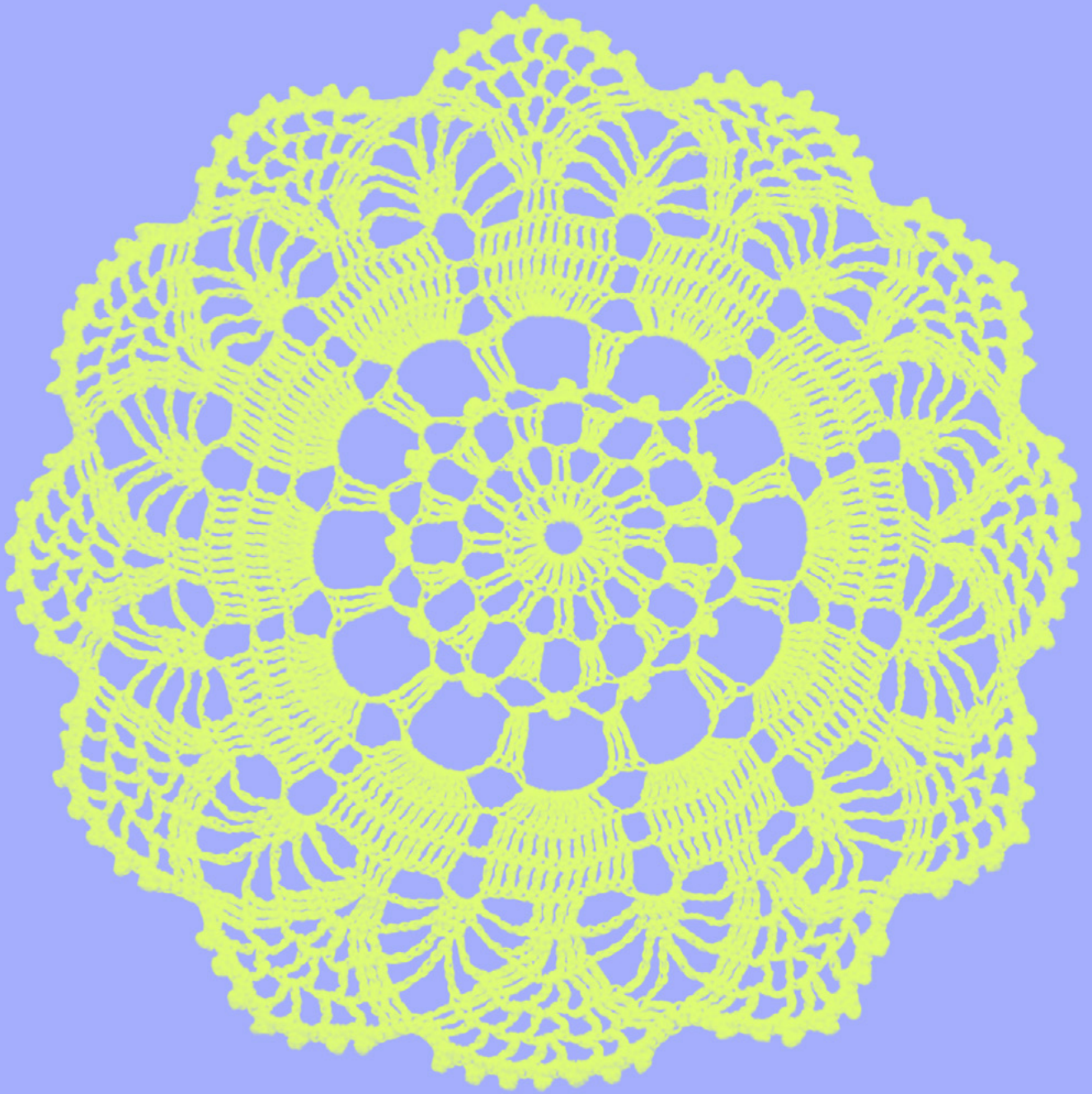


Annual Report



**WOMEN'S
ART REGISTER**

2023

We acknowledge the Wurundjeri people of the Kulin Nation as the Traditional Custodians of the land on which we work, and pay our respects to their Elders, past and present, and recognise the rich traditions and continuing creative cultures of all First Nations people across Australia.

Convenor's Welcome	4
Vision, Mission and Values	5
Collection Management	6
In the Archive	11
Membership and Volunteers	15
SAVE AS: at Melbourne Now	17
Community and Advocacy	21
Communications and Publishing	22
Artist Residency Launch	25
Treasurer's Report	27
Profit and Loss—General Operations	29
Profit and Loss—Overall Operations	30
Balance Sheet	31
Committee of Management 2023	32
Partners and Supporters 2023	33

Convenor's Welcome

Caroline Phillips

Welcome to our 2023 Annual Report. We hope you enjoy this update on recent activities in the Women's Art Register archive, our public programming and our Financial Report. We are thrilled to share some highlights including the completion of the significant archive upgrade known as the Women's Art Register Preservation Project (WARPP), our SAVE AS: zine workshop at the NGV as part of *Melbourne Now*, and the development of our new Artist Residency collaboration with Seventh Gallery.

The last 12 months have been challenging for us in a number of ways. Our membership renewals declined slightly, as expected, with the transition to a new automated membership platform. On the plus side, our long awaited attainment of Deductible Gift Recipient (DGR) status in mid-2023 provides us with the opportunity to access new avenues of financial support in the future. We have also said goodbye to some long standing committee members in 2023, and experienced the instability this can bring. These changes highlight the precarious nature of being an artist-run organisation, and the toll that this hard work can take. Nevertheless, our long history and capacity for change demonstrates our resilience, and we are recovering stronger than ever. We look forward to our forthcoming 50th anniversary and we embrace the opportunity to welcome new committee members to recharge our batteries, and empower a bright future for the Women's Art Register.

We are fortunate to have such a generous community of volunteers who care for our unique archive and strive to share its treasures with you. We sincerely thank all our volunteers who consistently give up their time on a regular basis, and we know we would not exist without this strong foundation. Collectively, they provided over 2683 hours of volunteer labour in 2023, across a range of activities including archiving, publishing, event management, research, communications, education, governance and advocacy. We also thank the City of Yarra for their continued support, and the assistance of Creative Australia and our community partners Yarra Libraries, Wikimedia Australia, Victorian Collections, Seventh Gallery and the Richmond & Burnley Historical Society, amongst others. We are grateful to those who have donated to our cause, in particular we thank Helen Vivian and Ross Lake for their substantial donation towards our forthcoming 50th anniversary publication. Watch this space!

Vision

Australian women artists and their work are studied, celebrated, valued and represented fully and equally.

Mission

We are Australia's peak resource for advocacy, education, knowledge and support for women artists.

Values

We care for the archive and for each other

We respect our volunteers and members

We are building a sustainable future for W.A.R.

We amplify the voices of Australian women artists through leading research and advocacy

We facilitate social equity and improve collection access through innovative community programming

Collection Management

Caroline Phillips & Hilary Kwan

Women's Art Register Preservation Project (WARPP), 2018–2023

Our WARPP project has now come to an end, with our Public Record Office Victoria grant successfully acquitted in 2023. We sincerely thank PROV for their support, enabling us to purchase a substantial amount of archival supplies. The WARPP project has resulted in housing and catalogue enhancements across our full collection of slides, W.A.R. publications, magazines and journals, posters, W.A.R. ephemera and history files, and our extensive series of artist and subject files. We rehoused 3,000 artist and subject files and created 1,000 new duplicate files. The project took five and a half years and involved over 2000 hours by more than 50 volunteers! We sincerely thank the many volunteers who have worked on this project over the years, with dedication:

Carla Abate, Leia Alex, Julia Boros, Rubie Bridie, Patsy Brown, Ella Broughton, Sophie Calalassina, Violeta Capovska, Rosemary Clark, Olive Cribbes, Emma Dacey, Anna Daly, Gabrielle Delgado, Sarah Dodson, Tina Douglas, Ruth Drayson, Fiorella Fabian, Kirsty Gorter, Belinda Gresle, Katayoun Javan, Hilary Kwan, Paula Lindley, Sara Lindsay, Harriet Maher, Sahra Martin, Mare Maticevski, Regina McDonald, Kate McKay, Magdalena Michalcewicz, Valentina Palonen, Iris Parry, Juliette Peers, Claudia Pharès, Caroline Phillips, Camilla Redmond, Robyn Pridham, Merren Ricketson, Sarah Rudledge, Katie Ryan, Amelia Seward, Kate Smith, Merryn Stanger, Natalie Steadson, Annette Syahlani, Ellie Thomas, Christina Turner, Jacquelin Tsui, Mary Vlachos, Rachel Weinberg, Miranda Williams, Erin Wilson, Azza Zein.

Significantly, the WARPP project facilitated the completion of the remaining recommendations from our 2011 Preservation Needs Assessment, as well as the development of training materials and updated processing procedures, upgrades to various W.A.R. databases and establishing our disaster prevention measures. This work sets up the W.A.R. archive for a strong future and enhances opportunities to engage with and share its contents. Following the discovery during WARPP that we had many more artist and subject files than we had originally estimated, work will extend into 2024 on rehousing these additional files, as well as continuing to process regular acquisitions.

With our new archive processing procedures in place, we enter a new phase of cataloguing, where we will process our data directly into Victorian Collections (VC), a publicly accessible digital archive and collection management system for community-based cultural collections. The uploading of existing metadata into the VC system began in earnest in 2023, with the aim to upload the full catalogue of artist and subject files by the end of 2024. This will enable improved accessibility and functionality for researchers and the general public who are searching our collection.

In 2023, we also catalogued hundreds of donations to the W.A.R. library, including exhibition catalogues, books and magazines, which are progressively being added into the VC system. We would like to thank Victorian Collections, Museums Victoria and AMaGA for their assistance with this project.

Expanding the Archive and Research

We are very grateful to receive ongoing archive donations from our members and volunteers. Thank you to Catherine Hearse, Angela Costi, Melinda Rackham and Gael Newton AM. Special thanks to Nancy Lane for donating a substantial collection of magazines and promotional materials from various artists and submitting on behalf of Creativity Cluster, a collective of older women artists. We would also like to thank Gael Newton AM for the donation of catalogues and books on women photographers, a set of references that complement Gael's earlier contributions to the archive.

This year we have supported a growing number of archive visits and research enquiries on women artists catering to projects such as books, academic theses and exhibitions across Australia. Anne Ryan, Curator of Australian Art from the Art Gallery of New South Wales, visited to research the life and works of Lesley Dumbrell—a founding artist member of W.A.R.—for an upcoming exhibition and book. Our volunteer Olivia Fuller, from Leonard Joel Auction House, conducted research on the Important Women Artists gallery and its owner, Jim Alexander, as part of preparations for their annual Women Artists auction. Di Baker Smith from the University of New South Wales made visits to our archive for a creative research project on W.A.R, which is anticipated to be unveiled in 2024/25.

I can't thank you enough for this, it is extremely kind. I guess this just goes to show how significant what W.A.R. does is, as almost none of this information I was able to find elsewhere.

Olivia Fuller, Head of Art
Leonard Joel Auction House

Later in the year, a number of researchers accessed the archive whilst working on their contributions for the forthcoming 50th anniversary publication: Bea Rubio-Gabriel, Juliette Peers, Sophia Cai, Meredith Rogers, Nat Thomas and Anna Daly. We celebrated a special day in November with representatives from the full five decades of W.A.R.'s grass-roots volunteering history, with Meredith Rogers, Merren Ricketson, Regina McDonald and Caroline Phillips all in the archive together.

Risk Management and Storage

We have implemented an Integrated Pest Management (IPM) system, incorporating a routine housekeeping schedule, regular inspections and documentation. Reports on infestations have been presented during Richmond Library Hub Committee meetings to help inform actions by Council's building maintenance team.

We have continued to monitor temperature, humidity, CO₂, HCHO and TVOC levels to ensure a suitable environmental condition for our collections. Simultaneously, our Disaster Recovery team has actively reviewed and expanded our Disaster Rescue protocols. These include delivering training to our volunteers and compiling a rescue kit containing flood recovery equipment, preparing us for potential disasters or extreme weather events in the future.



Five W.A.R. decades in one day: Meredith Rogers, Merren Ricketson, Regina McDonald, Caroline Phillips. November 2023. Image: Hayley Nguyen.



Top: Nat Thomas, Kirsty Gorter and Bea Rubio-Gabriel.
Bottom: Sahra Martin and Merren Ricketson. Images: Caroline Phillips.



In the Archive

Merren Ricketson

Nothing beats time spent in W.A.R.'s small office at the Richmond Library—you never know what you might discover or who you may meet.

Convenor Caroline Phillips has spent many months ensuring that W.A.R.'s extensive holdings fit into the very small bunker-like room in the Library's basement. A feat similar to playing Tetris. Filing cabinets holding the artist, exhibition, project and administration files run along one wall. These are topped with storage boxes filled with oversized ephemera, including posters printed or produced by hand. On the wall above are large black and white photographs of women sculptors who worked during the 19th and 20th centuries, a gentle reminder of the many generations of artists W.A.R. represents.

Across the room folders of slides, copies of the *Bulletin* and boxes of feminist journals sit alongside supplies for archiving and general stationery. Beside this are piles of material waiting to be processed: articles, catalogues, correspondence, invitations and brochures.

In 2018, W.A.R. received \$9.5K to re-house our fragile paper-based materials into archival quality storage. Thousands of hours of work has gone into methodical and precise processing by Caroline and Hilary Kwan working with volunteers on the Women's Art Register Preservation Project.

A growing number of books fill shelving along another wall. These are slowly being catalogued and uploaded to the Victorian Collections' website. Many are donations from members who decluttered during lockdown. It's a fine collection including monographs, seminal critical texts, explorations into feminist art theory and publications on a particular medium, period or style. Catalogues and art journals enrich these extensive holdings. It's so easy to get waylaid spending hours reading rather than cataloguing!

The real joy of being in the office is spending time with the people who visit. An artist may have made an appointment to drop off their material and a fascinating discussion on their work, practice and beyond may ensue. Volunteers come in to help out with ongoing archiving. After being trained by Hilary, people come in for a few hours when they can, some over many months, some for years. Discovering new artists or charting the careers

of familiar ones can be fascinating. Updating or supplementing their documentation honours their practice and their place within the history of art. Academics, researchers, curators, teachers and lecturers also visit seeking out information, often looking for details they've been unable to find elsewhere.

Conversations in the office take place against the constant whirring of the photocopier as material is duplicated and filed. Over the last few months artists and writers working on the publication for W.A.R.'s 50th anniversary have been coming in for research sessions—sharing desks and findings, catching up with old friends and making new connections. Hilary recently hosted staff from RMIT who were preparing upcoming classes. They were so impressed with the collection they are bringing in student groups once term begins.

Recently Sahra Martin and I had an online meeting with two women from a new publisher in Porto who are compiling information about international feminist archives. We received a number of questions to facilitate the discussion prior to the meeting. One touched on the definition of W.A.R. as a 'living archive'. Sahra answered:

The Women's Art Register aims to move beyond the notion of an archive as solely a static site of preservation. We acknowledge that a feminist archive is more than just a single collection—it is a web of lives, experiences and knowledges that we seek to engage and incorporate through our projects, programming and active outreach. Access to and use of the archive is incredibly important to us, so we have built inclusive models of participation to broaden, challenge and evolve our community's narratives and collections for use and reuse into the future. We see this work as sustaining a thriving and accessible living archive.

It is heartening that the collection, after almost 50 years, continues to inform and inspire so many visitors alongside the dedicated support of the Committee, volunteers and members.

refractory girl

March, 1977 No. 5

Refractory Girl
A WOMEN'S STUDIES JOURNAL NO. 8 MARCH 1975

We are suggesting that women artists have used the central cavity which defines them as women as the framework for an imagery which allows for the complete reversal of the way in which women are seen by the culture. That is to be a woman is to be an object of contempt, and the vagina, stamp of femaleness, is devalued. The woman artist sees herself as loathed

refractory girl

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thought men really better than me
wanted a job by myself
didn't care any more about the job

UNITY
TTER
JULY 1984

HERESIES
a feminist publication on art & politics

Dear, when I miss you
I remember the way you
looked in soft moonlight
the way you looked in
the moonlight
I remember the way you
looked in the moonlight
I remember the way you
looked in the moonlight

refractory girl

a women's liber
vas

CADET WOMAN

Socialist Feminist
Oct - Nov 1977
6

glory BOX

a resource magazine for young women by young women

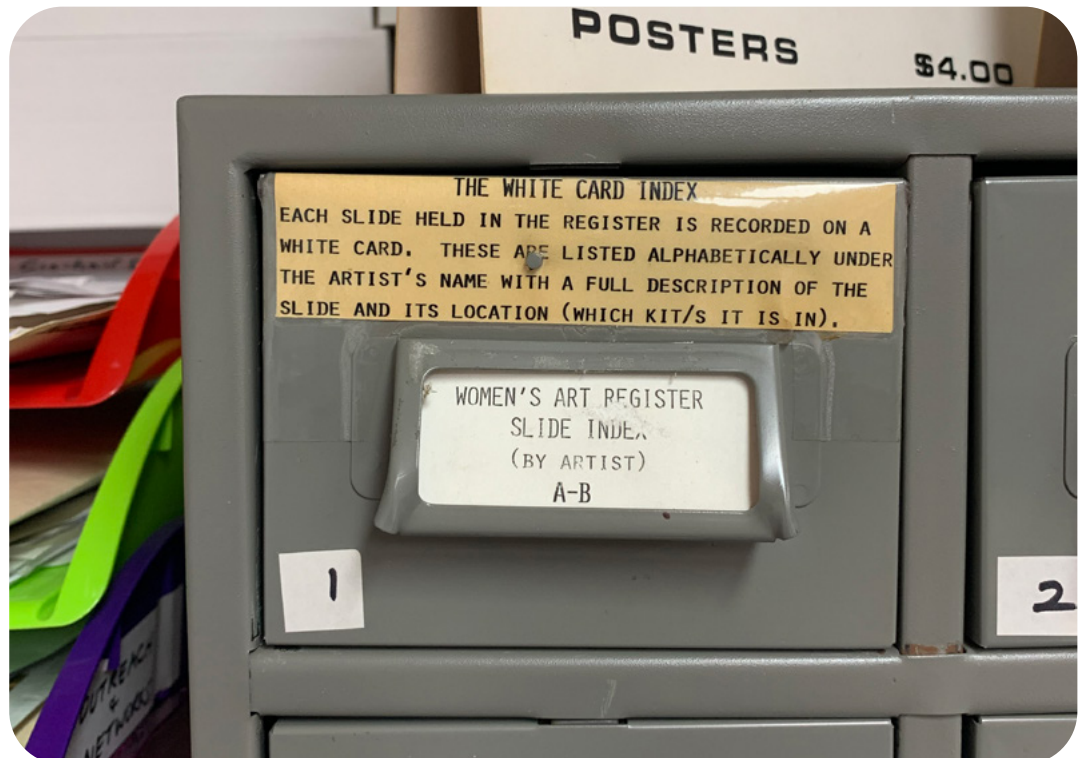
WOMENS art REGISTER

GETOUT
No. 17 SEPTEMBER 5 12
women's issue

Is you
lots on in Adelaide

m theatre art radio tv music 20c

INSIDE
SYLVIA PLATH
WORKING WOMEN



Around the archive: indexes, boxes and cabinets.
 Previous page: Feminist publications from the W.A.R. library. Images: Sahra Martin.

Membership and Volunteers

Sahra Martin & Hilary Kwan

We are incredibly grateful for the continued support from our community in 2023, as well as to our 71 new members who came on board across the year—a record number!

With the introduction of our new automated membership platform in November 2022, this year was its first full year of operation. As expected, we experienced a reduction in membership renewals due to the member opt-in requirement of the new platform. Therefore, despite new memberships exceeding our expectations, our membership decreased by 14% net, from 315 at the end of 2022 to 271 by end of December 2023.

Despite the reduction, we gained significant volunteer time back, moving from time-consuming manual membership processing to working on vital W.A.R. projects instead. The new system also provides a more transparent way for members to view and manage their own memberships.

We hosted an in-person Member Meet-Up on 1 April at the W.A.R. office in Richmond. Members came to share a cuppa or a glass of wine, view the archive and lodge new materials into their artist files.

W.A.R. was saddened to hear news of Rosemary Mangiamela who died peacefully on 12 July at St Vincent's Hospital. Rosemary was very happy that an article about her life and work was appearing in the special Life Members *Bulletin* #72 in July.

In 2023 our volunteers donated 2683 hours of time and labour to the Women's Art Register. This is over 50% more hours than last year, largely due to the number of new and extremely committed volunteers who joined us during the year, and the dedication to the finalisation of the Women's Art Register Preservation Project.

We hosted two interns: Olive Cribbes from Deakin who finished up her internship in January and Kate Smith from ACU who assisted with research for the W.A.R. 50th anniversary publication and library cataloguing from September to November.

Year 10 work experience student Iris Parry from Rosehill Secondary College also joined us for four days in June to assist with the WARPP.

The committee has continued to gain new knowledge and upskill through attending training hosted by a range of organisations. They include: Creative Australia's Doing It Differently: Fit for Purpose Governance Models; Non Profit Training's Governance for Community Groups, Financials for NFPs and Access and Inclusion; and in-house training on Disaster Prevention (run by Hilary Kwan and Kate McKay).

A huge thank you to all the volunteers for 2023 who worked on various projects: Carla Abate, Leia Alex, Ella Broughton-Cunningham, Louisa Burfadeci, Violeta Capovska, Olive Cribbes, Emma Dacey, Anna Daly, Gabby Delgado, Fiorella Fabian, Olivia Fuller, Kirsty Gorter, Hilary Kwan, Paula Lindley, Sahra Martin, Danni McCarthy, Regina McDonald, Kate McKay, Magdalena Michalcewicz, Georgia Milford, Claudia Pharès, Caroline Phillips, Robyn Pridham, Merren Ricketson, Sarah Rudledge, Amelia Saward, Annette Syahlani, Kate Smith, Merryn Stanger, Natalie Steadson, Ellie Thomas, Christina Turner and Azza Zein.



The Women's Art Register held two zine-making workshops in the Community Hall at the NGV as part of the *Melbourne Now* exhibition on 17 July and 7 August. The SAVE AS: event provided W.A.R. with a great opportunity to engage with diverse members of the community through a participatory activity, with 161 workshop attendees across the two days.

We created a template zine for the event, a riso-printed A6 booklet with a series of prompts inviting the participant to write down or draw their answers. We also set up some 'Legacy' colouring-in pages for the younger participants, which were designed by Alana Pennington Fabian. Almost all of the printed zines were completed and 90% of visitors left their zine to be held in the W.A.R. archive as a colourful record of the insights, reflections and responses to contemporary life and personal experiences. Before heading to our archive for safe-keeping, the zines were assembled as a pop up exhibition in the Hall.

A selection of images from the thousands held in the collection were projected in the Community Hall during our sessions. W.A.R. Committee members had the opportunity to promote the organisation and its role to exhibition visitors, many from interstate or overseas, and to the Australian art community. At one stage Fiorella Fabian was talking to a group in Spanish, while Claudia Pharès introduced W.A.R. to another group in French. W.A.R. members and groups of kindergarten, secondary and tertiary students also stopped by.

Congratulations to Claudia Pharès for the zine concept and to Sahra Martin for the branding and zine design. Thank you to Claudia and Caroline Phillips who spent many hours compiling the slide show in conjunction with the NGV. We are grateful for the support of Laura Henderson, NGV Senior and Communications Officer, who assisted with the slideshow and for coordinating logistics; Michele Stockley, NGV Head of Learning, for the invitation and planning assistance; and to Fiorella Fabian, Christina Turner, Hilary Kwan and Merren Ricketson from the Committee.





Top: Drop-in workshop in process at Community Hall, NGV.

Bottom: Committee Member Fiorella Fabian with a workshop participant. Images: Merren Ricketson.

Following page: SAVE AS: zines being hand-folded to size. Image and design: Sahra Martin.



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Alongside our participation in the National Gallery of Victoria's Community Hall program for *Melbourne Now*, we undertook a range of activities that brought W.A.R. into the community, both locally and internationally.

Fiorella Fabian and Iris Parry contributed to the project *Frauen an der Leine*, writing biographies of Australian women artists for future exhibition in Austria, including Erica McGilchrist, Maree Clarke and Clarice Beckett.

Caroline Phillips reinvigorated W.A.R.'s relationship with the Melbourne Society of Women Painters and Sculptors (MSWPS) by attending their AGM and speaking about potential collaborations between the two organisations.

Merren Ricketson hosted a group of NGV Guides at the W.A.R. archive, providing them with an introduction to the collection to assist them with enquiries about Australian women's art and further research.

Sahra Martin exhibited at *Melbourne Now*, as part of *Graphic Design Now: Babel Bookcase*, with her work on display including W.A.R. publications. She also gave a talk as part of the exhibition to first year RMIT design history students about the W.A.R. archive and her design practice.

We continued our collaboration with Wikimedia Australia and Yarra Libraries to present an Art+Feminism Wikipedia Edit-a-thon event for International Women's Day at Richmond Library. Statistics from the day include:

7 editors

9 articles edited

2.69K words added

51 references added

3.22K article views

Communications and Publishing

Sahra Martin

In 2023, our presence at NGV's *Melbourne Now*, plus the launch of the Artist Residency in collaboration with Seventh Gallery, enabled us to engage a very broad arts audience through collaborative online promotion. This contributed to an increased number of new memberships, research enquiries, requests to volunteer and invitations to collaborate.

We bid farewell to our Facebook and LinkedIn channels in an effort to streamline and focus our operations, as well as to ensure the digital spaces we use remain aligned with our values. We continue to manage an Instagram account as our core social platform and use YouTube and SoundCloud for special projects.

Our branding was featured on [Fonts in Use](#), an independent archive of typography. The designs were selected by Alex Slobzheninov, type designer from Pangram Pangram who developed our primary font Agrandir.

With our 50th anniversary approaching, we convened a number of meetings of the W.A.R. Editorial Committee whose focus is on developing a publication to celebrate the Register in 2025. The Committee of Caroline Phillips, Merren Ricketson, Meredith Rogers, Alison Inglis, Megan Patty, Carla Abate, Peta Tait and Sahra Martin determined the book's vision and goals, and selected and invited 22 artists and writers to contribute. With the wonderful news that we received a Creative Australia Arts Projects grant of \$25,188, we were able to earmark this for our contributors' writing and imaging fees, with contracts to be drawn up in January 2024. Next year we will be applying for additional grants, as well as fundraising, to cover the costs of production.

Our *Leaving Your Legacy* publication was reprinted in August 2023, after our first print run sold out. It now includes a short dedication to Life Member Pat Hillcoat, who was the inspiration behind the *Legacy* program.

We published two *Bulletin* issues, one in July (#72) and another in December (#73). Issue #72 was guest edited by W.A.R. Committee Members Caroline Phillips and Merren Ricketson to celebrate the work and lives of our W.A.R. Life Members: Rosemary Mangiamele, Jan Delaney, Bonita Ely, Anna Sande, Liz McAloon, Gail Stiffe, Lesley Dumbrell, Meredith Rogers, Juliette Peers, Pat Hillcoat, Isabel Davies, Erica McGilchrist and Merren Ricketson. Contributors also included Catherine Bell, Bernadette Burke and Carla Abate. Issue #73 was guest edited by Triple F+ Collective (Tassia Joannides, Sofi Basseghi, Paula van Beek and Yu Fang Chi). Working with the theme of diverse languages, each member focussed on an active term to direct their writing—rallying, listening, discussing and seeing—which relate to their different relationships with language.

We had some great publicity through the year including W.A.R. member Catherine Bell's interview on [Radio National](#); Committee Member Sahra Martin speaking at *Design Agency: Now, Always!* at Capitol Theatre about feminist design and activism, including W.A.R. projects among her case studies; and receiving a Highly Commended at the Victorian Museums and Galleries Awards for our *Leaving Your Legacy* project.





Artist Residency Launch

At the end of 2023, we were thrilled to launch the Women's Art Register x Seventh Gallery Artist Residency. The residency is a collaborative project managed by Seventh (Community Manager Lucie Loy) and W.A.R. (Committee Members Azza Zein and Claudia Pharès).

Expressions of interest opened in November 2023, with an online information session hosted by Lucie and Azza on 7 December. The recipient will be announced in January 2024, with the residency running from 6 March to 29 May 2024.

The residency will begin with a guided research period in the W.A.R. archive. This research will run concurrently with a studio residency at Seventh Gallery, facilitating the integration of the undertaken research into the selected resident's practice.

The resident will receive a stipend of \$1,500, as well as guidance from both W.A.R. and Seventh. At the conclusion of the residency the artist will present a public outcome at Seventh, with its form most likely to unfold organically during the residency.

A reader was also developed for interested applicants, featuring an array of different resources related to notions of 'the archive'. The reader serves as a starting point—a source of inspiration to encourage exploration and consider ways to engage with archives creatively.

WOMEN'S ART REGISTER X SEVENTH

2024 Artist Residency

Treasurer's Report

Leia Alex

In 2023 the Women's Art Register went through a number of transitions which contributed to an operational budget deficit this year, an expected result that is manageable with our reserves. This deficit occurred for a number of reasons:

- We invested in more archival materials for the Women's Art Register Preservation Project as one of our core activities, which we expect to last us well into 2024.
- Due to transitions in our Committee of Management, we were unable to focus our efforts on fundraising as planned.
- 2023 was the first full calendar year of our new online membership platform. While the member opt-in requirement of the system resulted in an expected drop-off in renewals, we steadily gained new members and were only about \$500 short of our projected membership income.

Overall, we had a shortfall of \$2,517.17 for the year (excluding project-specific funding for the 50th anniversary).

Financial upsides were seen in:

- The publication sales of our *Leaving Your Legacy* publication which brought in \$1,163.00.
- We received \$25,188 from Creative Australia for our 50th anniversary publishing project.
- Helen Vivian and Ross Lake generously donated \$5,000 toward our 50th anniversary publishing project.

We would also like to thank Clare Stanwix, Jacqueline Tsui, Charlotte Clemens and Claire Pullen for their donations during the year.

We are thrilled to announce that in June 2023 we received approval from the ATO for our Deductible Gift Recipient (DGR) status.

And finally, our cash at the bank (including earmarked funding) as at 31 December 2023 was \$44,526.86. Excluding grant funding, our general operating reserves are \$14,338.86.

Associations Incorporation Reform Act 2012 Sections 94(2)(b), 97(2)(b) and 100(2)(b)

Annual Statements that give a true and fair view of the financial position of the Incorporated Association.

We (Leia Alex and Fiorella Fabian) being members of the Committee of Women's Art Register Inc. certify that:

The statements attached to this certificate give a true and fair view of the financial position of Women's Art Register Inc. during and at the end of the financial year of the association ending on 31 December 2023.

Signed:



Date: 14 March 24

Signed:



Date: 14 March 24

Women's Art Register
415 Church Street
Richmond Victoria 3121

www.womensartregister.org
hello@womensartregister.org
ABN 8664 5941 591

**WOMEN'S
ART REGISTER**

Profit and Loss—General Operations

1 January to 31 December 2023

(excluding project-specific funding for 50th anniversary)

INCOME	
Artist Fees	\$600.00
Donations	\$152.00
Memberships	\$5,515.64
Publication Sales	\$1,163.00
TOTAL INCOME	\$7,430.64
GROSS PROFIT	
	\$7,430.64
OTHER INCOME	
Public Fund	\$5.00
TOTAL OTHER INCOME	\$5.00
EXPENSES	
Accounting Software	\$178.75
Computer Expenses	\$30.00
Insurance	\$1,781.81
Merchant/Booking Fees	\$137.82
Office Rent	\$457.60
Office Supplies & Stationery	\$3,056.93
Petty Cash	\$50.00
Postage	\$45.60
Printing	\$2,421.80
Website	\$330.00
Writing & Editing Fees	\$1,462.50
TOTAL EXPENSES	\$9,952.81
NET PROFIT	
	(\$2,517.17)

Profit and Loss—Overall Operations 1 January to 31 December 2023

INCOME	
Artist Fees	\$600.00
Donations	\$5,152.00
Grants	\$25,188.00
Memberships	\$5,515.64
Publication Sales	\$1,163.00
TOTAL INCOME	\$37,618.64
GROSS PROFIT \$37,618.64	
OTHER INCOME	
Public Fund	\$5.00
TOTAL OTHER INCOME	\$5.00
EXPENSES	
Accounting Software	\$178.75
Computer Expenses	\$30.00
Insurance	\$1,781.81
Merchant/Booking Fees	\$137.82
Office Rent	\$457.60
Office Supplies & Stationery	\$3,056.93
Petty Cash	\$50.00
Postage	\$45.60
Printing	\$2,421.80
Website	\$330.00
Writing & Editing Fees	\$1,462.50
TOTAL EXPENSES	\$9,952.81
NET PROFIT \$27,670.83	

Balance Sheet

1 January to 31 December 2023

ASSETS	
Bank	
Public Fund Account	\$5,157.00
Women's Art Register Inc	\$39,369.86
<i>Total Bank</i>	<i>\$44,526.86</i>
TOTAL ASSETS	\$44,526.86
LIABILITIES	
Current Liabilities	
Accounts Payable	\$30,188.00
<i>Total Current Liabilities</i>	<i>\$30,188.00</i>
TOTAL LIABILITIES	\$30,188.00
NET ASSETS	\$14,338.86
EQUITY	
Current Year Earnings	(\$2,517.17)
Retained Earnings	\$16,856.03
TOTAL EQUITY	\$14,338.86

Convenor

Danielle McCarthy (until August 2023)

Caroline Phillips (from September 2023, previously General Member)

Treasurer

Leia Alex

Secretary

Christina Turner (until August 2023)

Fiorella Fabian (from September 2023, previously General Member)

General Members

Hilary Kwan

Sahra Martin

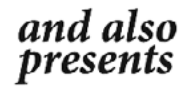
Claudia Pharès

Merren Ricketson

Azza Zein (until December 2023)

We would like to thank **Christina Turner**, **Danielle McCarthy** and **Azza Zein**, who stepped down from the Committee in 2023, for their services.

Christina's incredible 16+ years on the Committee, mostly as our indefatigable Treasurer, saw her oversee significant changes in bookkeeping and financial reporting, as well as generously sharing her knowledge with new committee members. Danni commenced as Convenor in March 2020, providing connection and positivity in a time of global upheaval. She co-led the 2018 project, *The Great Divide: feminist art practice across generations and geography* and co-presented the 2018 W.A.R. panel *Material Matters*. Azza joined us in 2021, leading the *Common Threads* and *Art Text* programs and being instrumental in organising the 2024 Artist Residency with Seventh Gallery. We are beyond grateful for their impactful contributions to our organisation.



The Women's Art Register is Australia's living archive of women's art practice and a not-for-profit, artist-run community and resource.

We have an open and inclusive policy of collecting items from all artists who identify as women (cis and trans inclusive) or gender diverse.

Since 1975, W.A.R. has provided a platform for research, education, advocacy and support to enhance the status of women artists and address issues of professional practice, equity and cultural heritage.

**WOMEN'S
ART REGISTER**

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