



THE UNIVERSITY OF  
SYDNEY

# POWER INSTITUTE

## Foundation For Art & Visual Culture



Annual Report 2016

# Power Institute Foundation For Art & Visual Culture

## Mission

The objective 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

Mrs Lynn Fern, President  
Professor Mark Ledbury  
Professor Annamarie Jagose  
Professor Vanessa Smith  
Ms Melissa Bonevska  
Ms Julie Ewington  
Ms Anna Waldmann  
Ms Marie Chretien  
Ms Lesa-Belle Furhagen

## Life Members/Governors of the Foundation

Emeritus Professor Bernard Smith, Life Governor  
Mr John Schaeffer (AO)  
Mr Peter Burrows (AO)  
Dr Gene Sherman  
Professor Terry Smith

## Director

Professor Mark Ledbury

## Committee Officer

Ms Susan Thomas

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## President's report

Lynn Fern



This has been a year of great productivity for the Power Institute due to the hard work and imaginative strategies of all those involved in creating events, publishing key works – and raising the funds to do so.

Of particular note in 2016 was Power Publications' bringing into print Sheridan Palmer's biography of Bernard Smith, first Power Professor of Art History at the University of Sydney. Smith was born in 1916 so the publication of his biography in 2016 – 100 years from his year of birth marked a significant milestone for both our inaugural professor and for Power Publications.

The Power's engagement with Asia – notably through a Getty Foundation funded project in South East Asia and through Stephen Whiteman's initiative the Sydney Asian Art Series – is noteworthy. These projects engage us cross-culturally with the United States, with China, Singapore, Hong Kong and Bandung.

From within Sydney, the Power has initiated engagement with artistic practices across Asia and all those involved are to be congratulated on the vision and energy with which they engaged in the grant application process to bring these wonderful projects to fruition.

I would like to congratulate Mark Ledbury, our distinguished Director, for the unflagging energy and enthusiasm with which he first perceived the possibility of attracting interest in our projects from major foundations and then engaged with them in the exciting work of realising their potential.

As the Department covers the breadth of the visual arts and Mark Ledbury is already envisioning a variety of international events in London, Paris, and Williamstown, and is conscious of the significance of the digital and film, I look forward with great interest to the enhancement of Power's already considerable portfolio of activities.

I would like to thank the staff of the Power Institute, all the departmental colleagues and the members of the Power Institute Foundation Council for their commitment to the work of the Power Institute and for its realisation in so many exciting forms over the past year and I would particularly like to thank Mark Ledbury for his energy and vision as he sets yet more exciting goals for 2017.

2016 was a year of outstanding achievement for the Power. I look forward to the one ahead.

## Director's report

Mark Ledbury



Director's report for AGM 2017

In what turned out to be a highly active and successful year for the Power, I have had several occasions to reflect on both what we've achieved and on the challenges that lie ahead for us in 2017 and beyond. I was thrilled that as we celebrated Bernard Smith's centenary we published our ambitious biography of Bernard Smith, *Hegel's Owl* and to see it reviewed in the national press, and we oversaw many other exciting publications projects, all of which can be sampled on our new website,

[www.powerpublications.com.au](http://www.powerpublications.com.au).

We hosted a stellar series of speakers and supported colloquia and symposia, and completed a highly successful Getty Foundation funded project in Southeast Asia—so successful that we're somewhat unexpectedly going back to the Foundation for further support. More importantly, the Chau Chak Wing Museum, so long desired and so often the subject of my 'interim' reports, became a 'thing', in the sense that its funding is secure, its site determined, and its schedule now in place. And at the end of the year 2016, we celebrated a major grant that will secure core funding for new activities and the expansion of our current activities over five years. We're all delighted and I'm especially grateful to all of my hard-working staff and colleagues here at the Power for the dedication and effort that has gone into running these events, securing these funds, and keeping Power energised.

I noted, though, that the University as a whole has to an extent caught the 'public engagement' bug, and that as the field of

Power will be challenged both to differentiate itself within the University and to create more and different formats of engagement. I'm confident we can rise to this challenge, and I'm delighted we're already planning a series of varied events in London, Paris, Williamstown and other international venues that see us expanding outside Sydney. The challenge for us now is to continue to benchmark ourselves against the best of international peers, while we explore areas, communities and spaces of need and demand here in the city itself, and via digital and other means, to reach into more Australian lives and communities with our enlivening message about the Power and the importance of visual art.

The other major strategy for us going forward is to collaborate and tailor key series of talks to better 'brand' and capture audience — Stephen Whiteman has brilliantly pioneered such a structure in the Sydney Asian Art Series, which sees us partnering with the China Studies Centre, with VisAsia, and with the Art Gallery of New South Wales, to bring key voices in Asian art to Australia. And our Keir Foundation-supported series aims to bring fresh and challenging new ideas to Sydney and Melbourne.

We work, of course, in the context of new directions in the University and Faculty of Arts, led by our new Dean Annamarie Jagose. This is a vital and potentially transformative moment in the life of the University of Sydney — the University's curriculum is changing radically, giving us opportunities to connect research, learning, and engagement in new

public lectures gets more and more saturated, ways, to make Power's activities more directly appealing to students, and to reach out across to new parts of the Faculty – including Education and Social Work and the Sydney College of the Arts, whose future looks to be securely on campus. The Chau Chak Wing museum represents a golden opportunity for all of Power's key concerns – supporting research, generating excitement around visual arts and bringing people, art and ideas together. Power must join the University in its quest for more sustained international excellence, more connectedness to communities, and more impact on the lives and cultures that make up the fabric of Australia. If this sounds grand, then it can be boiled down to something more simple: we must, through all our activities, ask the question 'Why does art matter?' and demonstrate, through research, engagement, teaching and collaboration, the very many ways in which it does.

We embrace the many challenges of the coming years, buoyed not only by our own achievements but by the renewed vigour and energy of the Power Foundation Council. I would like to thank Lynn Fern, and all our Council Members for their commitment and wisdom, and as we continue to expand our ambitions, so we must also expand our Council and its capacity to link us to support, energy and advice outside the University.

I look forward to the many activities that our new funding and new ambitions will bring about in the coming year and I thank all the supporters whose passions and confidence in us have enabled us to make such encouraging and significant progress this year.

## A REPORT ON OUR PROGRESS AGAINST OUR STRATEGIC PRIORITIES IN 2015–2020

The following strategic priorities were expressed in the new Power strategic plan approved at last year's meeting.

### **1. Shaping the future of Art History; National and International Leadership in the Promotion of Art History and related disciplines and their transformation.**

Power needs to be at the front line of the advocacy of the vitality and importance of Art History as a viable and robust subject in the twenty-first century, in the context of new and tougher enrolment environments and pressures from funding agencies. To show leadership in this sphere is to promote excellence within the Department, continue to link Sydney with existing centres of research and engagement excellence, and curate a program which proves the vitality of the discipline and its relevance to contemporary Australia.

### **2. Creating the Showcase for Art and Ideas: The University Museum and Cultural Precinct Project**

The University is now committed to the most exciting transformational project in a generation for the visual arts at Sydney – and Power needs to play a full part in articulating and supporting the vision and raising funds for its completion. The impact of the project on Power and on teaching, research and public engagement in the visual arts is potentially enormous, and the next five years will be decisive in shaping the project. It is appropriate that the Power place its fundraising and programmatic energies at the disposal of this wider University project at a crucial phase of its development.

### **3. Embracing the Digital Sphere – enhancing research, teaching, engagement and publications**

We have worked hard to build new modes of diffusion and dissemination in the past five years but only now are ready to take major steps towards an embrace of new outlets, platforms and modes of diffusion and an expanded understanding of publication informed by the online sphere. It is in some senses a risk to leap into the digital unknown but the risks of stasis are greater and the potential rewards of successful moves into the digital sphere are enormous for a small-scale but resonant operation like Power.

### **4. Access to Excellence: bringing great ideas closer to a wider and more varied public**

John Power believed that art could have meaning and relevance to a large and diverse audience in Australia. Over the next five years, expanding access – not only to Power's programs and events but also to the discipline of Art History itself, should be a constant aim. Thus, true engagement – framing and explaining, digesting and publicising our events and speakers, promoting the resources of the Schaeffer, publishing books for larger publics, using media and publicity in more effective ways, ensuring we reach diverse audiences and reflect the diversity of thought, invention and ideas in visual art, and communicating into new constituencies (age/demographic, geographic, etc.) will be another guiding principle of the next phase of Power's existence

### **Progress against these Priorities as of March 2017 – update**

#### **1. National and International Leadership**

a. Promoting excellence within the Department has been facilitated by the appearance of monographs by four colleagues – each with distinguished presses – and by the appearance of key journal articles by colleagues in top-rated journals. Since the last update, international exhibitions by Stephen Gilchrist and Roger Benjamin had further enhanced the Department's reputation, and national and international prizes have been won by publications by Mary Roberts and Stephen Whiteman.

b. Linking Sydney with existing centres of research; achieved through new discussions with Getty, through prospective links through Mellon, through continuing membership of RIHA (and talks on collaboration with INHA facilitated by that organisation), and Keir Funds will help cement links with Melbourne and Brisbane.

c. New Funding from the Bushell Foundation will make possible further and deeper collaborations, including new possibilities in France, Japan and the United States.



d. New Sydney Asian Art Series has helped establish leadership in Asian art research and dissemination.

e. Power Polemics and international reputation gathering. A very successful launch in NYC with internationally renowned author Thomas Crow has shown our international ambitions and given us 'presence'.

f. Convening events in Kings' London (May 2017) and Williamstown (2018) would further enhance the sense of international-scale activities and 'punching above our weight'.

## 2. The University Museum

The Chau Chak Wing Museum is now a reality and Power is continuing to help in many ways with the development of programs, exhibitions, teaching plans and even with advice about physical layout and use of space. Power and the Department have a continuing role to play in the programming and curatorial planning – and Stephen Whiteman is acting as advisor to the project in as far as its Asian initiatives are concerned.

## 3. Embracing the Digital Sphere

Power has now achieved a fully functioning commercially accessible website, as well as an increasing social media profile via its Facebook site. However over the coming two years (2017–19) we plan to step up in ambition and pace our activities in the digital space via initiatives surrounding the Power Collection and via more sophisticated podcasting and other recording and broadcasting of event, for which we will be both seeking funding and dedicating our own funds via the budget process.

## 4. Access to Excellence

Here we have succeeded in piloting talks that offer 'tasters' of art history to visitors to Sydney University open days, and have begun to curate a more active and more 'populist' stream through our social media sites. There remains much to do in this area, though, perhaps through reaching school audiences, and perhaps through participation in wider public events (Sydney Festival, Sydney Writers' Festival) and through creating and diffusing the excitement of art through new exhibitions and displays and interventions in mainstream media channels.

From 2017, with the help of Lesa-Belle Fuhagen and other council members, the idea of taking Power 'off campus' and into other spaces (educational, civic, creative) will be developed into a detailed plan. Bushell funding will also help in piloting a series of discussions of the ways that learning about art might be of general community benefit.

## 2016 Symposia and Seminars

### Symposium – Ambitious Alignments: New Histories of Southeast Asian Art

A two-day public symposium hosted at the National Gallery Singapore with fifteen scholars from Power's *Ambitious Alignments* research program funded through the Getty Foundation's Connecting Art Histories initiative. Co-presented with the National Gallery Singapore and the Institute of Technology.

### Symposium – Tang Cosmopolitanism

Held at the Art Gallery of New South Wales in conjunction with the exhibition *Tang 唐: Treasures from the Silk Road Capital*.  
Speakers: Jeffrey Riegel, China Studies Centre at the University of Sydney; Eugene Y. Wang, Harvard University; Wei-Cheng Lin, University of Chicago; James A. Benn, McMaster University; Chiew Hui Ho, University of Sydney; Tonia Eckfeld University of Chicago.  
Co-presented with the Art Gallery of NSW and China Studies Centre.

### Symposium – Photography. Ontology

This symposium engaged in critical debate with international scholars and specialists on the photographic medium, exploring the relationship between photography's ontology, the camera as a human perceptual apparatus and the unconscious.  
Co-presented with The University of Sydney Faculty of Arts and Social Sciences, The Photographic Cultures Research Group and the Art and the Document Research Cluster of Sydney College of the Arts.

### Symposium – 4A Twenty Years

The 4A symposium brought together artists, curators and academics who have played a role in the development of 4A as a leader in Asian contemporary art in Australia since 1996, to discuss the past, present and future work of 4A in the area of Asian art.



Co-presented with 4A Centre for Contemporary Asian Art and China Studies Centre

**Seminar – Material In Formation: New Research on Dress**

Dessa Goddard, Vice President and Director, Asian Art at Bonhams  
Brought together Masters of Curating students and researchers from different disciplines and traditions working on dress, fashion and dressing. Presented by the Department of Art History, University of Sydney, with support from the Power Institute.

**Seminar – Reorientation of European Art in the 16th Century**

Alexander Nagel, New York University  
Professor Nagel's seminar and research workshop looked at the reorientation of art in the sixteenth century, and the emergence of a history and theory of art.

**Seminar – Amelia Saul, artist**

Artist talk and roundtable discussion

**Seminar – Tamar Garb, art historian University College London**

Garb's seminar outlined the historian's career, academic scholarship and curatorial practice, with particular focus on issues of race and gender representation in South African art.

**2016 Power public talks**

***The Renaissance Elsewhere***

Alexander Nagel, New York University  
Co-presented with Sydney Ideas

***The Pleasures of Allegory: Rethinking 'Susanna and the Elders'***

Patricia Simons, University of Michigan

***Double Displacement: The Dissemination of the Photographic Image***

Geoffrey Batchen, Victoria University, Wellington

***Looking Forward and Looking Back: Rashid Johnson and Frederick Douglass on Photography***

Shawn Michelle Smith, School of the Art Institute of Chicago  
Presented as part of the Photography. Ontology symposium. Hosted by the Photography Cultures Research Group

***A Drop in the Ocean***

Eugene Y. Wang, Harvard University  
Co-presented with Sydney Ideas

***Painting/Photography/Politics: Marlene Dumas and the Figuration of Difference***

Tamar Garb, University College London  
University of Sydney. Co-presented with Sydney Ideas

***Seeing Art Historically Today: Where We are and Ways to Go***

Terry Smith, University of Pittsburgh  
Co-presented with the Art Gallery of NSW Members' Society

***Beyond the Eye of Absolutism: Claude Perrault's Royal Observatory and the Intractable Challenge of Comets***

Claire Goldstein, University of California, Davis

***China and the West: Dynamics of Power, Passion and Personalities in the Chinese Art Market***

Dessa Goddard, Bonhams US  
Co-presented with Sydney Ideas

***Specificity of Site***

Sara Raza, Guggenheim UBS MAP Curator, Middle East and North Africa  
4A Symposium keynote by Sara Raza in conversation with Edmund Capon OBE AM  
Co-presented with 4A Centre for Contemporary Asian Art and China Studies Centre

***A Garden for Empire and Nation: History and Memory at the Qing Imperial Mountain Estate***

Stephen Whiteman  
Co-presented with China Studies Centre and Sydney Ideas

***Two Power Institute Lectures on British Art of the Eighteenth Century:***

***English or European? Portraiture and the Politics of National Identity in Early Georgian Britain***

David Solkin, Courtauld Institute of Art

***Patriotic Portraiture? Joshua Reynolds and the Image of the Officer, 1752-1766***

Mark Hallett, Paul Mellon Centre for Studies in British Art

***Hogarth's Bodies***

Frédéric Ogée, Université Paris Diderot

***Shoreline Landscapes and the Edges of Empire***

Rachael DeLue, Princeton University  
Co-presented with Sydney Ideas

***Biography as Nachleben or Bernard Smith's Afterlife***

Sheridan Palmer, author  
Co-presented with Gleebooks

***Playful Body, Playful Politics: Southeast Asian Contemporary Art and its Place Amidst Changes in the International Art World***

Apinan Poshyananda, curator  
Presented as part of Power's Keir Lectures on Art series, supported by the Keir Foundation. Co-presented in partnership with The University of Melbourne and with the support of Sydney Ideas

**2016 Power Publications book launches**

**Jacky Redgate: *Mirrors***

Launched by Geoffrey Batchen, Professor, Art History, Victoria University, Wellington, New Zealand held in the Schaeffer Library, University of Sydney  
Co-published with the University Art Gallery, The University of Sydney, in partnership with the University of Wollongong

**Sheridan Palmer – *Hegel's Owl: The Life of Bernard Smith***

**Melbourne:** Launched by Peter Beilharz, historian, with author talk by Sheridan Palmer  
Co-presented with the Victorian Artist Society

**Canberra:** Launched by Gerard Vaughan, Director of the National Gallery, with author talk by Sheridan Palmer  
Co-presented with the National Library of Australia

**Sydney:** Launched by Brian Ladd, President, the Art Gallery Society and Terry Smith held at the Art Gallery of New South Wales

***The Legacies of Bernard Smith: Essays on Australian Art, History and Cultural Politics***

**Sydney:** Launched by Brian Ladd, President, Art Gallery Society & Professor Terry Smith  
Editors: **Jaynie Anderson, Christopher R.**

**Marshall, Andrew Yip.** Contributors: Andrew Sayers, Robert W. Gaston, Nicholas Thomas, Rudiger Joppien, Kathleen Davidson, Terry Smith, Peter Beilharz, Catherine Speck, Paul Giles, Simon Pierse, John Clark, Steven Miller, Joanna Mendelsohn, Jim Berryman, Ann Stephen, Max Solling, Kate Challis, Sheridan Palmer, Catherine De Lorenzo, and Ian McLean. Co-published with the Art Gallery of NSW with support from the AGNSW and the University of Melbourne. Co-presented with the AGNSW Members' Society.

***The Legacies of Bernard Smith: Essays on Australian Art, History and Cultural Politics***  
**Melbourne**

Launched by Rex Butler at the Ian Potter Museum of Art

**University of Sydney Art Gallery Exhibition and Book Launch**

***Floating Time: Chinese Prints 1954–2002***

Dr Stephen Whiteman, Wei Bingqing and Minerva Inwald  
Co-presented with the University Art Gallery

***Floating Time: Chinese Prints, 1954–2002***

Launched by Professor Stephen Garton, Provost and Deputy Vice-Chancellor, University of Sydney. University Art Gallery. Associated publication produced by Power Publications, in association with the University of Sydney Art Gallery. Supported by the Chancellor's Committee, The University of Sydney; Sabrina Snow; and the China Studies Centre

**Other Book Launches and 2016 events**

**Book launch – *Photography and Place: Seeing and Not Seeing Germany After 1945***

(Routledge, 2015) by Donna West Brett  
Launched by Jacqueline Strecker, Museum of Applied Arts and Social Sciences

**Book launch – *Thirty-Six Views: The Kangxi Emperor's Mountain Estate in Poetry and Prints***

Stephen Whiteman and Richard E. Strassberg (Harvard University Press, 2016)

**Exhibition – *Women in Power***

University Art Gallery, Curated by Ann Stephen. Artworks chosen by women from the arts, art philanthropy, law and business: including Lynn Fern, Julie Ewington, Emeritus Professor Virginia Spate, and Penelope Seidler AM

**Exhibition and book launch – *Jacky Redgate***  
Arc One gallery, Melbourne

***Isaac Julien in Conversation with Mark Ledbury***

Presented by Roslyn Oxley9 Gallery

**Special Events**

**Power Cité Des Arts Fellowships Celebration**

Announcement of the winners of the 2017 Terrence and Lynette Fern Cité Internationale des Arts Residency Fellowship

## Publications & communication

### Overview

Power Publications has had a very productive year, launching four new titles and preparing two more for launch next month. Titles were also supported by eight launch events in Sydney, Melbourne and Canberra, and reviews were published in the *Sydney Morning Herald*, *The Age*, *The Australian* and *Art Monthly*, with further reviews scheduled for *Art Almanac*, *The Conversation* and the *Australian & New Zealand Journal of Art*, among other scholarly journals, such as *CAA Reviews*.

Revenue and unit sales are increasing accordingly, and steady sales continue for a small number of backlist titles, with reduced fulfillment costs for those we have been able to switch to print-on-demand. The website is running smoothly, with only minor adjustments to be made before we can turn our attention entirely to the digitisation of selected titles from our backlist. Permissions work has been taking place in preparation for this. The front list is building with a mix of submissions and direct commissions, established and emerging scholars, and local and global subject areas.

### 2016 sales

Direct sales (includes launches and online):  
\$5,440.85

Bookshop/library sales (AU, UK, US):  
\$25,205.15

2016 direct sales processed but yet to appear in account:  
\$954

**TOTAL BOOK SALES: \$31,600**

Publications sales revenue is 2.6 times that of 2015 (\$12,322). November and December sales for 2016 are not included in this reporting period, however, they are also double that of the same period in 2015.

### 2016 royalties:

Copyright Agency (statutory licences):  
\$4,955.35

**TOTAL REVENUE (including \$954):  
\$36,556**

The revenue goal for 2016 was originally \$50,000. While that figure was not reached, it was set with 2016 launch dates for the two Polemics titles in mind. Polemics are being launched in February/March 2017, so their sales will be reported in 2017.

### Back list

*How Aborigines Invented the Idea of Contemporary Art* continues to sell with consistent orders locally and internationally. Permissions costs were estimated for digitisation and found to be prohibitive, but a second print run is ensuring the title remains available.

Our agreement with Editions du Seuil for *The Language of Fashion* is up for review and terms are currently being negotiated with the representative of the Barthes' estate. Bloomsbury published an eBook version this title without permission, so we are working with EdS to rectify the issue. EdS are unwilling to provide eBook rights on the title.

We have now converted the text-only backlist titles *The Gulf War did not Take Place* and *Chaosmosis* to print-on-demand (POD) going forward. Any backlist titles without images will be candidates for POD. New colour samples have been obtained from a US-based POD provider, and we have found the image quality to be suitable for future publications.

Avenues for Chinese translation have been sought and will be explored further for some of our Asia-focused titles.

### 2016 new titles

#### **Jacky Redgate: Mirrors**

##### **By Robert Leonard and Ann Stephen**

The first monograph on Redgate, one of Australia's most preeminent artists, in over a decade, focuses on her combination of photographic abstraction and recent autobiographical work.

#### **Hegel's Owl: The Life of Bernard Smith**

##### **By Sheridan Palmer**

An authorised biography that brings together years of interviews and insights through exclusive access to Smith's papers and library, and deftly reveals the unique character of Australia's foremost art historian and founding Director of the Power Institute

***The Legacies of Bernard Smith: Essays on Australian Art, History and Cultural Politics***  
**Edited by Jaynie Anderson, Christopher R. Marshall and Andrew Yip**

An international field of scholars from art history, anthropology, history and literature, as well as curators and writers, explore the impact and legacy of Australia's most revered art historian.

***Floating Time: Chinese Prints, 1954–2002***  
**By Stephen H. Whiteman, Minerva Inwald, Bingqing Wei, with John Clark**

An illustrated title of the University of Sydney Art Collection's 93 modern and contemporary Chinese prints, presented together for the first time.

**2016 titles completed, launched 2017**

***No Idols: The Missing Theology of Art***  
**By Thomas Crow**

Through exploration of a humble still life by Jean-Baptiste-Siméon Chardin, *No Idols* sets the scene to address a disabling blindspot in today's art-historical inquiry: the failure to take religion seriously, positing an art of divinity without doctrine, or religion against the grain.

***Stray: Human–Animal Ethics in the Anthropocene***  
**By Barbara Creed**

Working through examples from the visual arts, film and literature, with reference to prominent writers and philosophers, Creed introduces the concept of the anthropogenic stray and in so doing lays bare the astonishing contradictions between humans and animals that are at the heart of our current condition.

**Titles in progress**

***What is Performance Art?***  
**Edited by Adam Geczy and Amelia Kelly**  
Reviews and revisions complete; first pass copy edit complete.

***Ambitious Alignments: New Histories in Southeast Asian Art***  
**Edited by Sarena Abdullah, Yvonne Low, Phoebe Scott and Stephen H. Whiteman**  
Manuscript delivered; partnership with NGS established; reviews underway.

***Outside In: 10 Essays on UnAustralian Art***  
**By Rex Butler and A. D. S. Donaldson**  
Manuscript delivered

***Ian Burn: Documents***  
**By Ann Stephen**

Proposal accepted and project outline established. Budgeted and European co-publishing arrangement currently being pursued.

***Bauhaus Diaspora***  
**By Philip Goad, Andrew McNamara and Ann Stephen**

Proposal for co-publication with MUP accepted and project outline established. Awaiting co-pub agreement with MUP

## Schaeffer Library

As part of Fisher Library's extensive restructuring process from January 2016 all materials processing tasks formerly undertaken by Fisher Library on behalf of Schaeffer Library were handed back to Schaeffer. This included monograph acquisitions, serials subscriptions, cataloguing, and post-cataloguing tasks. Schaeffer Library had previously undertaken some of these duties to a limited extent, however the move to in-house cataloguing was a major change.

Fisher Library provided training in the use of its cataloguing system to the Schaeffer librarians over a six-month period, and both librarians are now accredited to use the database independently. Fisher cataloguing staff continue to provide support upon request. Schaeffer Library additions to the database are managed by Fisher Library quality control in the same manner as records generated internally by Fisher Library.

These changes have been a great success and the handover caused minimal disruption to regular duties at Schaeffer. Performing acquisition, cataloguing and collection maintenance internally has allowed streamlining of existing procedures. Schaeffer library staff are currently undertaking several long-overdue collection maintenance projects that Fisher Library was not able to perform due to limited staff availability.

Processing times have been greatly reduced. The typical time frame to acquire, catalogue and shelve a new item is now 10–15 working days, as opposed to the previous 8–12 weeks when acquisitions and cataloguing were outsourced to Fisher Library.

The cost of acquisitions and subscriptions has also been reduced. Fisher Library acquires materials via specialist library vendors. This adds a service cost to the retail price of items, which is justified in the case of a large library as outsourcing reduces internal labour expenses. However, for a smaller specialist library such as Schaeffer it is more cost-effective to deal directly with publishers and internet vendors on a case-by-case basis. This typically results in a saving of 20% on retail prices with little or no internal labour overhead. Serials subscriptions have also been

rationalised, with a move to electronic access for several titles.

During 2016 significant progress was made with processing backlog materials. Schaeffer has a large quantity of donated materials and uncatalogued legacy items that were previously excluded from processing by Fisher Library due to limited staff availability. This had been a long-standing problem but the move to in-house cataloguing has finally allowed it to be addressed. 2016 saw the inclusion of over 2,000 backlog items into the Schaeffer collection. A further 500 items have been assessed as surplus to requirements (redundancies, duplicates, etc.) and have been removed to storage pending disposal through sale or gifting. It is hoped that all backlogs will be cleared by mid-2018, however this is partly dependent on the availability of storage space, which is a growing concern.

The library is close to capacity and in need of more shelving space. Fisher Library will not accept divested items for relocation to off-site storage. This leaves Schaeffer Library with only three alternatives: on-site storage, independent off-site storage, or culling and disposal of assets. Of the three alternatives on-site storage is the much-preferred solution. The library has a storage area available in the Mills Building but this now over capacity due to the current occupancy of 1/3 of the space by two honorary associates. It is a matter of urgency that this space should be recovered as soon as possible.

In 2016 Schaeffer Library commenced a project to digitise its collection of donated Honours theses that is currently located in its storage area. It is anticipated that this will be completed by mid-2018 and will recover approximately 30 metres of shelving, however, this will only provide a quarter of anticipated storage needs.

As part of long-term maintenance all library lighting will be changed to low consumption LED strips, tubes or bulbs by the end of 2017.

## FINANCIAL STATEMENTS



**Power Institute, Foundation for Arts & Visual Culture and Parent Endowment Fund**  
**Consolidated Income & Expenditure Statement for the Year ended 31 December 2016**

	2016 \$	2015 \$
<b>INCOME</b>		
Investment Income - realised gain/loss	118,031	101,774
Investment Income - unrealised gain/loss	539,577	436,567
Interest Income	16,675	18,866
Internal Investment Administration Fee	(29,096)	(27,250)
Internal Income	2,584	(711)
Donations	85,875	201,530
Sale of Publications	30,580	30,514
Royalties & Copyright	4,955	6,075
Other Income	67	3,288
Funded Position -Dr D J Bequest	(252,393)	(167,564)
Funded Position - Foundation Administration	252,393	167,564
Faculty contribution - UEM (Service Attribution & professional FTE & spac	246,646	162,309
<b>Total Income</b>	<b>1,015,894</b>	<b>932,962</b>
<b>EXPENDITURE</b>		
Contribution - Salary Costs	402,997	385,456
Consultant/Contractor payments	11,113	22,687
Printing & Photography	22,703	6
Reference Materials	12,650	18,863
Equipment, Repairs & Maintenance & software license, lease charges	5,980	(1,580)
Publication & News Writing	56,171	300
Royalty, Patent & Copyright Expenses	-	4,612
Fund Raising Expenses	-	1,109
Graphic Design	5,193	4,849
Communication Expenses (incl. Postage & Freights)	7,608	13,129
Student Costs (including Scholarships)	1,817	5,602
Stationery & Office Supplies	1,859	6,614
Promotional & Advertising Expenses	1,912	824
Rent Charges	8,994	8,095
Travel & Accommodation	82,120	119,115
Payments to Research Volunteers	-	55,904
Catering & Entertainment	24,929	25,395
Staff Training & Development	1,082	633
General Expenses	1,560	6,893
Conference & Function	5,979	24,201
UEM Service (Attribution & professional FTE & space charge)	246,646	162,309
<b>Total Expenditure</b>	<b>901,314</b>	<b>865,016</b>
<b>Surplus/(Deficit)</b>	<b>114,580</b>	<b>67,946</b>
Accumulated Funds as at 1 January 2016	8,532,660	8,464,715
<b>Accumulated Funds as at 31 December 2016</b>	<b>8,647,240</b>	<b>8,532,660</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.



M Molloy BA, FCPA  
Finance Director  
Humanities Cluster  
27 February 2017

**Power Institute, Foundation for Arts & Visual Culture  
(Foundation Only)**

**Consolidated Income & Expenditure Statement for the Year ended 31 December 2016**

	2016	2015
	\$	\$
<b>INCOME</b>		
CPT Allocation (from Power Bequest)	327,333	306,566
Donations	85,875	201,530
Royalties & Copyrights	4,955	6,075
Sale of Publications	30,580	30,514
Internal Income	2,584	(711)
Other Income	67	3,288
Interest Income	16,675	18,866
Faculty contribution - UEM (Service Attribution & professional FTE & space)	246,646	162,309
<b>Total Income</b>	<b>714,715</b>	<b>728,437</b>
<b>EXPENDITURE</b>		
Contribution - Salary Costs (Positions funded by Power Bequest)	402,997	385,456
Consultant/Contractor payments	11,113	22,687
Reference Materials	12,650	18,863
Printing & Photography	22,703	6
Communication Expenses (incl Postage & Freights)	7,608	13,129
Equipment, Repairs & Maintenance & software license, lease charges	5,980	(1,580)
Catering & Entertainment	24,929	25,395
Travel & Accommodation	82,120	119,115
Payments to Research Volunteers	-	55,904
Graphic Design	5,193	4,849
Publication & News Writing	56,171	300
Fund Raising Expenses	-	1,109
Stationery & Office Supplies	1,859	6,614
Promotional & Advertising Expenses	1,912	824
Student Costs (including Scholarships)	1,817	5,602
Staff training & Development	1,082	633
Royalty, Patent & Copyright Expenses	-	4,612
Rent Charges	8,994	8,095
Conference & Function	5,979	24,201
General Expenses	1,560	6,893
UEM Service (Attribution & professional FTE & space charge)	246,646	162,309
<b>Total Expenditure</b>	<b>901,314</b>	<b>865,016</b>
<b>Surplus/(Deficit)</b>	<b>(186,599)</b>	<b>(136,579)</b>
Accumulated Funds as at 1 January	701,817	838,495
Roll back to CPT Parent for Investment	-	100
<b>Accumulated Funds as at 31 December 2016</b>	<b>515,218</b>	<b>701,817</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.



M Molloy BA, FCPA  
Finance Director  
Humanities Cluster  
27 February 2017

**Power Institute, Foundation for Arts & Visual Culture**

**Main Operations**

**Consolidated Income & Expenditure Statement for the Year ended 31 December 2016**

(University Account Codes: D7011, D7021, D7023, D7024, D7025, D7027 All Projects)

	<b>2016</b>	<b>2015</b>
	<b>\$</b>	<b>\$</b>
<b>INCOME</b>		
Allocation from Power Bequest	327,333	306,566
Interest Income	6,418	6,945
Donations	75,875	64,430
Other Income	-	3,288
Internal Income	(26,557)	118,357
Faculty contribution - UEM (Service Attribution & professional FTE & space)	246,646	44,870
<b>Total Income</b>	<b>629,716</b>	<b>499,586</b>
<b>EXPENDITURE</b>		
<b>Administration</b>		
Salaries and Associated Costs	262,770	269,431
Promotional & Advertising Expenses	-	60
Payments to Research Volunteers	-	55,904
Contractors/Consultants	4,667	17,589
Equipment, Repairs & Maintenance & software license, lease charges	511	920
Catering & Entertainment	9,118	10,115
Travel & Accommodation	31,322	84,613
Printing & Photography	964	-
Staff training & Development	876	-
Stationery & Office Supplies	904	717
Conference and Function	3,671	9,165
Communication Expenses (incl. Postage & Freights)	301	304
Student related Expenses	1,517	5,302
General Expenses	1,500	10,402
UEM Service (Attribution & professional FTE & space charge)	246,646	162,309
	<b>564,766</b>	<b>626,831</b>
<b>Cite International</b>		
Travel & Accommodation	9,739	15,455
Catering & Entertainment	574	197
Communication Expenses (incl. Postage & Freights)	16	5
Promotional & Advertising	990	1,559
Stationery & Office Supplies	-	60
Rent charge	8,994	7,945
	<b>20,313</b>	<b>25,221</b>
<b>Public Education</b>		
Salaries and Associated Costs	-	-
Catering & Entertainment	6,239	4,570
Travel & Accommodation	32,488	11,260
Conference and Function	1,954	6,599
Communication Expenses (incl. Postage & Freights)	-	70
Marketing & Advertising	177	-
Stationery & Office Supplies	159	186
Reference Materials	713	-
Staff training & Development	206	-
General Expenses	60	100
	<b>41,995</b>	<b>22,785</b>

**Power Institute, Foundation for Arts & Visual Culture  
Main Operations**

**Consolidated Income & Expenditure Statement for the Year ended 31 December 2016**

(University Account Codes: D7011, D7021, D7023, D7024, D7025, D7027 All Projects)

	<u>2016</u>	<u>2015</u>
	\$	\$
<b>Alumni &amp; Development</b>		
Catering & Entertainment	191	885
Conference and Function	-	14,974
Communication Expenses (incl. Postage & Freights)	62	-
Travel & Accommodation	-	6,664
Stationary & office supplies	-	16
Printing & Photography	-	24
Student Costs	300	300
	<u>553</u>	<u>22,863</u>
<b>Total Expenditure</b>	<u>627,628</u>	<u>697,700</u>
<b>Surplus/(Deficit)</b>	<b>2,088</b>	<b>(198,116)</b>
Accumulated Funds as at 1 January	132,179	307,995
Carry Forward Balance Adjustment	-	22,298
<b>Accumulated Funds as at 31 December 2016</b>	<u><b>134,267</b></u>	<u><b>132,179</b></u>

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.



M Molloy BA, FCPA  
Finance Director  
Humanities Cluster  
27 February 2017



**Power Institute, Foundation for Arts & Visual Culture  
- Donation Fund**

**Statement of Income & Expenditure for the Year ended 31 December 2016**

(University Account Code: Power Foundation D7010 All D Projects)

	2016	2015
	\$	\$
<b>INCOME</b>		
Cash Pool Interest	9,313	10,576
Donation and Bequest (Schaeffer \$15k, Fern Cite \$20k, Keir \$40k, Chinese Print \$10k)	85,875	201,430
Reimbursement Income (Melb Uni, Arts Gallery)	-	3,288
Internal Transfer Income	(5,742)	(18,357)
<b>Total Income</b>	<b>89,446</b>	<b>196,937</b>
<b>EXPENDITURE</b>		
Salaries and Associated Costs	106,336	89,957
Conference & Functions	1,501	26,209
Travel	29,646	26,045
Advertising	1,068	724
Communication Expenses (incl. Postage & Freights)	136	50
Catering & Entertainment	2,837	1,567
Contractors/Consultants	1,000	-
Rents	8,994	7,945
Fund Raising Expenses	-	1,109
Website Expenses (Nelson Meers)	-	5,000
Publication & News Writing	21,073	-
General Expenses	60	60
<b>Total Expenses</b>	<b>172,651</b>	<b>158,666</b>
<b>Surplus/(Deficit)</b>	<b>(83,205)</b>	<b>38,271</b>
Accumulated Funds as at 1 January	493,163	462,544
Adjustment Carry Forward Balance	-	(7,653)
<b>Accumulated Funds as at 31 December 2016</b>	<b>409,958</b>	<b>493,163</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.

M Molloy BA, FCPA  
Finance Director  
Humanities Cluster  
27 February 2017



**Power Institute, Foundation for Arts & Visual Culture  
- Publications**

**Statement of Income & Expenditure for the Year ended 31 December 2016**

(University Account Codes: D7026 22222, D7026 D0773, D7026 D2006 & D7026 D3087)

	2016	2015
	\$	\$
<b>INCOME</b>		
Allocation from Power Bequest		-
Donations	10,000	137,000
Sale of Publications	30,580	30,514
Royalties & Copyrights	4,955	6,075
Other Income	67	139
Internal Income	8,624	-
Internal Investment return	10,005	11,808
<b>Total Income</b>	<b>64,231</b>	<b>185,536</b>
<b>EXPENDITURE</b>		
Salaries and Associated Costs	137,506	111,689
Printing & Photography	21,739	-
Communication Expenses (incl. Postage & Freights)	7,197	12,742
Promotional & Advertising Expenses	745	158
Graphic Design	5,193	4,849
Publication & News Writing	56,171	300
Patent & Copyrights	-	4,612
Consultant/Contractor payments	5,446	5,098
Catering & Entertainment	8,808	500
Reference Materials	2,126	-
Equipment, Repairs & Maintenance & software license, lease char	2,762	972
Conference & Function	355	500
Stationery & Office Supplies	31	5,135
Travel & Accommodation	8,419	1,123
<b>Total Expenses</b>	<b>256,498</b>	<b>147,679</b>
<b>Surplus/(Deficit)</b>	<b>(192,267)</b>	<b>37,857</b>
Accumulated Funds as at 1 January	568,603	530,748
<b>Accumulated Funds as at 31 December 2016</b>	<b>376,336</b>	<b>568,603</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.



M Molloy BA, FCPA  
Finance Director  
Humanities Cluster  
27 February 2017



**Power Institute, Foundation for Arts & Visual Culture  
Getty Foundation**

**Statement of Income & Expenditure for the Year ended 31 December 2016**

(University Account Code: D7021 RP140)

	<b>2016</b>	<b>2015</b>
	<u>\$</u>	<u>\$</u>
<b>INCOME</b>		
Research Grants (Overseas)	-	-
Internal Income	(1,040)	(250)
<b>Total Income</b>	<u>(1,040)</u>	<u>(250)</u>
<b>EXPENDITURE</b>		
Salary and Associated Expenses	11,887	23,149
Travel, Accommodation and Conference	29,481	81,198
Catering & Entertainment	311	-
Communication Expenses (incl. Postage & Freights)	150	8
Consultants and Contractors	4,667	17,589
Research Volunteers Expenses	-	55,904
General Expenses	27	3,758
Student Expenses	17	2,302
<b>Total Expenses</b>	<u>46,540</u>	<u>183,908</u>
<b>Surplus/(Deficit)</b>	(47,580)	(184,158)
Accumulated Funds as at 1 January	76,471	258,629
Adjustment to Carry Forward of Prior Year		(2,000)
<b>Accumulated Funds as at 31 December 2016</b>	<u>28,891</u>	<u>76,471</u>

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.



M Molloy BA, FCPA  
Finance Director  
Humanities Cluster  
27 February 2017

**John Power Bequest  
(Capital Account Only)**

**Statement of Income & Expenditure for the Year ended 31 December 2016**

(University Account Codes: 24261 T0437 & 24261 T0438)

	<b>2016</b>	<b>2015</b>
	<b>\$</b>	<b>\$</b>
<b>INCOME</b>		
Internal Capital Realised Gain/Loss	118,031	101,774
Internal Capital Unrealised Gain/Loss	539,577	436,567
<b>Total Income</b>	<b>657,608</b>	<b>538,341</b>
<b>EXPENDITURE</b>		
Internal Investment Administration Fee	29,097	27,250
Spending Rule Allocation	327,333	306,566
<b>Total Expenses</b>	<b>356,430</b>	<b>333,816</b>
<b>Surplus/(Deficit)</b>	<b>301,178</b>	<b>204,525</b>
Accumulated Funds as at 1 January	7,830,844	7,626,219
Elimination and Extraordinary (Transfer to Parent)		100
<b>Accumulated Funds as at 31 December 2016</b>	<b>8,132,022</b>	<b>7,830,844</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.



M Molloy BA, FCPA  
Finance Director  
Humanities Cluster  
27 February 2017



**Power Institute, Foundation for Arts & Visual Culture  
- Schaeffer Library**

**Statement of Income & Expenditure for the Year ended 31 December 2016**

(University Account Codes: D7022 22222 & D7022 T0437)

	<b>2016</b>	<b>2015</b>
	<b>\$</b>	<b>\$</b>
<b>INCOME</b>		
Allocation from Power Bequest	20,517	43,112
Donations	-	100
Investment Income	253	-
<b>Total Income</b>	<b>20,770</b>	<b>43,212</b>
<b>EXPENDITURE</b>		
Salaries and Associated Costs	2,721	4,337
Reference Materials	9,811	18,266
Equipment, Repairs & Maintenance & software license, lease charges	2,707	-3,472
Travel & Accommodation	152	-
Printing & Photography	-	6
Stationery & Office Supplies	765	499
Communication Expenses (incl. Postage & Freights)	33	-
<b>Total Expenses</b>	<b>16,189</b>	<b>19,637</b>
<b>Surplus/(Deficit)</b>	<b>4,581</b>	<b>23,575</b>
Elimination and Extraordinary (Transfer to Parents)		(100)
Accumulated Funds as at 1 January	1,035	(21,349)
Adjustment on Carry Forward Balance		(1,093)
<b>Accumulated Funds as at 31 December 2016</b>	<b>5,616</b>	<b>1,035</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.

M Molloy BA, FCPA  
Finance Director  
Humanities Cluster  
27 February 2017

**Power Institute, Foundation for Arts & Visual Culture  
(Foundation Only)**

**Balance Sheet as at 31 December 2016**

(University Account Codes: D7021 - D7027 22222/ T0437, D7023 T0438, D7011 D0748, D7021/B1094, D0630, D0888, D0999, RP095, RP140, RP312, S1174 & D7023 D0968, D7025/ D0630, D3098 & D7026 D0773, D3087, D2006 & D7027/D0630, D0817)

	<b>2016</b>	<b>2015</b>
	<u>\$</u>	<u>\$</u>
<b>CURRENT ASSETS</b>		
Funds Participating in University Pool Interest	515,218	701,816
Petty Cash	-	-
Prepaid advance	-	-
<b>Total Current Assets</b>	<u>515,218</u>	<u>701,816</u>
<b>Total Assets</b>	<u>515,218</u>	<u>701,816</u>
<b>CURRENT LIABILITIES</b>		
Corporate card recoup	(1)	(1)
<b>Total Current Liabilities</b>	<u>(1)</u>	<u>(1)</u>
<b>NET ASSETS</b>	<u>515,219</u>	<u>701,817</u>
<b>EQUITY</b>		
Accumulated Funds - Foundation Accounts	515,219	701,817
<b>TOTAL EQUITY</b>	<u>515,219</u>	<u>701,817</u>

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.



M Molloy BA, FCPA  
Finance Director  
Humanities Cluster  
27 February 2017

**JJ W Power Bequest  
(Capital Account Only)  
Balance Sheet as at 31 December 2016**

(University Account Codes: D7021 - D7027 22222/ T0437, D7023 T0438, D7011 22222 and D7011 D0135)  
(University Account Codes: 24265 T0437 / T0438 )

	<u>2016</u> \$	<u>2015</u> \$
<b>NON CURRENT ASSETS</b>		
Investments - Power Bequest	7,990,777	7,830,843
<b>Total Non Current Assets</b>	<u>7,990,777</u>	<u>7,830,843</u>
<b>Total Assets</b>	<u>7,990,777</u>	<u>7,830,843</u>
<b>NET ASSETS</b>	<u>7,990,777</u>	<u>7,830,843</u>
<b>EQUITY</b>		
Accumulated Funds	(3,557,511)	(3,717,445)
Preserved Capital	11,548,288	11,548,288
<b>TOTAL EQUITY</b>	<u>7,990,777</u>	<u>7,830,843</u>

Note: The fair value of the investments from John Power Bequest amounted to \$7,990,777 at 31 December 2016

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.



M Molloy BA, FCPA  
Finance Director  
Humanities Cluster  
27 February 2017

**Power Institute, Foundation for Arts & Visual Culture and Parent Endowment Fund  
Balance Sheet as at 31 December 2016**

	2016	2015
	\$	\$
<b>CURRENT ASSETS</b>		
Short Term Funds	515,218	701,816
<b>Total Current Assets</b>	<u>515,218</u>	<u>701,816</u>
<b>NON CURRENT ASSETS</b>		
Medium/Long Term Investments	7,990,777	7,830,843
<b>Total Non Current Assets</b>	<u>7,990,777</u>	<u>7,830,843</u>
<b>Total Assets</b>	<u>8,505,995</u>	<u>8,532,659</u>
<b>CURRENT LIABILITIES</b>		
Corporate Card Recoup	(1)	(1)
<b>Total Current Liabilities</b>	<u>(1)</u>	<u>(1)</u>
<b>NET ASSETS</b>	<u>8,505,996</u>	<u>8,532,660</u>
<b>EQUITY</b>		
Accumulated Funds - Power Foundation	515,219	701,817
Preserved Capital - Power Bequest	11,548,288	11,548,288
Accumulated Funds - Power Bequest	(3,557,511)	(3,717,445)
<b>TOTAL EQUITY</b>	<u>8,505,996</u>	<u>8,532,660</u>

Note: The fair value of the investments from John Power Bequest amounted to \$8,505,996 as at 31 December 2016

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.



M Molloy BA, FCPA  
Finance Director  
Humanities Cluster  
27 February 2017



## 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 Director of Development up to \$100K, the Provost and DVC from \$100k to \$1m and the Vice Chancellor over \$1m. 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 2015 and 2016 and reoriented towards an externally focused, fundraising role. Two new members were elected or co-opted to the Board in 2016: Ms Marie Chretien and Ms Lesa-Belle Furhagen.

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

The Council of the Foundation in 2016 consisted of the following members:

Name: Mrs Lynn Fern

Qualifications and experience: President, Power Institute Foundation for Art and Visual Culture  
Current Term of Appointment:  
4/05/2011 to 31/03/2017

Number of meetings attended: 4; 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:  
4/05/2011 to 31/03/2017

Number of meetings attended: 4; eligible to attend: 4

Name: Professor Annamarie Jagose

Qualifications and experience: Head of School, School of Letters Art and Media  
Current Term of Appointment:  
4/05/2011 to 31/03/2017

Number of meetings attended: 3; eligible to attend: 4

Name: Professor Barbara Caine

Qualifications and experience: Acting Dean, Faculty of Arts  
Current Term of Appointment:  
18/08/2015 to 31/03/2017

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:  
19/08/2014 to 31/03/2017

Number of meetings attended: 3; eligible to attend: 3

Name: Ms Catherine Keyvar

Qualifications and experience: Acting Development Manager, University Foundations, Division of Alumni and Development  
Current Term of Appointment:  
08/03/2016 to 24/05/2016

Number of meetings attended: 1; eligible to attend: 1

Name: Ms Anna Waldmann

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member  
Current Term of Appointment:

27/3/2012 to 31/03/2017

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:  
27/3/2012 to 31/03/2017  
Number of meetings attended: 3; 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 31/03/2017  
Number of meetings attended: 2; eligible to attend: 2

Ms Lesa-Belle Furchagen  
Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member  
Current Term of Appointment:  
08/11/2016 to 31/03/2017  
Number of meetings attended: 1; eligible to attend: 1

### **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, the

communication, and running audit of current costs.

External funds continued to be pledged to the Power Institute. The Foundation received support and instalments from the Bushell Foundation, Getty Foundation, CAL, John Schaeffer, Nelson Meers Foundation, Terrence and Lynnette Fern, Terry Smith, Sabrina Snow, Phillip Keir Foundation and other individual donors.

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 the 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. No specific requests for information were made to the Foundation office. Other enquiries may have been made to other parts of the University.

### **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

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**Cover Image:** *Presentation of the Members of the Academy of Sciences to Louis XIV in 1667* by Henri Testelin