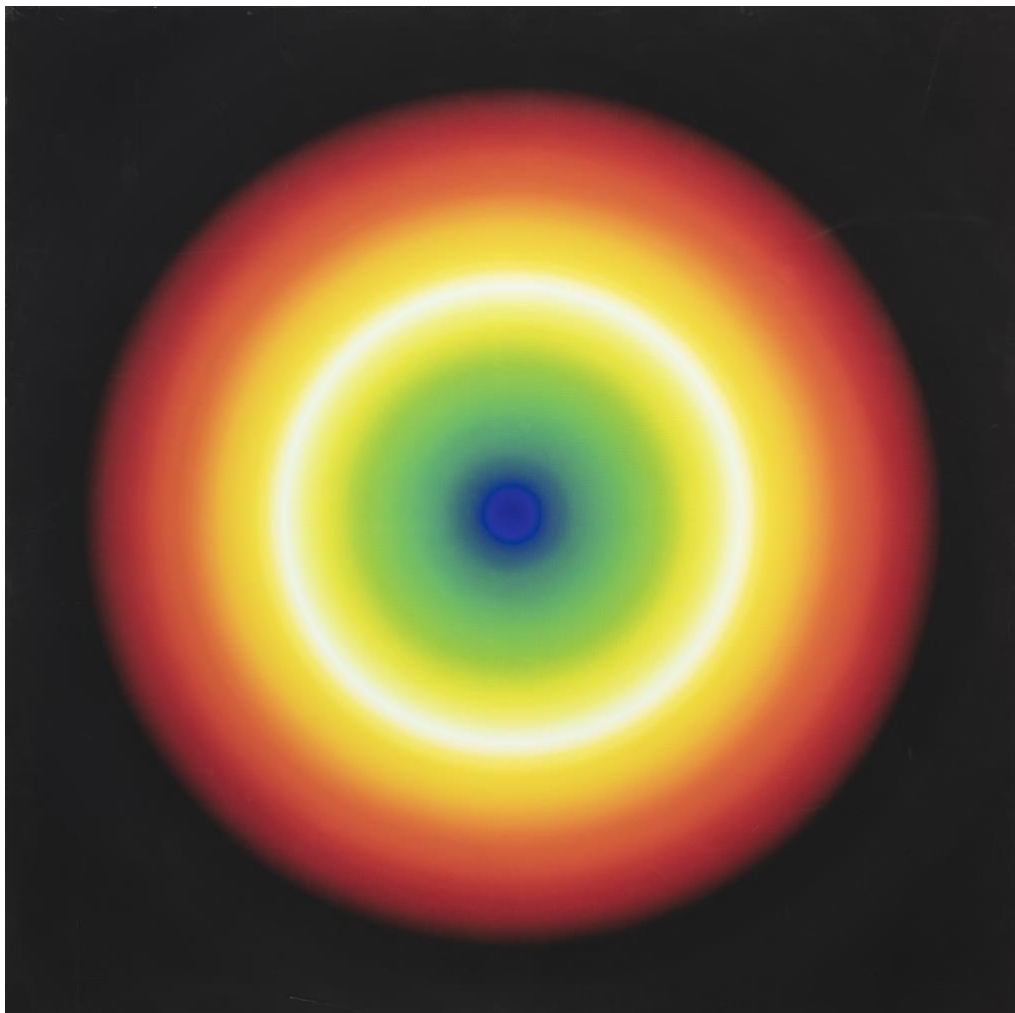




POWER INSTITUTE

Foundation For Art & Visual Culture



Annual Report 2021

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

Susan Acret, Chair
Professor Lisa Adkins (Interim Dean, FASS)
Melissa Bonevska
Simon Chan
Marie Chretien
Nicholas Curtis, AM
Lesa-Belle Furhagen
Stephen Gilchrist
Bridget Ikin
Professor Annamarie Jagose
Professor Mark Ledbury
Associate Professor Ian Maxwell
Naomi Parry
Jennifer Stafford
Imants Tillers
Marni Williams

Life Members/Governors of the Foundation

Peter Burrows, AO
Gene Sherman
Professor Terry Smith

Director

Professor Mark Ledbury

Secretary

Susan Thomas

CONTENTS

Power Foundation Staff	4.
Chair’s Report	5.
Director’s Report	6.
Deputy Director’s Report	8.
Update on our achievements relative to Strategic Priorities 2021-2025	10.
2021 Power Events	13.
Power Publications Report	16.
Schaeffer Library Report	21.
Financial statements 2021	22.
Foundation governance statement	26.

Power Institute Foundation For Art & Visual Culture

Power Foundation Staff



Nicholas Croggon
Power Events & Programmes



Stephen Gilchrist
Deputy Director, Power Institute



Tony Green
Senior Schaeffer Librarian



Nicholas Keyzer
Schaeffer Librarian



Mark Ledbury
Director, Power Institute



Tom Melick
Power Publications Assistant



Naomi Riddle
Power Publications Assistant



Susan Thomas
Power Administration & Records



Marni Williams
Power Publications Manager

Chair's report

Susan Acret



Hello and welcome to the 2021 Power Institute Annual Report. Despite a second year in which the COVID pandemic continued to prove problematic, Director Mark Ledbury and the team at Power were able to achieve much. The “Sydney Asian Art Series” continued online and a new series titled “Image Complex” also proved highly engaging. “Disruptions”, an online symposium exploring research and writing in Indigenous art, and the AAANZ conference, also held online, were very well attended and presented new material and multiple voices.

Other highlights of 2021 included the opening of *Light and Darkness*, a selection of 70 works from the Power Collection, accompanied by a Power publication of the same name. The exhibition can be seen at Chau Chak Wing Museum through November 2022 and features work by acclaimed international artists such as Bridget Riley, Joseph Beuys, and Colin McCahon as well as work by Australian artists including Jenny Watson, Tim Johnson and Lindy Lee, among many others.

The digital realm might have become an indispensable resource but cannot replace the interaction and learning that IRL opportunities offer. We are quietly hopeful that 2022 is the year of a return to on-campus education and events. The Power Council, Mark Ledbury and the team continue to explore ways to expand audiences for our programs and create opportunities for engagement and support. Plans for a Schaeffer Library Residency are underway, offering a Sydney College of the Arts

student the opportunity of a mentorship with an established practicing artist, to culminate in the production of new work to be shown at Schaeffer Library. Activating the library for a range of talks and events is also a priority.

The Power Institute was initiated in 1965 and continues to operate through the generous bequest of John W. Power. It was John Power’s intention that the purchase of international art might educate and engage Australian audiences. Today, although the flows of information are no longer one way and linear but rather multifarious, Power Institute continues to fulfill this aim through “developing and communicating ideas and theories in visual art and culture – past, present and future – through teaching, research, public talks, exhibitions, publications and podcasts, for a national and international audience.” We are lucky to have the support of the Department of Art History, the Faculty of Arts and Social Sciences, and the University to assist in this mission.

With the proposed Centre for Visual Understanding, Mark Ledbury seeks to take the work of Power to a larger, more diverse audience. The impact of the visual on our society and understanding this impact now and for the future are vital, with ramifications for us all. The 2000s might present a very different cultural landscape to that of the 1950s and 1960s but Power Institute’s aims and purpose remain crucial.

Susan Acret
Chair, Power Foundation Council

Director's report

Mark Ledbury



I am aware that some of my comments may sound like “Groundhog Day” this year, and I apologize if my phrases have a familiar ring. It’s been another very strange year, and another year in which the life of the University, and that of the Power Institute has been limited and constrained in various ways by the continuing public health emergency.

Unfortunately, The Sars CoV2 virus has proved as resilient, nimble and resourceful as we’ve tried to be these last 12 months and the story of our engagement with it is far from over. I hope that this report contains ample proof of the energy and resilience of the Power Institute faced with these challenges, and I’ll limit myself here to mentioning a few key highlights.

First though I want to thank all those who’ve made such a contribution to our ability to thrive despite the difficult conditions. I’ve very much enjoyed working with our Chair of the Power Foundation Council, Susan Acret, on a variety of new initiatives and I’d also like to thank all our Council Members for their ongoing support and encouragement and for their patience as some events long in the planning, including our strategy day and the opening of *Light and Darkness* at the Chau Chak Wing Museum (CCW) had to be postponed more than once. A special thank you to Jennifer Stafford, who stepped down from the Council this year, for all her wise, often challenging advice and counsel and for her continuing commitment to the importance of the visual arts.

In the course of the year, we were delighted to welcome two new members of Council –

Nicholas Curtis AM and Naomi Parry who will bring insights, energies and support to the Council as we gear up for the challenges ahead, especially the exciting opportunity of the Visual Understanding Initiative which we see as a key priority not just near-term but for the future direction of Power.

In the course of the last year, Annamarie Jagose, who as Head of SLAM and then as Dean of FASS, was such a thoughtful, generous and active supporter of the Power Institute, has taken up a new role as Provost and Deputy Vice Chancellor of the University of Sydney. We congratulate Annamarie and thank her for everything. We are also very grateful to Lisa Adkins, Interim Dean of FASS, and Ian Maxwell, Acting Head of School of SLAM, who have been so helpful and supportive this year all while steering a complex and sometimes difficult transformation process (“Future FASS”) at School and Faculty level.

Once again, I must also recognize and thank my dynamic and resourceful team, which has expanded a little this year not only because we’ve welcomed one of Australia’s foremost Indigenous intellectual and curatorial talents, Stephen Gilchrist, as Deputy Director of Power but also because Marni Williams, our head of publications, has embarked on an exciting PHD project at ANU, and so now will work part time, focusing on helping the Visual Understanding Initiative progress. We’ve consequently engaged two new colleagues, Thomas Melick and Naomi Riddle, to work on a very exciting range of new publications

including the *Light and Darkness* monograph, published in late 2021.

Nicholas Croggon continues to innovate and dynamize our programming and 2022's rich and varied programme of events is testament to his energy and acuity, as well as to the insights and work of Stephen Gilchrist on the new "Ways of Being" series, and to our much valued colleague Olivier Krischer, who has successfully coordinated and continues to innovate and energize in the "Sydney Asian Art Series". Our transformation to online speaker events has been a great success in terms of audience engagement and reach, though of course we are looking forward to the day we might begin to add back real, in person events to our mix.

Perhaps most notably in 2021, we took on the hosting of the AAANZ annual conference, (postponed from 2020). When it had to be transformed following the emergence of Omicron, Nick took on the challenge with gusto, and ably assisted by the brilliant Ira Ferris, organized a vibrant, engaging and diverse conference which saw over 300 delegates and over 80 panels enjoy lively conversation and debate, providing ample proof of the continuing vitality of Art History in Australia and New Zealand. I would like to give special thanks to my co-convenor, and committed, energetic and wise Chair of Department, Donna West Brett, for helping make the conference so successful and so much fun to organize.

As always in the creation of this report as in the organization of all council matters, and so much else, Susan Thomas has been invaluable and thanks again are due to Susan for keeping us all on track.

Sadly, we didn't welcome our first Terra Visiting Professor in 2021, as we had hoped, but we are hoping that this will now happen in late 2022. We can report however that the Power-collection based "Light and Darkness" exhibition at the Chau Chak Wing Museum has now opened and is exciting and revelatory. If you are reading this in 2022, don't miss it! It is a very important statement of the continuing relevance of the Power collection and Power's legacy.

You will read in this report, too, exciting news about new funding for our Paris Cité des Arts Fellowships with the generous support of Nicholas and Angela Curtis. The Nicholas and Angela Curtis Cité des Arts Residency Fellowships will open to artists, writers, curators and scholars in 2022. We also received a most generous donation to the Library. We thank everyone who has supported us this year and we continue actively to seek support for our activities and to prioritize fundraising because we recognize that, as we recover from two very difficult years, and as the Humanities need championing more than ever before, Power must continue to ensure it is well placed to enhance and energize research, teaching and engagement in the visual arts for decades to come.

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

Deputy Director's report

Stephen Gilchrist



2021 saw the realisation of a number of Indigenous events that are tribute to the deep and long connections that the Power Institute has with many researchers, writers, artists and communities. In March, we launched the first event as part of the Linework Series which explored the rich history of Indigenous linework, from the specific techniques of line-drawing that express Indigenous philosophies of self and community, to the methodologies of storytelling and network building that join Indigenous people to their past, and to other Indigenous communities across Australia and the world. “Djalkiri Histories of Indigenous Linework” was a roundtable discussion that showcased the 350 works in the *Djalkiri* exhibition at the Chau Chak Wing Museum. Focusing on the pioneering work from Djon Mundine and Bernice Murphy for the Power Gallery of Contemporary Art, the panel was a discussion on the curatorial processes and methodologies that went into this significant collection and exhibition.

Jonathan Jones’s lecture “Murruwaygu: the line in the southeast” was the only live event of the linework series and it was well attended and co-hosted by the Chau Chak Wing Museum. Unfortunately, Kimberley Moulton’s scheduled lecture “Tell me a story; lines and connections between Ancestor objects and First Peoples arts practice today” was a casualty of Covid-19 lockdowns but it will be rescheduled for 2022.

“Disruptions: A Symposium on the State of Indigenous Art Writing and Research” was

finally held online and was one of the best attended events of 2021. It celebrated the 2017–2019 winners of the Power Publications Dissertation Prize for Indigenous Art Research and the Award for Indigenous Art Writing, supported by the Copyright Agency Cultural Fund. I moderated the panel discussion on “Indigenous Art Research: Respect and Relation” with the thesis prize winners. The numbers were a testament to the accessibility of zoom and the strong, focused marketing campaign. Multi-speaker Indigenous events seems to be a solid model as it brings a lot of community buy-in.

The second panel, “Indigenous Art Writing: Writing Art, Righting Culture”, was moderated by Clothilde Bullen, former Senior Curator of Indigenous art at the MCA, and was similarly well subscribed. This event was the culmination in the sustained efforts over many years to amplify the work of Indigenous writers and Indigenous research through the Power Institute. While this was the formal end of a multi-year funding grant generously supported by the Copyright Agency Cultural Fund, we hope to continue to foreground Indigenous writing and bring new audiences to the Power Institute, perhaps through the development of the Centre for Visual Understanding and new funding opportunities.

Another significant event was “Artists After Gordon Bennett: Speaking Through Text / Corresponding with the Past” which celebrated the Power Publication *Gordon Bennett: Selected Writings* which won the best

Artist-Led Publication: Essay / Catalogue / Book Prize at the AAANZ annual conference.

We look forward to highlighting more work from Indigenous thinkers, artists and academics in the year to come as part of the Power Institute's deep commitment to reflecting the complexity of Indigenous art and reaching out to new audiences and communities.

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

UPDATE ON OUR ACHIEVEMENTS RELATIVE TO STRATEGIC PRIORITIES 2020–2025

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 for 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 is 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.

UPDATE: We have received start-up funding for our Visual Understanding initiative and are now seeking to make a new round of requests and grant applications to further support this exciting initiative. We have also received renewed funding for our Cité des Arts Fellowships for five years.

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 continue to seek new members to replace both those whose maximum terms have been reached (Julie Ewington, Anna Waldman) and those who have stepped down (Jennifer Stafford) and continue to seek 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 welcome Naomi Parry to our Council this year, 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: We have engaged closely with CCW on programmes relating to the Light and Darkness exhibition and have published the monograph that accompanies the exhibition. We are partnering with the SCA on the Schaeffer Library Residency programme. We successfully convened and ran the AAANZ conference for 2021, which brought us into collaboration with our colleagues at SCA and CCW and others across Sydney including USW Art and Design. We continue to explore joint programmes with the AIAH (Australian Institute of Art History) in Melbourne, and participate actively in initiatives of RIHA, (Research Institutes in the History of Art)

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 are systematically surveying our audiences via polls and Nick Croggon also created a survey for the AAANZ 2021 conference. We're using this data to identify and better address our publics. We continue to explore better marketing and publicity opportunities and have discussed possible collaborations with the School, Faculty and University media teams. Mark Ledbury is actively writing a 10 minute Vodcast series related to visual understanding (which we hope will be broadcast in late 2022).

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 have new funding commitments to sustain the Cité Internationale des Arts Fellowships for five years from 2023, and we Now exploring ways that the plans for the Visual Understanding Initiative/Centre might significantly enhance the Schaeffer Library and its facilities.

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 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: We had to postpone the first Terra Visiting Professorship in First Nations' Art (5.4) because of Covid but will welcome our first visiting Professor in 2023. We are in active negotiations with the National Gallery of Australia (NGA) on a publication on the Aboriginal Memorial that will see Power collaborate with Djon Mundine, and with NGA curators. We supported departmental initiatives across 2021 including panels and workshops at the AAANZ Conference and translation and other research projects. Mark and Stephen worked with Ann Stephen on an ambitious ARC research grant on Australian art and artists in Paris but this was unsuccessful in the 2022 DP round.

In terms of engagement with students, Power Council Member Marie Chretien has successfully organized a student-focused competition around the Matisse exhibition with support from the French embassy. We continue to support student participation in floor talks and other activities at the CCW museum. 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.

2021 Power Lectures

2021 posed challenges for Power Events as the continued spread of covid-19 made international travel and live gatherings impossible.

However, Power Events' move online (begun in 2020) enabled us to offer a rich program of talks and workshops by leading art scholars both from Australia and across the world. With almost two events per month, plus a major international conference, our online events reached a wider audience than ever before, with people tuning in from all across Australia and the world.

Our Events in 2021 were organised into three series: the Sydney Asian Art Series, Image Complex and Linework.

Sydney Asian Art Series 2021: Art and Environment

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 and in 2021 the theme of the series was "Art & Environment".

Lecture

Patrick Flores

Nature is Material, Site is Work: Philippine Artist Junyee's Installations

1 April 2021

97 live attendees / 47 recording views

Roundtable

Patrick Flores in conversation with Phaptawan Suwannakudt and Samak Kosem

8 April 2021

55 live attendees / 111 recording views

The first speaker in the 2021 series, Patrick Flores's lecture offered remarks on the work of Philippine artist Junyee Germane to the concern for the environment expressed in his work.

Junyee is acknowledged as one of the initiators of installation art in the Philippines and Southeast Asia and a diligent advocate of the mediation of local materials in the production of contemporary form. He has undertaken projects in the Philippines, Japan, Australia, and Cuba in a career that begins in the sixties and remains active in the present.

Lecture

Furuhata Yuriko

Plastics on Spaceship Earth: The Ecological Dilemma of Metabolist Architecture

6 May 2021

35 live attendees / 240 recording views

This talk analyzed Japanese "Metabolist" architects' use of plastics as building materials in relation to current debates on anthropogenic climate change.

In order to clarify the relevance of Metabolism to the current discourse on climate engineering, this talk zoomed in on the central metaphor of metabolism that Metabolist architects used as their group's namesake, a metaphor which they borrowed from the work of Marx and Engels in order to highlight their ecological vision of capsules and megastructures as living organisms. Read alongside the recent Marxist ecological theory of the "metabolic rift" and debates on the Anthropocene, the ecological undertone of Metabolist architecture presents a dilemma of sustainability: they aspire to produce sustainable architecture, and yet their reliance on plastics and their petro-economic financing betray their aspiration at the material level.

Workshop

Furuhata Yuriko

Atmospheric Media and Environmental Art 13 May 2021

12 live attendees

This workshop comprised a short presentation by Furuhata Yuriko on the current state of environmental media studies, followed by a general discussion of two readings.

Lecture

Sugata Ray

With the Gobble of a Turkey: Visualising Human-Animal Relations in the Indian Ocean World

16 September 2021

131 live attendees / 26 recording views

We now stand face to face with the Sixth Extinction, the most devastating mass extinction event in the past sixty-six million years. How might art history, which has conventionally taken works produced by the human species as its archive and locus of analysis, respond to this crisis? Might a renewed attention to human-animal relations alter art history's speciesist bias? And what might such an art history look like?

Sugata Ray's lecture, by taking a ca. 1612 painting of the North American turkey—a bird that was introduced in the Indian Ocean world through European ecological imperialism in the Americas—by the Mughal artist Mansur as a point of departure, narrated a history of art that perceives visual representations of the natural world, not merely as a technique to colonize and specimenize nonhuman life forms but as an outcome of interspecies relations that shaped artistic practices in the early modern period.

Workshop

Sugata Ray

Humans, Animals, and Art Histories in the Shadow of the Anthropocene

24 September 2021

19 live attendees

A collaboration with the Sydney Environment Institute, this workshop brought Sugata Ray into dialogue with scholars from art history, animal studies and environmental humanities. Speakers included Danielle Celermajer, Sria Chatterjee, Rick De Vos, Ann Elias.

Lecture

Wu Mali

Mending the Broken Land with Water

25 October 2021

78 live attendees / 13 recording views

Wu Mali's lecture discussed lessons from the environmental turn in her recent artistic and curatorial practices.

Workshop

Wu Mali

In the Cijin Kitchen 5 November 2021

10 live attendees

In 2018 Wu Mali co-curated the Taipei Biennial under the theme *Post-Nature, Post-Museum*, signalling the way her art practice and pedagogy has focused on moving beyond institutional spaces and into the public sphere.

In this masterclass Wu introduced the Cijin Kitchen project, which she has developed since 2014 in the area of Cijin (Chi jin) on the outskirts of the southern port city of Kaohsiung, Taiwan. In this project, Wu uses local foodways to reveal and engage with intersecting histories of migration, labour, colonialism and urbanisation that have shaped this place. Wu discussed the Cijin Kitchen as an example of her collaborative method, working with students, local residents, institutions, as well as other artists, to blur distinctions between creation, pedagogy, citizen history and social activism, in which the 'work of art' becomes a platform and a catalyst for community and environmental awareness.

Exhibition Tour

Tour of Wei Leng Tay, "Abridge" at Verge Gallery

10 attended live

Organised especially for members of series co-sponsor VisAsia, this event brought together Series convenor Olivier Krischer, Power Institute Director Mark Ledbury and Verge Director Tesha Mallott, to discuss the exhibition of photographic work by Wei Leng Tay, curated by Olivier.

**Image Complex:
Art, Visuality and Power in the
United States**

The "Image complex" lecture series explored the entanglements of art, visibility and power via the work of a new generation of United States-based scholars. This series was co-presented with Discipline journal.

Lecture

Jennifer González

Fearless Speech: Performative words in Theresa Hak Kyung Cha and Sharon Hayes
5 March 2021

44 live attendees / 204 recording views

In this lecture, Jennifer González asked: how have feminist artists used live performance, video and media arts to explore a form of fearless speech by emphasizing the voice as a radical medium.

Lecture

Nicole Fleetwood

Art in the Age of Mass Incarceration
21 May 2021

43 live attendees / 110 recording views

In this lecture, Nicole Fleetwood addressed her award-winning book, *Marking Time: Art in the Age of Mass Incarceration*. The book examines the impact of the carceral state on contemporary art and culture. Focusing on art made in US prisons and in collaboration with artists and activists across the nation, Dr Fleetwood explores various aesthetic practices and media of incarcerated artists who use penal space, penal matter, and penal time to produce art about carcerality.

Dr Fleetwood's presentation discussed the archive of the visual culture of US prisons that she has amassed over the past decade. It also considered the strategies and techniques that imprisoned artists employ to create visual documents about their captivity. Working with the meagre supplies and under state punishment, imprisoned artists find ways to resist the brutality and isolation of prisons, as they cultivate radical modes of belonging and abolitionist visions.

**Linework:
Lines, Lineages and Networks in
Indigenous Art**

Roundtable

Djalkiri: Histories of Indigenous Linework
18 March 2021

59 live attendees / 52 recording views

This conversation reflected on the histories of making, collecting and curating Indigenous art in Australia, taking as its point of departure the ground-breaking exhibition of Yolŋu art,

Gululu dhuwala djalkiri, on view at the Chau Chak Wing Museum in Sydney.

The conversation included curators Djon Mundine and Bernice Murphy, alongside Chau Chak Wing Museum curators Matt Poll and Rebecca Conway. The scholar and curator Gerald McMaster joined us from Canada, placing the conversation in the context of global Indigenous studies and projects.

Lecture

Jonathan Jones

Murruwaygu: The Line in the South-East
10 June 2021

50 live attendees / 71 recording views

In this lecture, artist and art historian Jonathan Jones (Wiradjuri/Kamilaroi) explained how South-east Aboriginal men's artistic practice can be understood through its unique and continuing use of the line. Line-work is evident in a range of imagery, in various mediums, and throughout different generations, through changing social, political and cultural climates, revealing its ongoing cultural importance. In this context, the line represents the continuation of culture and the unbroken lineage of Koori knowledge.

Symposium

Disruptions:

A symposium on the state of writing and research on Indigenous art

13 August 2021

Panel 1: 269 live attendees / 26 recording views

Panel 2: 173 live attendees / 32 recording views

A great noise can be heard coming from Indigenous voices. Despite more than 200 years of settler-colonial efforts to silence Indigenous art history, art discourse in Australia and globally is today being electrified and transformed by a new cohort of powerful Indigenous writers. At the same time, Indigenous and non-Indigenous scholars are producing ground-breaking new research into Indigenous art.

This symposium celebrated this moment, drawing together the winners of two prizes administered by the Power Institute between 2017 to 2019 to critically reflect on the past, present and future of Indigenous art writing and research.

Speakers included: Catherine Massola, Mathieu Gallois, Jonathan Jones, Stephen Gilchrist, Djon Mundine OAM, Cara Pinchbeck, Kimberley Moulton and Clothilde Bullen.

Roundtable

Artists After Gordon Bennett: Speaking Through Text/Corresponding with the Past

7 October 2021

126 live attendees/44 recording views

Artists: Vernon Ah Kee, Julie Gough and Warraba Weatherall joined the editors of *Gordon Bennett: Selected Writings*, Angela Goddard and Tim Riley Walsh, to consider Bennett's indelible impact.

AAANZ Conference 2021 IMPACT

In December, The Power Institute collaborated with the Department of Art History to host the 2021 iteration of the annual conference for the Art Association of Australia and New Zealand. The conference is the biggest regular gathering of art historians, curators and artists for the region, and is a key event in the arts calendar.

The 2021 conference took place entirely online and included over 300 speakers, and 79 panels. Conference registration was also very high, with around 450 signing up to watch the rich selection of keynotes, panels and other events.

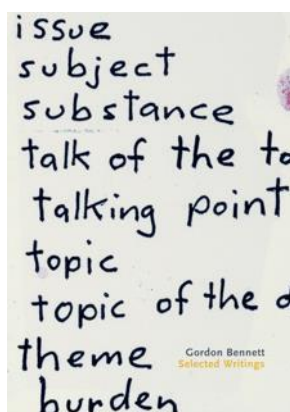
Conference keynotes included Julie Nagam and ruangrupa as well as a plenary session on the work of curators of colour convened by Talia Smith and Nanette Orly.

Power Publications Marni Williams



2021 saw the beginning what will be a significant period of change for Power Publications. Experienced editors and art publishing specialists Thomas Melick and Naomi Riddle joined the team, while I shifted to part-time hours in order to start my PhD at ANU. Despite many months of lock downs and Zoom calls, we still managed to keep moving on our strategic goal of developing a more generous publishing model and supporting Australian artists and art historians to get their work to wider audiences.

Gordon Bennett: Selected Writings wins 'MAPDA Best Book'



Gordon Bennett: Selected Writings has been edited by Angela Goddard and Tim Riley Walsh and Power co-published the title with Griffith University Art Museum, Brisbane. The first publication to survey the writing practice of the late Gordon Bennett (1955–2014), it gives vital insight into one of Australia's most

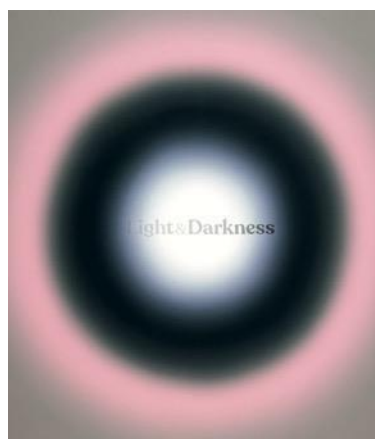
important contemporary artists in his own words.

The book brings together nearly forty published and unpublished essays, artist's statements, letters, and interviews from across Bennett's nearly thirty-year career, speaking to the importance of the written word within his art and broader intellectual practice. It also provides glimpses into Bennett's personal archive via the reproduction of previously unseen notebooks, correspondence, sketches, and preparatory compositions.

We had plans to launch the book in Sydney but shifted the event online due to COVID. The event featured artists Vernon Ah Kee, Julie Gough and Warraba Weatherall in conversation with Stephen Gilchrist to consider Bennett's indelible impact on future generations of artists.

Selected Writings was designed by Michael Phillips and was awarded "MAPDA Best Book" at the Museums Australia Publication Design Awards, held at the annual Australian Museums and Galleries Association (AMaGA) national conference in Canberra.

Production update: *Light & Darkness*, *UnAustralian Art* and *Ends of Painting*



The new Power Publications team shared the load in 2021 with Marni completing work on *Light & Darkness: Late Modernism and the JW Power Collection* with Ann Stephen and Katrina Liberiou at the Chau Chak Wing Museum while Tom and Naomi took the anthologies *UnAustralian Art* and *Ends of Painting* through to their final proofing stages. All three books will be launched in 2021.

Frontlist Update

We were successful in receiving a grant from the Gordon Darling Foundation for *Ian Burn: Selected Writings* and this title has now been through peer review.

John Young: The History Projects went through peer review last year and is currently being revised and new commissions are being undertaken.

Paul Jaskot's *Power Polemic* manuscript is on track to be delivered by mid-year and we're currently working on the final commission for the series.

Power will also be working with Chau Chak Wing Museum again on a publication around Chinese toggles (miniature wearable sculptures) and with the Department of Architecture to present short books on the upcoming "Penelope Lectures".

A small number of other manuscripts are currently under consideration or peer review, but at the current staffing and funding levels the press is unable to take on any new projects for the next three years.

Powered by Power begins



With Powered by Power, or P×P for short, the Foundation aims to support to important work by artists and art writers already going on in Australia, and to illuminate such work within our broader global network of scholars, artists, and curators. The program began in 2021 across events and publications, with two artist monographs supported under the scheme.

Dale Harding: Through a Lens of Visitation

Our first P×P project is a co-publication with Monash University Museum of Art titled *Dale Harding: Through a Lens of Visitation*, focuses on the artist's relationship to his mother's Country, Carnarvon Gorge.

Work was also completed on our second Powered by Power co-publication, *Vivienne Binns: On and Through the Surface*, this time in partnership with Monash University Museum of Art and the Museum of



As an iconic landscape once painted by similarly iconic figures of Australian art—Margaret Preston and Sidney Nolan—the publication questions these 'visitor' interpretations and their

connection to Indigenous modernisms. A descendant of the Bidjara, Ghungalu and Garingbal peoples of central Queensland, Dale Harding often addresses the complex and often painful histories of discrimination enacted against Aboriginal communities in his practice. Here he pays homage to matrilineal female figures in his family. As he considers transience and personal connections to place, he sets his work alongside a major textile commission by his mother, Kate Harding.

D Harding's book, designed by Ziga Testen and Stuart Geddes, won gold in the Editorial/Book Design category at the Designers' Institute of New Zealand Best Design Awards. The judges commented that the title is "a great example of capturing an artist in book form. It was poetic, highly refined and tactile. We just couldn't stop touching it in a crowded category of amazing work".

Vivienne Binns: On and Through the Surface



This monograph surveys the pioneering work of Binns, who has been pushing boundaries across her more-than-sixty-year career. The

publication coincides with a major survey exhibition at both venues and includes new writing alongside republished texts, a new interview and detailed prose biography. It has been edited by Anneke Jaspers and Hannah Mathews, with editorial coordination by Melissa Ratliff.

The Visual Understanding Initiative and digital publishing



As I work with Mark and Stephen to shape the Visual Understanding Initiative (VUI) and future organisational phases for Power, I've been taking the lead on the "visualising research" section of the strategy. The first step during the pilot phase of the VUI is to experiment with and begin to put a new model of publishing into action. Through my PhD research I've been developing a holistic model of "generous" or "generative" publishing which aims to be multimodal, polyvocal and non-linear, and these ideas will be tested out through some upcoming Power projects.

Our first publication with this new approach will be a digital anthology focusing on the Getty Foundation-supported multi-year research project *Site & Space in Southeast Asia*. The publication will include contributors working across StoryMaps, recorded interviews, data visualisation and written reflections presented within an immersive map interface that is being developed by designer Elle Williams and GIS specialist Stella Blake-Kelly. Power has started working with Ian McCrabb at Systemik Solutions on a digital publishing infrastructure that will allow us to publish multimodally with a nodal, non-linear structure, and *Site & Space* will be our first publication with which to trial this approach.

Further digital publications projects are in progress, including the artist-led Womanifesto anthology and a project with

Dr Robert Wellington (ANU) and Samantha Happé (University of Melbourne) that tracks objects cultural diplomacy during the early modern period. An unsuccessful DFAT grant was submitted in 2021 and further funding is being sought for these projects.

AAANZ Conference presence and book prizes

I co-hosted a panel with Robert on "Collaboration in Art History" that touched on digital publishing and also presented with Yvonne Low on our approach to the multimodal and artist-led Womanifesto Anthology.

While an online conference reduced our opportunities to host book launches and drive in-person sales, we were pleased to see that *Gordon Bennett: Selected Writings* was awarded the AAANZ prize for Best Artist-Led Book. Power Publications will be exhibiting at art book fairs and plans to hold an art publishing symposium in 2022 in order to more closely collaborate and network with peers.

Transitioning from Indigenous Writing Prizes to a First Nations Series

After much COVID-related delay, 2021 saw the wrap up of the Power Publications awards for Indigenous Art Writing and Indigenous Art Research, supported by the Copyright Agency. A lecture by Jonathan Jones and a day-long symposium on Indigenous art writing and research were organised by Nick Croggon and Stephen Gilchrist and were very well attended.

Over the past two years we've been developing and seeking support for a new approach that would focus on the mentorship of Indigenous writers, the establishment of a First Nations-led editorial board, a First Nations Editor position and funding for publications. This has been in partnership with *Art Monthly Australasia*, who received project-level funding from the Australia Council to pilot the program in 2022. Power and Art Monthly are currently looking for support from donors or foundations.

Marni Williams
Power Publications Manager

Schaeffer Library

Tony Green



Despite the impact of the pandemic on the university throughout 2021 I am pleased to report that Schaeffer Library was able to maintain most of its operations throughout the academic year without disruption. Lockdown restrictions impacted in-person use of our collections and facilities of course, but this was offset by online support for students, academics and external researchers. Both librarians continued part-time work-from-home arrangements established in 2020 with a focus on cataloguing. This allowed us to make great progress in the processing of historic backlogs and donations of new materials into the collections.

Two significant donations were received during 2021. The first, a sizable bequest of printed materials from Virginia Spate, is currently located in one of the mezzanine level study rooms for browsing. Records for this material will be added to the university online catalogue and we plan to dedicate the room to these materials permanently so they may remain together as a discrete collection. The second donation was of almost 2,000 video recordings on DVD and Blu-ray disc from an anonymous supporter of the library. The content is specifically art-house cinema and includes many rare and out of print titles. This generous donation almost doubles the size of our already significant cinema holdings and will be of great value to teachers and researchers.

I am very pleased to report that ongoing issues with water leaks from the roof of the Mills Building have been addressed by the university and that repairs and refurbishment of all previously affected areas are now complete. This means the collection of Japanese printed materials and the individual film-viewing facilities are again available in the Toshiba Room.

Refitting of the former workroom on the mezzanine level is now complete and the room will be used for storage of large-format print materials. This room is adjacent to the Rare Books Room that was established in 2019 and together these spaces provide a safe and convenient hub for our most valuable and fragile items.

Finally, we are currently in the process of renovating another mezzanine room as dedicated office space. The Ian Potter Room already provides shared facilities for postgraduate researchers, but the newly appointed area will offer permanent office space for the use of long-term visiting academics.

Anthony Green
Senior Schaeffer Librarian

FINANCIAL STATEMENTS

The University of Sydney
Power Institute Foundation (D7010_ART_FND_POWER)

Income Statement

for the Year Ended 31 December Calendar Year 2021

	31 December CY2021	31 December CY2020
INCOME		
Grants	41,777	23,693
Scholarships, Donations and Bequests	330,400	234,491
Business and Investment Income	24,825	41,346
Realised Gain / (Loss) on Investments	238,399	228,701
Unrealised Gain / (Loss) on Investments	1,903,865	(104,928)
Investment Administration Fee	(35,173)	(33,611)
Internal and Other Income	826,612	842,006
Total Income	3,330,704	1,231,698
EXPENDITURE		
Salaries	445,834	456,705
Consumables	1,861	1,499
Equipment and Repairs/Maintenance	4,031	11,331
Services and Utilities	4,733	4,850
Travel, Conferences, Entertainment	32,012	30,453
Consultants and Contractors	74,948	1,140
Student Costs and Scholarships	30,312	30,427
Other expenses	722,828	740,353
Total Expenditure	1,316,559	1,276,758
Surplus / (Deficit)	2,014,145	(45,060)
Accumulated Funds	9,859,070	9,899,042
Accumulated Funds Adjustments	257	5,088
Total Accumulated Funds	11,873,472	9,859,070

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

FINANCIAL STATEMENTS

Balance Sheet

as at 31 December Calendar Year 2021

The University of Sydney
Power Institute Foundation (D7010_ART_FND_POWER)

Balance Sheet

as at 31 December Calendar Year 2021

	31 December CY2021	31 December CY2020
ASSETS		
CURRENT ASSETS		
Short Term Funds	1,388,166	1,087,574
Total Current Assets	1,388,166	1,087,574
NON CURRENT ASSETS		
Medium/Long Term Investments	10,855,315	9,143,924
Total Non Current Assets	10,855,315	9,143,924
TOTAL ASSETS	12,243,481	10,231,498
LIABILITIES		
CURRENT LIABILITIES		
Payables	370,008	372,428
Total Current Liabilities	370,008	372,428
NON CURRENT LIABILITIES		
TOTAL LIABILITIES	370,008	372,428
NET ASSETS	11,873,472	9,859,070
EQUITY		
Accumulated Funds	11,873,472	9,859,070
TOTAL EQUITY	11,873,472	9,859,070

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.

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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 2021

Power Foundation Parent Accounts T0437 and T0438

	CY2011	CY2012	CY2013	CY2014	CY2015	CY2016	CY2017	CY2018	CY2019	CY2020	CY2021
Net Investment Income	\$ 276,822	\$ 42,811	\$ 1,158,454	\$ 654,219	\$ 511,091	\$ 628,511	\$ 707,453	\$ 658,192	\$ 977,567	\$ 90,161	\$ 2,107,091
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	\$ -395,700
Net Operating Margin	\$ -37,538	\$ -277,128	\$ 836,986	\$ 359,864	\$ 204,525	\$ 301,178	\$ 372,465	\$ 310,014	\$ 617,384	\$ -287,962	\$ 1,711,391
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	\$ 9,143,923
Closing Balance	\$ 6,260,719	\$ 5,983,591	\$ 7,266,355	\$ 7,626,218	\$ 7,830,745	\$ 8,132,021	\$ 8,504,487	\$ 8,814,501	\$ 9,431,886	\$ 9,143,923	\$ 10,855,314



The University of Sydney
Power Foundation Information
 for the Year Ended 31 December Calendar Year 2021

	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	
	CY2021	CY2020	CY2021	CY2020	CY2021	CY2020	CY2021	CY2020	CY2021	CY2020	CY2021	CY2020	CY2021	CY2020	CY2021	CY2020	CY2021	CY2020	CY2021	CY2020
Total Income	56	(2)	1,526,253	1,388,184	20,058	20,099	39	104	85	14,958	70,238	96,078	2,585	239	1,076,776	(181,180)	634,615	(106,782)	3,330,704	1,231,698
Total Expenditure	2,100	2,970	1,257,623	1,140,402	9,511	17,066	0	3,000	0	6,387	46,055	106,376	1,271	557	0	0	0	0	1,316,559	1,276,758
Surplus/(Deficit)	(2,044)	(2,971)	268,631	247,782	10,546	3,033	39	(2,896)	85	8,571	24,184	(10,298)	1,314	(317)	1,076,776	(181,180)	634,615	(106,782)	2,014,145	(45,060)
Accumulated	19,012	21,983	534,877	287,112	13,734	10,702	14,652	17,548	55,446	46,875	55,706	66,004	21,719	16,932	5,753,188	5,934,368	3,390,736	3,497,517	9,859,070	9,899,042
Adjustments	0	0	0	(17)	0	0	0	0	0	0	0	0	257	5,104	0	0	0	0	257	5,088
Total Acc. Funds	16,968	19,012	803,507	534,877	24,281	13,734	14,691	14,652	55,531	55,446	79,890	55,706	23,290	21,719	6,829,964	5,753,188	4,025,351	3,390,736	11,873,472	9,859,070
Total Assets	16,968	389,039	1,173,535	534,877	24,281	13,734	14,691	14,652	55,531	55,427	79,871	55,706	23,290	21,719	6,829,964	5,753,188	4,025,351	3,390,736	12,243,481	10,229,079
Total Liabilities	0	0	370,027	372,428	0	0	0	0	0	0	(19)	0	0	0	0	0	0	0	370,008	372,428
Net Assets	16,968	389,039	803,507	162,449	24,281	13,734	14,691	14,652	55,531	55,427	79,890	55,706	23,290	21,719	6,829,964	5,753,188	4,025,351	3,390,736	11,873,472	9,859,070
Total Equity	16,968	389,039	803,507	162,449	24,281	13,734	14,691	14,652	55,531	55,427	79,890	55,706	23,290	21,719	6,829,964	5,753,188	4,025,351	3,390,736	11,873,472	9,859,070

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 2021, and reoriented towards an externally focused, fundraising role.

Principle 2 — Structure of the council to add value

The Council of the Foundation in 2021 consisted of the following members:

Name: **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: 4
eligible to attend: 4

Name: **Professor Lisa Adkins**

Qualifications and experience:

Head of School, SLAM

Current Term of Appointment: N/A

Number of meetings attended: 1
eligible to attend 1

Name: **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: **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: 3
eligible to attend: 4

Name: **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: 4
eligible to attend: 4

Name: **Nicholas Curtis**
Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member
Current Term of Appointment: 10/05/2021 to 31/03/2030
Number of meetings attended: 3
eligible to attend: 3

Name: **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: 4
eligible to attend: 4

Name: **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: 3
eligible to attend: 4

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: 3

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: **Associate Professor Ian Maxwell**
Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member
Current Term of Appointment: N/A
Number of meetings attended: 3
eligible to attend: 4

Name: **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: 2
eligible to attend: 4

Name: **Ms Marni Williams**
Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member
Current Term of Appointment: N/A
Number of meetings attended: 2
eligible to attend: 2

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, Penelope Seidler 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

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sydney.edu.au/arts/power/

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Front cover: Peter Sedgley, *Chromosphere*, 1967
Polyvinyl acetate emulsion paint on linen canvas,
Dichroic lamps with timer and dimming units,
Power Collection PW1967.22.a-b
© Peter Sedgley