Foundation Support” plan for the years 2020–24 that will direct and increase our approaches to private philanthropists. In our grant applications and requests for private support we will place emphasis on funding core and continuing costs rather than focus on new projects, except where these are core to our mission.

#### 1.3 Activating Foundation Council talent and networks

Having enlarged the council, we will more actively seek to explore the talents, networks and resources that Council members can bring and involve them more closely in fundraising and grant drafting. We will also explore with Council members the idea of a framework of targets for annual or three-year income from Council-led initiatives.

**UPDATE:** We are beginning a new round of fundraising – seeking support from individuals and philanthropic foundations related to our “Centre for Visual Understanding” initiative and other projects. We are reviewing our longer-term staffing and skills needs and are in contact with School and Faculty to ensure

that our finances remain robust and sustainable.

We are actively recruiting new Council Members with diverse skills and networks to respond to new urgent priorities to diversify our council in strategic ways to represent our communities more appropriately. We welcomed Bridget Ikin to our Foundation Council in 2020, and we will welcome Nick Curtis in 2021, and we are actively soliciting new Council members in Australia’s First Nations communities and those whose knowledge and interests will complement and diversify our existing strengths.

### 2. Cooperation and Collaboration

**2.1** We will seek to develop and fund at least two major projects with multidisciplinary centres at the University of Sydney over the time period of the plan.

**2.2** We will plan one substantial programme with the Chau Chak Wing Museum and one with Sydney College of the Arts, and help to fund and manage such programmes.

**2.3** We will seek meaningful partnerships with Institutions across Australia – we hope to achieve three specific projects across five years

**UPDATE:** Our Centre for Visual Understanding plans include possible partnerships with Sydney Centres. We have engaged closely with CCWM on a number of projects both in public programmes and in publications; we are exploring collaborations with SCA. We will all be involved in the AAANZ conference for 2021, which will bring us into close collaboration with our colleagues at SCA and CCWM and others across Sydney. We continue to explore joint programmes with the AIAH in Melbourne.

### 3. Widening Impact

**3.1** We will more systematically survey, track and otherwise follow up audiences and participants to gain richer and more significant data on the effectiveness and impact of our events. To do this we will develop and enhance existing methods and work with the University’s impact and engagement teams and tools where possible.

**3.2** We will develop a more systematic and robust marketing and media strategy, and

seek advice from experts within the University on how to advance this.

**3.3** We will trial a podcast series in collaboration with colleagues in Media and Film Studies.

**3.4** We will review our current distribution arrangements for Power Publications and seek strengthened relations with partners or new partners.

**3.5** We will broaden the reach of our publications by considering open access publishing for fully funded titles in the First Nations Series, seeking out partners for international translations and editions, and experimenting with digital publishing projects and supplementary materials

**UPDATE:** We have been able to gather significant data on last year's events thanks to Nick Croggon's assiduous work and the online 'trackability' of our events. We're working to examine how our publications and other events might be better marketed and made available on various platforms. The Podcast (or vodcast) trial might well coincide with the opening of "Light and Darkness" book launch and exhibition at CCWM in August 2021. Marni Williams is actively trialing new forms of digital publication, and this is also one of the focuses of her PHD research.

#### **4. Bricks and Mortar**

**4.1** We will develop and seek to fund a Schaeffer Library initiative which will address both physical and digital enhancements to the Schaeffer Library's current offerings and put its finances on a more stable footing.

**4.2** We will work with SLAM and Faculty partners to further enhance this long-term future sustainability of the Schaeffer library and consider the possibilities offered by the SCA collections coming to campus.

**4.3** We will seek funding partners to expand the physical and technical resources available to Power Publications, including storage, distribution, and office space.

**4.4** We will seek to secure a renewal of funding which adequately answers the physical and structural needs of our Cité studio as well as the programmatic needs of the fellowship.

**UPDATE:** We are at the early stages of our exploration of these issues, but have active Power Council committees exploring the continuing support of the Schaeffer Library and of the Cité des Arts fellowship.

#### **5. Shared Commitment**

**5.1** We will enhance our current support of Departmental research and engagement initiatives on a competitive basis, drawing on grant support to do so.

**5.2** We will seek to work with Chau Chak Wing Museum colleagues on at least one major research grant (cat.1 or 2) which will bring us into closer collaboration with colleagues there.

**5.3** We will maintain and enhance our Sydney Asian Art Series commitment which will bring us into close collaboration with the China Studies Centre as well as other partners.

**5.4** We will support one major and multi-year initiative connecting us more meaningfully with Indigenous art and culture across the University and beyond.

**5.5** We will continue to engage art history, film studies and museum studies students with student-focused programming, extending our reach to include SCA students and students at other local institutions.

**5.6** We will review the Power's role in the University ecosystem as an organisation specialising in engagement and impact and seek new sources of funding and support for the communication and wider application of University research.

**5.7** We will re-energize a campaign for at least one new endowed Chair in the field of art and visual culture, consulting with Departmental colleagues to discuss long-term needs and developments, and solicit donor support for the Chair.

**UPDATE:** Here we have made some progress towards these goals – including the renewal of the Sydney Asian Art Series (5.3) for another three years; the creation and 'pitch' of the "First Nations" series, and the successful implementation of our Terra Visiting Professorship in First Nations' Art (5.4) We are supporting Departmental participation in the AAANZ 2021 Conference (5.5) and continue to explore how we might support and sustain the 'impact case' in our FoR (Fields of Research) code (1901). The aim for a chair in Art or Visual Culture remains one of our most cherished, especially as we continue to hope to attract a major research Chair in Asian or Asia-Pacific Art.

## 2020 Power Lectures

### Sydney Asian Art Series (SAAS)

Founded in 2017, the Sydney Asian Art Series gathers leading international voices on critical issues in early, modern and contemporary Asian art. It is co-presented by the University of Sydney's China Studies Centre, The Power Institute and VisAsia, with support from the Art Gallery of New South Wales. Since 2019, the series has been convened by Dr Olivier Krischer.

### Screening: Zhao Liang, *Behemoth* (2015)

Introduced by Lisa Claypool

Wednesday, 16 September 2020 | 6pm-7.45pm

97 registrations

### Lecture: Lisa Claypool

*The Technological Sublime: An Ink Painter and a Coal Mine in 1960s China*

Thursday, 17 September 2020 | 10am-11am

115 registrations

The first speaker of the SAAS, Lisa Claypool, introduced a special screening of Zhao Liang's acclaimed 2015 film *Behemoth*, in conjunction with a lecture on the theme of the "technological sublime" in the 1960s work of Chinese painter Fu Baoshi.

Lisa Claypool teaches and curates Chinese art at the University of Alberta.

### Sydney Asian Art Series

Lecture: Rahaab Allana

Thursday, 15 October 2020 | 4-5pm

199 registrations

This presentation included three recent projects highlighting how historical and contemporary modes of representation have evolved with new image technologies/discourses in South Asia. These three exhibitions: 'Look Stranger!' (Serendipity Festival, 2019-2020), Catalyst (Jimei x Arles, 2019-2020) and 'Ephemeral: New Futures for Passing Images', (Serendipity Festival, 2018) featured lens-based practices emerging from South Asia, which engaged with aspects of cultural affiliation and displacement.

Rahaab Allana is a Curator and Publisher, Alkazi Foundation for the Arts in New Delhi.

### Sydney Asian Art Series

Lecture: Yu-chih Lai

*Mediating Tradition: Japanese Copperplate Printing and Art Reproduction in 1880s Shanghai*

Tuesday, 10 November 2020 | 1pm-2.15pm

184 registrations

Yu-chi Lai's paper focused on the copperplate printing business of Rakuzendō, revealing not only how it competed with lithography in art reproduction, but more importantly, showed how images of Chinese art mediated by the technology of lithography differed from those reproduced by copperplate engraving. It also looked at how these two media, one from the 'West' and the other from 'Japan', were each distinctly perceived and accepted, contributing to a silent mutation in Chinese art at the end of the nineteenth century.

Yu-chih Lai received her Ph.D. in the History of Art from Yale University and is an associate researcher in the Institute of Modern History, Academia Sinica, Taiwan.

### Sydney Asian Art Series

Lecture: Yung Ma

*Reimagining and Conserving the Disappearance of Hong Kong through Moving Image*

Monday, 23 November 2020 | 7pm-8.15pm

195 registrations

Yung Ma presented a reflection on the challenges of conserving the image(s) of Hong Kong through art.

Yung Ma, Artistic Director of Seoul Mediacity Biennale 2021.

### Sydney Asian Art Series

Roundtable: Rahaab Allana, Diwas Raja KC, Ruhanie Perera, Indu Antony

*Revisiting the Present*

Thursday, 26 November 2020 | 4pm-

5.30pm

114 registrations

For this roundtable discussion, Rahaab Allana convened a group of image practitioners from India, Nepal, and Sri Lanka to discuss the artworks and objects that define our present.

### Image Complex

The "Image complex" lecture series explores the power in the United States through through the history of its visual infrastructures. This series is co-presented with Discipline journal.

### Image Complex Series

**Lecture: Jolene Rickard**

**On Indigenous Sovereignty**

**Friday, 11 September 2020 | 10am-11.30am**

204 registrations

In the first "Image Complex" lecture, Jolene Rickard introduced audiences to her concept of "Indigenous visual sovereignty." She described a mode of power that emergd from the long history of Hodinöhsö:ni ideas and visual practices.

Jolene Rickard is an artist, curator, and visual historian, specialising in issues of Indigeneity within a global context. She is a 2020 Fulbright Research Scholar at McMaster University, ON, CA, an Associate Professor in the departments of History of Art and Art, and the former Director of the American Indian and Indigenous Studies Program 2008-2020 (AIISP) at Cornell University, Ithaca, NY. Jolene is from the Tuscarora Nation (Turtle Clan), Hodinöhsö:ni Confederacy.

### Image Complex Series

**Lecture: Lisa Lowe**

**On Migration, Matter and Memory**

**Friday, 30 October 2020: 10am-11.30am**

136 registrations

Lowe is an interdisciplinary scholar whose work is concerned with the analysis of race, immigration, capitalism, and colonialism. Lowe's lecture juxtaposed visual /aural art experiments of refugee and emigré memory that pose alternatives to the visual regimes of national security and humanitarianism that seek to capture "the migrant."

Lisa Lowe is Samuel Knight Professor of American Studies at Yale University.

### Other Events

**Interview: Robert Brennan**

***Painting as a Modern Art in Early Renaissance Italy***

**Thursday, 1 October 2020**

Online only

What did it mean for art to be "modern", before the period we regard as Modernity today? In an online interview, Robert Brennan (University of Sydney) and Francesca Borgo (University of St Andrews) discuss Brennan's new book, *Painting as a Modern Art in Early Renaissance Italy* (Harvey Miller, 2019).

Robert Brennan is a Postdoctoral Research Associate in Art History at the University of Sydney. Robert received a PhD in 2016 from the Institute of Fine Arts at New York University.

Francesca Borgo received her Ph.D. and M.A. in Art History with a minor field in Italian Studies from Harvard University in 2017.

### 2020 Power Publications

**Book Launch: Gordon Bennett: The Artist in His Own Words**

**Panel discussion: Kelly Gellatly, Judy Watson, Stephen Gilchrist, Tim Riley Walsh**

**Saturday, 14 November | 11.30am-**

**12.45pm**

182 registrations

To mark the launch of the Gordon Bennett: Selected Writings, four speakers selected pieces from Bennett's archive to read, and then responded to his words in the context of their own practice and/or scholarship.

- Kelly Gellatly considered the artist's shifting attempts to control his public identity;
- Dr Stephen Gilchrist spoke of being reintroduced to Bennett through his writing practice;
- Judy Watson found parallels between her practice and Bennett's; and
- Tim Riley Walsh reflected on his project to find Bennett's voice through the archive.

**Kelly Gellatly** is an arts advocate, curator and writer. She has curated more than 50 exhibitions of the work of leading Australian and international artists and has published extensively on contemporary art, Australian modernism and photographic practice.

**Stephen Gilchrist** belongs to the Yamatji people of the Inggarda language group of north-west Western Australia and is Lecturer of Indigenous Art at the University of Sydney. He has curated numerous exhibitions in Australia and the United States and has written extensively on Indigenous art from Australia.

**Judy Watson** is one of Australia's most significant contemporary artists. Born in Mundubbera, Queensland, Watson's Aboriginal matrilineal family are from Waanyi country in north-west Queensland.

**Tim Riley Walsh** is an emerging art historian and curator based in Brisbane. Riley Walsh is the Australia Desk Editor for *ArtAsiaPacific*, Hong Kong, and a Post-Thesis Fellow within the School of Communication and Arts, University of Queensland. He is the Co-Editor of *Gordon Bennett: Selected Writings* (2020, Power Publications, Sydney, and Griffith University Art Museum, Brisbane).

## Power Publications Report

### Marni Williams



Like many arts organisations, Power Publications took 2020 as a chance to take stock and reassess its priorities under the 'new normal'. The wheels kept turning, though some slowed while others sped up. Amidst all the uncertainty it was a particularly productive year for stepping back and putting major changes in place to address the imprint's pressing concerns: to support more Indigenous writing on Indigenous art; to invest in the development and translation of authors of culturally and linguistically diverse backgrounds, to offer more generous ways into art-historical discourse for various communities, and above all to address the pervasive need for more sustainable funding to allow us to achieve such aims.

Not long after the pandemic hit, the arts landscape in Australia, and arts publishing in particular, suffered significant contraction on the back of reduced organisational funding grants from Australia Council. By all reports, the literary and arts publishing sector was especially affected, with our colleagues at *Artlink*, *Art Monthly Australasia*, *Eyeline*, *Liquid Architecture*, *Overland*, *Sydney Review of Books*, and the Sydney Writers Festival just some of the many organisations in our ecosystem transitioned out of support. Reductions came from even the most established of places—the National Library of Australia reduced its

annual publications from 17 to 8. Power Publications had unsuccessfully applied for only its first time in that same round, but for the vast majority of the arts publishers left in Australia, these grants had been their only major lifelines. Even prior to the recent reduction in local publication platforms, Power was receiving more high-quality proposals than its resources could ever adequately support and the energy required of the small press (of 1.4 FTE staff) to fundraise or set up a new co-publishing partnership/agreement for each individual title was finding its natural limit.

The precarious nature of the arts publishing sector came to a head in 2020 and the year was devastating for many great and successful organisations around us. (And here I'd like to make a side note to thank Toby Fitch, who throughout his own pressures as not only a precarious academic but a long-term poetry editor of one of those recently defunded publications, was consistently on deck for Power Pubs.) Power would love to scale up in response and provide more to support to local artists, curators and scholars by offering more frequent help in the form of small grants and in-kind efforts to increase a book's reach through our events and distribution channels. Established artists are often successful in receiving government grants to produce their own monographs, and the same can be said for writers to produce work, but without not-for-profit publishing imprints like ours existing at the same time, the ability for organisations to do what they do best—curate discourse, advocate for artists who don't advocate for themselves, invest in mentoring new voices, scrutinise commissioning choices to attend to structural inequality, produce experts to help develop content and offer editorial distance from the subject matter, and connect the ideas to audiences through distribution, long-term partnerships and events—the pressure will remain on the individual artist to be self-funders and self-publishers alike. In a modest way, 2020 instigated something we've been discussing for a while, which is our new initiative Powered by Power and its associated imprint, P×P. P×P is our way of helping other small not-for-profit organisations, such as university art



galleries, to get existing non-academic publication projects on living Australian artists to wider audiences.

Another result of my 2020 rethink was to undertake preliminary research to establish a case for Power to experiment with multimodal digital publishing as part of its future strategy. With the approval of my supportive colleagues and our Council, I have since commenced a PhD program at ANU. The back half of 2020 involved setting up pilot projects with researchers that will allow me and Power to create models for multimodal publishing to elicit greater cultural exchange in art history and measurable social impact for humanities research. We were successful in receiving a \$40,000 grant from the Department of Foreign Affairs and Trade and work has begun on an online anthology focused on the history of the Womanifesto women's art collective. This practice-led research will compliment other efforts to attract series-level funding for traditional and non-traditional publications that address specific gaps and opportunities that Power is well positioned to respond to. Between Asia-focused titles and those focused on First Nations art and the cultivation of First Nations voices, we can establish more effective commissioning and mentoring structures as well as editorial practices for art histories that originate underrepresented perspectives. Power has in-principle partnerships for both these series, but the task from here is to find financial support.

The print publishing gears still kept turning with the successful launch of *Gordon Bennett: Selected Writings*, edited by Angela Goddard and Tim Riley Walsh and produced in partnership with Griffith University Art Museum. Like many projects that year, we got ourselves used to discussing design and images over Zoom within the first quarter, felt like we were old hands at it by the second, and were launching the book to the public via the very same platform by October to coincide with Queensland Art Gallery | Gallery of Modern Art's major survey show, *Gordon Bennett: Unfinished Business*. We celebrated at a distance with readings and reflections from Judy Watson, Stephen Gilchrist, Tim Riley Walsh and Kelly Gellatly, and while it was a shame not to see people get together for public discussions or physical books

flying out the doors of a well-attended launch, it was refreshing to see an arts audience from across the country, between cities and remote towns, who wouldn't normally be able to attend a Power book-related event. This level of access and engagement outside of the capital cities is something we will hope to replicate in our programming in future. While financial support for arts publishing has become tighter, audiences appear just as engaged with books and research: *Selected Writings* burnt through its print run by the end of that same year.

Power's turn to host the Art Association of Australia and New Zealand conference may not have gone ahead as planned, but we were thrilled to see Geoffrey Batchen's *Apparitions: Photography and Dissemination*, which we co-published with Prague-based university press NAMU, receive the top prize of 'Best Book':

An original, convincing and extensively researched book that may change the discipline's understanding (in art history / photography history / critical theory / museum curating) of the complex processes involved in some of the earliest forms of commercial photography. This path-breaking study challenges photography history's existing narrative paradigm that "privileges the singular photograph" over "the reproducible photographic image". Batchen traces the genesis of certain early portrait daguerreotypes and their 'transfiguration' through engraving and lithographic printing, producing 'ghost' images that necessitate revaluations of both vintage photographs and their reproductions. Judiciously illustrated and with a contemporary feel, this book is constructed as a visual artefact of 2019.

Our scholarly monograph *Eugenia Raskopoulos: Vestiges of the Tongue*, co-published with local studio and imprint Formist, was the runner up in the category of 'Artist-led Publication'. This was a rewarding and collaborative exercise to develop a publication that evolves in conversation with an artist and their practice. My thanks to Eugenia for her openness, to our sharp group of contributors, and Mark Gowing and Elliott

Bryce-Foulkes for making an object that spoke back:

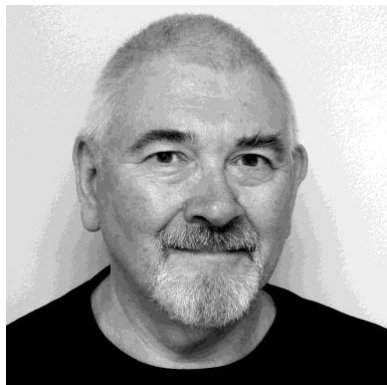
A fine book on the artistic practice of Eugenia Raskopoulos, whose family cultural background and experiences of multicultural Australia informs her interest on a range of issues including the feminine body, language, translation, cultural exchange, knowledge and power. Between sumptuous colour plates of images representative of an artistic practice that prompts critical reflection and response, a collection of engaging and insightful essays by curators and academics brings a scholarly rigour to this high-quality publication that is to be commended for both its aesthetic and intellectual appeal.

Finally, 2020 saw the opening of the Chau Chak Wing Museum on campus. As a frequent collaborator with the University Art Museum team, Power Publications is excited to be able celebrate and discuss our publications in person. Though we may be turning some attention to the digital going forward, quality art books are needed more than ever and we look forward to finally meeting in person to celebrate two long-awaited ones, in particular: Rex Butler and ADS Donaldson's *UnAustralian Art: Ten Postnational Essays* and the collection revelation *Light & Darkness: Late Modernism and the JW Power Collection*.

Marni Williams  
Power Publications Manager

## Schaeffer Library

### Tony Green



The impact of 2020 was as acute for Schaeffer Library as it was across the community. However, with adjustments to regular procedures, the library was able to continue operations throughout the year whilst making considerable progress with retrospective cataloguing, a task which is now nearing completion.

Public closure was mandated in first semester but second semester saw the library re-open to clients with slightly decreased opening hours and reduced seating. The number of visits to the library in second semester was well down from the high figures we saw in 2019, but it is anticipated that client use will quickly recover once distancing measures are relaxed. Both librarians transitioned to partial work-from-home arrangements during 2020 and although closed to the public Schaeffer Library continued to function throughout the year.

During semester one the library provided intensive support to film teaching through the preparation of digital streaming content derived from our film collection. This activity was instrumental in helping film courses continue during a difficult period. Scheduled screenings of required films were held in the Library Seminar Room to support coursework during second semester.

It is now 10 years since Nicholas Keyzer and I were appointed as the Schaeffer Library team, and we have achieved some notable goals across this decade. Library holdings

have substantially increased with over 13,500 acquisitions, including significant increases in film titles and historical ephemera such as exhibition catalogues and brochures.

Over the decade we also introduced numerous procedural, systems, storage and physical facility changes with an emphasis on upgrading collection management systems, enabling better physical arrangement of the collections, improving access and generally providing an improved user experience. Sections of the library have been repainted, lighting was converted to LED throughout the premises and the air-conditioning system was replaced in 2016.

Room 211 was converted to a stack facility for on-site storage of Reserve Collection materials in 2011 and in the same year Room 210 was refurbished as a multi-function seminar space. In 2012 the Journal and Monograph collections were interfiled (a considerable undertaking) and in 2015 the secure shelving cabinets in the Fern Room were restructured to accommodate the film collection. In 2019 the Rare Books collection was relocated to Room 322 on the mezzanine level and at the end of 2020 the previous mezzanine level workroom was refurbished to house the Large Format collection.

From 2011-2013 the database management system used by the former Visual Resources Library was enhanced to accommodate collection management for Schaeffer Library. All former hard-copy records were transferred to this system by the end of 2014.

These changes have realized a considerable increase in productivity across the decade. In the immediate future we hope to repaint the remainder of the library and refurbish the foyer and mezzanine display areas

Anthony Green  
Senior Schaeffer Librarian

The University of Sydney  
Power Institute Foundation (O7010\_ART\_FNO\_POWER)

**FINANCIAL STATEMENTS**

**Income Statement  
for the Year Ended 31 December Calendar Year 2020**

	31 December CY2020	31 December CY2019
<b>INCOME</b>		
Grants	23,693	84,707
Scholarships, Donations and Bequests	234,491	265,504
Business and Investment Income	41,346	40,806
Realised Gain / (Loss) on Investments	228,701	190,585
Unrealised Gain / (Loss) on Investments	(104,928)	818,998
Investment Administration Fee	(33,611)	(32,016)
Internal and Other Income	842,006	600,513
<b>Total Income</b>	<b>1,231,698</b>	<b>1,969,097</b>
<b>EXPENDITURE</b>		
Salaries	456,705	404,811
Consumables	1,499	491
Equipment and Repairs/Maintenance	11,331	4,160
Services and Utilities	4,850	44,639
Travel, Conferences, Entertainment	30,453	132,325
Consultants and Contractors	1,140	5,269
Student Costs and Scholarships	30,427	40,223
Other expenses	740,353	691,290
<b>Total Expenditure</b>	<b>1,276,758</b>	<b>1,323,210</b>
<b>Surplus / (Deficit)</b>	<b>(45,060)</b>	<b>645,887</b>
Accumulated Funds	9,899,042	9,032,261
Accumulated Funds Adjustments	5,088	220,894
<b>Total Accumulated Funds</b>	<b>9,859,070</b>	<b>9,899,042</b>

I certify that the Income Statement and Balance Sheet of the Foundation have been prepared in accordance with the University's accounting practices and procedures. These Foundation accounts form part of The University of Sydney's financial reports.

David

Oosthuizen

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David Oosthuizen

Date: 2021.02.24  
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**DAVID OOSTHUIZEN**

Finance Director

Faculty of Arts and Social Sciences, Sydney Law School, Sydney Conservatorium of Music

The University of Sydney  
Power Institute Foundation (O7010\_ART\_FNO\_POWER)

**FINANCIAL STATEMENTS**

**Balance Sheet  
as at 31 December Calendar Year 2020**

	31 December CY2020	31 December CY2019
<b>ASSETS</b>		
CURRENT ASSETS		
Short Term Funds	1,087,574	605,596
<b>Total Current Assets</b>	<b>1,087,574</b>	<b>605,596</b>
NON CURRENT ASSETS		
Medium/Long Term Investments	9,143,924	9,431,886
<b>Total Non Current Assets</b>	<b>9,143,924</b>	<b>9,431,886</b>
<b>TOTAL ASSETS</b>	<b>10,231,498</b>	<b>10,037,482</b>
<b>LIABILITIES</b>		
CURRENT LIABILITIES		
Payables	372,428	138,440
<b>Total Current Liabilities</b>	<b>372,428</b>	<b>138,440</b>
NON CURRENT LIABILITIES		
<b>TOTAL LIABILITIES</b>	<b>372,428</b>	<b>138,440</b>
<b>NET ASSETS</b>	<b>9,859,070</b>	<b>9,899,042</b>
<b>EQUITY</b>		
Accumulated Funds	9,859,070	9,899,042
<b>TOTAL EQUITY</b>	<b>9,859,070</b>	<b>9,899,042</b>

I certify that the Income Statement and Balance Sheet of the Foundation have been prepared in accordance with the University's accounting practices and procedures. These Foundation accounts form part of The University of Sydney's financial reports.

David  
Oosthuizen

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David Oosthuizen  
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**DAVID OOSTHUIZEN**

Finance Director  
Faculty of Arts and Social Sciences, Sydney Law School, Sydney Conservatorium of Music



**Power Foundation Information**  
For the Year Ended 31 December Calendar Year 2020

The University of Sydney

**Power Foundation Information**

for the Year Ended 31 December Calendar Year 2020

	Power Institute Foundation D7011		Administration D7021		Schaeffer Library D7022		Cite International D7023		Public Education D7025		Power Publications D7026		Alumni & Development D7027		Parent Account T0437		Parent Account T0438		Power_D7010	
	CY2020	CY2019	CY2020	CY2019	CY2020	CY2019	CY2020	CY2019	CY2020	CY2019	CY2020	CY2019	CY2020	CY2019	CY2020	CY2019	CY2020	CY2019	CY2020	CY2019
Total Income	(2)	391	1,388,184	1,239,061	20,099	20,175	104	267	14,958	12,448	96,078	69,066	239	10,285	(181,180)	388,448	(106,762)	228,937	1,231,698	1,969,097
Total Expenditure	2,970	5,700	1,140,402	1,176,948	17,066	11,603	3,000	3,000	6,367	17,778	106,376	102,476	557	5,704	0	0	0	0	1,276,758	1,323,210
<b>Surplus/(Deficit)</b>	<b>(2,971)</b>	<b>(5,309)</b>	<b>247,782</b>	<b>62,113</b>	<b>3,033</b>	<b>8,571</b>	<b>(2,896)</b>	<b>(2,733)</b>	<b>8,571</b>	<b>(5,330)</b>	<b>(10,298)</b>	<b>(33,390)</b>	<b>(317)</b>	<b>4,581</b>	<b>(181,180)</b>	<b>388,448</b>	<b>(106,762)</b>	<b>228,937</b>	<b>(45,060)</b>	<b>645,887</b>
Accumulated	21,983	27,292	287,112	4,165	10,702	2,130	17,548	20,202	46,875	52,205	66,004	99,384	16,932	12,271	5,934,366	5,545,921	3,497,517	3,268,561	9,899,042	9,032,261
Adjustments	0	0	(17)	220,814	0	0	0	0	0	0	0	0	5,104	80	0	0	0	0	0	220,894
<b>Total Acc. Funds</b>	<b>19,012</b>	<b>21,983</b>	<b>534,877</b>	<b>267,112</b>	<b>13,734</b>	<b>10,702</b>	<b>14,652</b>	<b>17,548</b>	<b>55,446</b>	<b>46,875</b>	<b>55,706</b>	<b>66,004</b>	<b>21,719</b>	<b>16,932</b>	<b>5,753,188</b>	<b>5,934,366</b>	<b>3,390,736</b>	<b>3,497,517</b>	<b>9,899,070</b>	<b>9,899,042</b>
<b>Total Assets</b>	<b>19,012</b>	<b>394,411</b>	<b>907,305</b>	<b>267,112</b>	<b>13,734</b>	<b>10,702</b>	<b>14,652</b>	<b>17,548</b>	<b>55,446</b>	<b>46,875</b>	<b>55,706</b>	<b>66,004</b>	<b>21,719</b>	<b>16,932</b>	<b>5,753,188</b>	<b>5,934,366</b>	<b>3,390,736</b>	<b>3,497,517</b>	<b>10,231,498</b>	<b>10,271,470</b>
<b>Total Liabilities</b>	<b>0</b>	<b>0</b>	<b>372,428</b>	<b>138,440</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>372,428</b>	<b>138,440</b>
<b>Net Assets</b>	<b>19,012</b>	<b>394,411</b>	<b>534,877</b>	<b>148,672</b>	<b>13,734</b>	<b>10,702</b>	<b>14,652</b>	<b>17,548</b>	<b>55,446</b>	<b>46,875</b>	<b>55,706</b>	<b>66,004</b>	<b>21,719</b>	<b>16,932</b>	<b>5,753,188</b>	<b>5,934,366</b>	<b>3,390,736</b>	<b>3,497,517</b>	<b>9,899,070</b>	<b>10,133,030</b>
<b>Total Equity</b>	<b>19,012</b>	<b>394,411</b>	<b>534,877</b>	<b>148,672</b>	<b>13,734</b>	<b>10,702</b>	<b>14,652</b>	<b>17,548</b>	<b>55,446</b>	<b>46,875</b>	<b>55,706</b>	<b>66,004</b>	<b>21,719</b>	<b>16,932</b>	<b>5,753,188</b>	<b>5,934,366</b>	<b>3,390,736</b>	<b>3,497,517</b>	<b>9,899,070</b>	<b>10,133,030</b>

\* Total Income of Parent Accounts T0437 and T0438 are in deficit, due to CPT payment of \$378k > Net Investment Income of \$90,161

### Power Foundation Parent Accounts T0437 and T0438

	CY2011	CY2012	CY2013	CY2014	CY2015	CY2016	CY2017	CY2018	CY2019	CY2020
Net Investment Income	\$ 276,822	\$ 42,811	\$ 1,158,454	\$ 654,219	\$ 511,091	\$ 628,511	\$ 707,453	\$ 658,192	\$ 977,567	\$ 90,161
CPT to Power 's account	\$ -314,360	\$ -319,939	\$ -321,468	\$ -294,355	\$ -306,566	\$ -327,333	\$ -334,988	\$ -348,178	\$ -360,183	\$ -378,123
Net Operating Margin	\$ -37,538	\$ -277,128	\$ 836,986	\$ 359,864	\$ 204,525	\$ 301,178	\$ 372,465	\$ 310,014	\$ 617,384	\$ -287,962
Carry Forward (Prior Year)	\$ 6,298,257	\$ 6,260,719	\$ 6,429,369	\$ 7,266,354	\$ 7,626,220	\$ 7,830,843	\$ 8,132,022	\$ 8,504,487	\$ 8,814,502	\$ 9,431,885
<b>Closing Balance</b>	<b>\$ 6,260,719</b>	<b>\$ 5,983,591</b>	<b>\$ 7,266,355</b>	<b>\$ 7,626,218</b>	<b>\$ 7,830,745</b>	<b>\$ 8,132,021</b>	<b>\$ 8,504,487</b>	<b>\$ 8,814,501</b>	<b>\$ 9,431,886</b>	<b>\$ 9,143,923</b>

## FOUNDATION GOVERNANCE STATEMENT

The Power Council Foundation recognises the importance and benefit of reviewing its adoption and alignment with governance principles and provides the following report

### **Principle 1 — Lay solid foundations for management and oversight**

#### **Nature of the Entity**

The Power Institute Foundation for Visual Art and Culture is a part of the University of Sydney ABN 15211513464 and not separately incorporated under a state or commonwealth Act. The Foundation is required to gain prior approval for its fundraising activities from the appropriate University delegate. The Foundation's activities are not-for-profit and covered by the DGR status of the University of Sydney. The University is exempted from the requirement to hold

an Authority to Fundraise and obligations upon holders of such an authority but is still required to comply with the balance of provisions of the Charitable Fundraising Act.

#### **Roles of Council and Management**

The Foundation operates under the authority of the Senate of the University of Sydney, as approved on 1 October 2006 and has no powers of delegation. The Foundation conducts its affairs pursuant to the Foundation Rules and the relevant policies of the University. The Foundation is to be reviewed every three years from the date of its approval. The Board structure of the Foundation was reviewed actively in 2019, and reoriented towards an externally focused, fundraising role. The Foundation had its annual fundraising plan approved and met its objectives.

### **Principle 2 — Structure of the council to add value**

The Council of the Foundation in 2020 consisted of the following members:

Name: **Ms Susan Acret**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 21/08/2018 to 31/03/2027

Number of meetings attended: 3  
eligible to attend: 4

Name: **Professor Umberto Ansaldo**

Qualifications and experience: Head of School, SLAM

Current Term of Appointment: N/A

Number of meetings attended: 2  
eligible to attend 4

Name: **Ms Melissa Bonevska**

Qualifications and experience: Development Manager, University Foundations, Division of Alumni and Development

Current Term of Appointment: Ex-officio

Numbers of meetings attended: 1  
eligible to attend 4

Name: **Mr Simon Chan**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 21/08/2018 to 31/03/2027

Number of meetings attended: 4  
eligible to attend: 4

Name: **Ms Marie Chretien**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 24/05/2016 to 31/03/2025

Number of meetings attended: 3  
eligible to attend: 4



Name: **Ms Julie Ewington**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 27/03/2012 to 31/03/2021

Number of meetings attended: 3  
eligible to attend: 4

Name: **Ms Lesa-Belle Furhagen**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 08/11/2016 to 31/03/2025

Number of meetings attended: 4  
eligible to attend: 4

Name: **Dr Stephen Gilchrist**

Qualifications and experience: Deputy Director, Power Institute Foundation for Art and Visual Culture

Current Term of Appointment: N/A

Number of meetings attended: 1  
eligible to attend: 1

Name: **Ms Bridget Ikin**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 24/11/2020 to 31/03/2029

Number of meetings attended: 1  
eligible to attend: 1

Name: **Professor Annamarie Jagose**

Qualifications and experience: Dean, Faculty of Arts and Social Sciences, FASS

Current Term of Appointment: Ex-officio

Number of meetings attended: 2  
eligible to attend: 4

Name: **Professor Mark Ledbury**

Qualifications and experience: Power Professor of Art history and Visual Culture Director of the Power Institute

Current Term of Appointment: N/A

Number of meetings attended: 4

Name: **Ms Jennifer Stafford**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 19/03/2019 to 31/03/2028

Number of meetings attended: 4  
eligible to attend: 4

Name: **Mr Imants Tillers**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 27/11/2018 to 31/03/2027

Number of meetings attended: 3  
eligible to attend: 4

Name: **Ms Anna Waldmann**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 27/03/2012 to 31/03/2021

Number of meetings attended: 4  
eligible to attend: 4

### **Principle 3 — Promote ethical and responsible decision-making**

Council members have been provided with the University of Sydney Foundation Governance Guide, Foundation Rules, Code of Conduct, Conflicts of Interest Policy and the Occupational Health & Safety Policy. The Code of Conduct, Conflict of Interest Policy and the Occupational Health & Safety Policy are also available on the University's public website as are other relevant University policies regarding gift acceptance, harassment, grievance procedures and other related policies.

### **Principle 4 — Safeguard integrity in financial reporting**

The annual accounts of the Foundation are prepared by the financial staff of the University, signed off by Professor Annamarie Jagose and included in this Annual Report to the Senate. The Foundation is part of the

University and therefore does not have its own audit sub-committee. The University is audited by the Audit Office of NSW. The Director meets regularly with the Foundation Finance officer of the Faculty to ensure Under the Charitable Fundraising Act, communication, and running audit of current costs.

External funds continue to be pledged to the Power Institute. The Foundation has, in the past decade received support and instalments from the Bushell Foundation, Terra Foundation, Getty Foundation, Copyright Agency Limited, John Schaeffer, The Nelson Meers Foundation, Terrence and Lynnette Fern, Terry Smith, Lesa-Belle Furhagen, The Keir Foundation and other individual donors. No specific requests for information were made to the Foundation Office. Other enquiries may have been made to other parts of the University.

We continue to explore ideas for major gifts in collaboration with the Faculty's development team. In conducting those appeals, the Foundation took all reasonable steps to ensure that commissions paid or payable to any person, as part of a fundraising appeal, did not exceed one-third of the gross money obtained by that person in the appeal and appropriate particulars of all items of gross income received or receivable. All items of expenditure incurred, including the application or disposition of any income obtained from the appeal, and particulars of those transactions to which they related, were recorded in the minutes of the Foundation.

#### **Principle 5 — Make timely and balanced disclosure**

The Foundation complied with the reporting and disclosure requirements of the Senate. These include an annual budget and this Annual Report. Members and Council have been made aware of the processes for disclosure pursuant to the Code of Conduct, Conflicts of Interest policy, which include protected disclosure to the ICAC, the Ombudsman or the Auditor General.

#### **Principle 6 — Respect the rights of members, staff, volunteers, clients, & other stakeholders**

The Foundation Council and/or membership consists of members of the community, industry bodies and the University, whose input is invited via the Annual General Meeting and Council meetings of the Foundation. The following forums/mechanisms have been held during the year to involve stakeholders in election of the Council, activities of the foundation or other stakeholder participation through a number of public lectures and book launches.

The University may be questioned about any appeal on details of the purpose of the appeal such as the appeal target, objectives, distribution of proceeds, etc. and the process to provide answers. During the year the Foundation published information on its website/other means and outlines those activities in this annual report.

#### **Principle 7 — Recognise and manage risk**

The Foundation recognises its activities within University premises or other premises require risks such as health and safety, environmental protection, privacy, trade practices, and compliance with the Charitable Fundraising Act to be considered and managed. The Foundation has managed these risks during the year by complying with University policies and procedures.

#### **Principle 8 — Remunerate fairly and responsibly**

No member of a Council is entitled to receive any remuneration for acting in that capacity except reasonable remuneration on a basis that has first been approved in writing by the University Officer (Foundations).

Members of the Foundation Council may be reimbursed for reasonable expenses after written approval of the University Officer (Foundations). Any such instances are recorded in the minutes of the Council.



### Contact

**Power Institute Foundation For Art & Visual Culture**

**RC Mills Building, A26**

**The University of Sydney**

**NSW, 2006 Australia**

Telephone: +61 2 9351 4211

[sydney.edu.au/arts/power/](http://sydney.edu.au/arts/power/)  
[www.powerpublications.com.au](http://www.powerpublications.com.au)

Front cover: Installation view of the exhibition, *Gululu dhuwala djalkiri: welcome to the Yolŋu foundations* (18 November 2020–29 August 2021) which features foundational works of Aboriginal art from the JW Power collection. Photo: D James, Chau Chak Wing Museum