



Annual Report 2014–15



Annual Report 2014-15

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Cover: The 2015 Summer Art Scholars with Senior Curator Franchesca Cubillo in the Indigenous Urban gallery, 14 January 2015.

16 October 2015

Senator the Hon Mitch Fifield
Minister for Communications
Minister for the Arts
Minister Assisting the Prime Minister
for Digital Government
Parliament House
CANBERRA ACT 2600

Dear Minister

On behalf of the Council of the National Gallery of Australia, I have pleasure in submitting to you, for presentation to each House of Parliament, the National Gallery of Australia's annual report covering the period 1 July 2014 to 30 June 2015.

This report is submitted to you as required by section 39 of the *Public Governance, Performance and Accountability Act 2013*. It is consistent with the requirements set out in the *Commonwealth Authorities (Annual Reporting) Orders 2011*, and due consideration has been given to the *Requirements for Annual Reports* approved by the Joint Committee of Public Accounts and Audit under subsections 63(2) and 70(2) of the *Public Service Act 1999* and made available by the Department of the Prime Minister and Cabinet on 25 June 2015.

The financial statements were prepared in accordance with the Finance Minister's Orders made under the *Public Governance, Performance and Accountability Act 2013*.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Allan Myers', written in a cursive style.

Allan Myers AO, QC
Chair of Council

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INTRODUCTION



CHAIR'S FOREWORD

This year was an eventful year for the National Gallery of Australia with the appointment of Dr Gerard Vaughan AM to succeed Dr Ron Radford AM, who concluded a ten-year term as Director in September 2014. On behalf of the NGA Council, I thank Ron and welcome Gerard. We look forward to Gerard's leadership in shaping the next exciting period for the NGA.

The many achievements during the year included the strategically focused development of the national art collection, successful fundraising to support programs and collection building, the continued implementation of the NGA's ambitious digital art education and access strategy and successful delivery of a busy program of national and international exhibitions and other public programs.

In addition, the NGA embarked on an ambitious program to change how the national collection is displayed and how visitors engage with the national collection. This will include a complete change in the display of works of art at the NGA, with Australian art to be shown on the principal level and international art to be displayed in the former Australian galleries. A new lighting strategy was also trialled this year and will be implemented throughout 2015–16 to ensure the national collection is seen in a completely different perspective.

I acknowledge the ongoing efforts of my NGA Council colleagues in ensuring the success of the NGA. During the year, we welcomed Dr Gerard Vaughan AM, Jason Yeap OAM, Ezekiel Solomon AM and Rhonda White AO to the Council and reappointed Tim Fairfax AC and John Hindmarsh AM for second terms. Callum Morton concluded a six-year term, and I thank him for his enthusiastic support over those years. I also thank Catherine Harris AO, PSM, and Jeanne Pratt AC, whose terms concluded during the year, for their ongoing guidance and support.

The achievements of the year were largely dependent on the support of our many donors, benefactors, sponsors and volunteers. I thank them all for their outstanding support. I also acknowledge the work of the NGA Foundation, particularly the leadership provided by Foundation Chair John Hindmarsh AM and the Board of the Foundation, in achieving a record

level of support for collection development, predominantly through significant gifts.

The Council appreciates the ongoing support of the Australian Government through the former minister for the Arts Senator the Hon George Brandis QC and our colleagues at the Ministry for the Arts.

We also acknowledge the extraordinary efforts of the NGA's committed staff and express our earnest appreciation for what has been another year of significant achievement for the National Gallery of Australia.

Allan Myers AO, QC
Chair of Council

DIRECTOR'S REVIEW

Settling in

I would like to begin by acknowledging the many achievements over the past ten years of my predecessor Ron Radford, and I thank the NGA's Senior Executive Team for their stewardship between Ron's retirement in September and my arrival in November and the efficient and welcoming way in which they inducted me. Ron left an impressive legacy, particularly with the opening of the Stage 1 building project and his long program of blockbuster exhibitions drawn from around the world.

It's my great pleasure to report on an industrious and interesting year in the NGA's history. Shortly after I commenced, I was asked by the Council to articulate my vision in a document reflecting my thinking and aspirations for the NGA, with the mandate of affecting a program of change. Brainstorming meetings focusing on the major issues and opportunities facing the NGA were held with senior staff over a period of some months and resulted in five key priorities being endorsed by Council. These priorities are:

1. Initiate a rehang of the public galleries

Changing NGA is an ambitious project to transform the visitor experience at the NGA. In 2014–15, it has required a complete rethink of the entire collection, guided by new principles for the way works are selected for display. The result at the end of 2015 will be the most fundamental reorganisation and rehang since the building opened in 1982.

Since the end of the reporting year, internal demolition works have removed many layers of secondary walls and accretions, revealing some remarkable original architecture and returning Level 2, in particular, to the open, spacious layout planned by Colin Madigan. The new display will be lit by a state of the art LED lighting system, which will have to be rolled out over four years due to cost constraints. The existing tungsten system is no longer adequate.

The general plan is to bring the non-Indigenous Australian collections downstairs to the main level, alongside the Indigenous galleries, and to install the international collections on Level 2. Works will be selected and hung far more according to themes and ideas in which works representing all media we collect will be grouped to reflect the Australian experience.

We believe this approach will make the Australian galleries, in particular, much more interesting to all our visitors, especially visiting school and university groups.

To engage visitors further in the broader precinct, we are also rethinking how the exterior of the building can be utilised, both during opening hours and after hours. We are thinking about the relationship of the Sculpture Garden and the Turrell skyspace to the main building and our contemporary art annexe NGA Contemporary to draw new visitors to these previously underutilised areas.

2. Refresh the exhibitions schedule

The exhibitions policy was reviewed to ensure that over any two- to three-year period, the NGA will maintain a balance between traditional and contemporary art, and between Australian, European and American, Asian and Pacific art. Ideally, the exhibition schedule, in any year, will include a summer 'blockbuster' followed by a major Australian show during autumn and winter and a potential third major exhibition either imported or curated from our own collection. We are currently negotiating with galleries around the world on a forward schedule of innovative exhibitions, from next year to 2019–20.

3. Develop a new approach to public engagement

New ways to engage our visitors are being developed, both onsite and remotely. This includes better and more useful signage, including digital signage, new systems for welcoming visitors, an improved catering offer and a far stronger digital media presence. The NGA has been engaged in a rebranding exercise, following an in-depth market research process, to position itself more strongly and creatively in the consciousness of the Australian public. We are seeking a refreshed visual identity and, overall, an identifiable 'NGA style'. The NGA's existing digital strategy is being reviewed, with a particular emphasis on remote access and our national educational role. The no photography rule was lifted in January 2015 and was extremely well received by our visitors.

4. Create a new Department of Global Contemporary Practice

The NGA has created a department focused solely on contemporary practice, post 2000,

which will bring a fresh perspective to all of our displays and acquisitions, particularly with an increased emphasis on digital engagement and the exhibitions program for NGA Contemporary. A new position of Senior Curator of Global Contemporary Practice has been created and will soon be filled. The largest space in the NGA building (Gallery 9) will reopen in early 2016 as a gallery dedicated to contemporary Asian art.

5. Resolve the Asian antiquities provenance issues

One of the first challenges addressed after I arrived was the issue of Asian provenance. The problem for the NGA stemmed from a major initiative to strengthen the holdings of Indian sculpture, particularly between 2004 and 2007, and the NGA's regular reliance on the New York commercial gallery Art of the Past, operated by Subash Kapoor. Kapoor has now been charged with theft and the illegal export of Indian antiquities and is awaiting trial in an Indian prison. Evidence has already emerged in separate United States-court proceedings that Kapoor's gallery regularly forged provenance documentation.

Both press and television (and one national daily in particular) have run a series of stories on the issue, particularly in 2014, when the Attorney-General's Department, exercising powers bestowed under the *Protection of Movable Cultural Heritage Act 1986*, seized the NGA's 900-year-old bronze statue *Dancing Shiva* at the request of the Indian government and returned it to India.

In response to the high level of public interest and concern, the NGA immediately developed a methodology for dealing with these issues:

1. Our process would be open and transparent, with as much information as possible publicly available on our website.
2. An Asian Art Provenance Research Project would be established to review the available evidence on the provenance of all five thousand works in the Asian collection.
3. At any time, up to three curators would work full-time on the project, with priority given to the Indian collection, particularly sculptures acquired from Art of the Past.
4. An independent assessor would be engaged to review conclusions on each file and report to Council. We were pleased when the Hon Sue

Crennan, former Justice of the High Court of Australia, accepted the Council Chair's invitation to undertake this role. Her review process began shortly after the reporting period and is ongoing.

NGA management is in close touch with the Indian High Commission in Canberra, the National Museum of India and India's heritage authorities.

The public's perception of the NGA's position in relation to the problem shifted as newspaper reports from around the world made clear that up to a dozen major museums had been purchasing similar material from the same source at exactly the same time and that the NGA's due diligence processes at the time of purchase were largely in line with global best practice.

The NGA is committed to finding a fair and reasonable solution to this issue and will act openly and transparently according to both Australian and international legislation and protocols. It is pleasing that the Indian heritage authorities have described our process as a sound model for the rest of the world. A far more rigorous due-diligence process for all acquisitions is now in place.

Exhibitions

One of the most interesting and enjoyable aspects of my arrival at the NGA was the preparation for and opening of *James Turrell: a retrospective*. The result was a great credit to all NGA staff and to my predecessor Ron Radford, whose commitment to the work of an artist renowned throughout the world brought such a memorable show to Australia. Understanding and executing Turrell's vision for creating art based on the experience and perception of light requires a team of committed professionals, and NGA staff worked tirelessly with assistants from the Turrell Studio. It was a huge and exacting project, equivalent to building three houses in eleven weeks.

For a retrospective on a living artist, there is perhaps no greater compliment than the one paid by the artist whose lifetime of achievements is being presented—especially when that artist has a career as distinguished as Turrell's. So, when James described our show at the opening as one of the most beautifully produced and installed exhibitions of his works anywhere,

we were delighted. In April, we successfully delivered three nude tours of the exhibition, led by artist Stuart Ringholt, which attracted unprecedented coverage in the Australian and international press.

Arthur Boyd: agony and ecstasy was the first major exhibition of Boyd's art in over twenty years. Greatly admired by our visitors, the exhibition featured more than one hundred and eighty spectacular works of art, including paintings, tapestries, prints, drawings, sculptures and ceramics. Many of the works had never before been exhibited publicly, including *The prodigal son*, a large fragment of a mural painted at Boyd's great grandparents' home at Harkaway in Victoria. As the incoming Director, it was salutary to reflect that this impressive exhibition was drawn entirely from the NGA's collection, which includes Arthur Boyd's substantial gift of 1975.

Other important exhibitions during the year included the groundbreaking *Atua: sacred gods from Polynesia* and *Bali: island of the gods*. *Atua* brought together extraordinary sculptures, most of which had never been lent before, from thirty museum collections around the world. *Bali* epitomised the colourful and creative impulses associated with the rich cycle of Hindu festivals, communal celebrations and daily domestic worship. Both these exhibitions emphasised and supported the NGA's historic, and continuing, commitment to collecting and exhibiting the visual cultures of our region. During the year, planning also advanced on the NGA's definitive Sepik River exhibition of Papua New Guinea (PNG) art, *Myth and magic*, to open in August 2015.

Stakeholder engagement

Papua New Guinea

My first official visitor on assuming the role of Director was Dr Andrew Moutu, Director of the PNG National Museum and Art Gallery (NMAG). In 2015, PNG is celebrating its fortieth anniversary of independence with a gift from Australia of the renovation and reorganisation of the NMAG. The NGA, along with the Australian War Memorial and National Museum of Australia, entered into a Memorandum of Understanding through the Department of Foreign Affairs

and Trade for a group of key experts from the Canberra-based agencies to travel to PNG to provide advice, assistance and training to PNG museum staff. The NGA inaugurated the process by sending a group of curators and registration and conservation specialists.

NGA Foundation

The NGA Foundation has continued to support our acquisitions and activities. This year's Foundation Fundraising Gala Dinner supported the establishment of a fund to acquire works by Australian designer Marc Newson, and proved to be the most successful to date. The proceeds of the Gala Dinner were used to acquire one of his limited edition 2007 *Random pak* chairs and was accompanied by a gift from Jason Yeap OAM of Newson's 1988 *Embryo* chair. In addition, the artist has agreed to give us any of his production pieces.

This emerging collection will be a centrepiece of the forthcoming major internal exhibition dedicated to the NGA's collection of Australian design, decorative arts and craft. The Foundation Board Publishing Fund has committed \$75,000 to support a major, lavishly illustrated book of these collection highlights by Senior Curator Robert Bell, which will be published in mid 2016.

The Members Acquisition Fund 2014–15 secured a major colonial watercolour, Joseph Lycett's *Eliza Point showing Captain Piper's naval villa and garden c 1820*, which was unveiled at an event for the many donors who had supported the acquisition. Margaret Preston's radical modernist work *For a little girl 1929* was selected for the Masterpieces for the Nation Fund 2015 and has attracted donations from 550 donors to date, already exceeding the target set; the surplus will seed fund the next acquisition in this program.

American Friends of the National Gallery of Australia

This group, founded shortly after Gordon Darling was appointed Chair of the Council in 1983, is an independent organisation with a strong interest in the activities of the NGA.

The Board of the American Friends is made up of American and expatriate Australian business and arts professionals and recently welcomed Derek Gilman, Chairman of Christie's Impressionist and

Modern Art department in New York. The AFNGA Board is dedicated to fostering cross-cultural understanding through the visual arts and the NGA is committed to supporting this endeavour in every possible way.

I had the pleasure of travelling in the United States with NGA Foundation Chair John Hindmarsh and his wife, Rosanna, to attend events organised by the American Friends and give a public lecture in New York on the American collections of the NGA. A group of major works, both American and Australian, was recently bequeathed to the NGA by the late Dr Lee MacCormick Edwards, an Australian-born collector who served for many years on the Board of the American Friends.

International travel

In February, I travelled to Europe to engage in discussions concerning future exhibition projects and met with a group of directors and curators of major art museums and with private collectors. We continue to work tirelessly to put in place a strong exhibition program for the next five years.

In May, I represented the NGA at the opening of the new Australian Pavilion and Fiona Hall's installation *Wrong way time* at the Venice Biennale. I then travelled to the United States of America to undertake engagements for the American Friends on both the east and west coasts.

I was pleased to be invited by the former prime minister to join his business delegation to Singapore in June. The visit provided me the opportunity to be involved in discussions on how Australia's economic and trade agreements in Asia could be supported with cultural agreements and exchanges. I also took the opportunity to meet with colleagues in Singapore to discuss a range of matters, including art provenance and the possibility of collaborating on future exhibitions and facilitating cultural exchanges between Australia and Singapore. I visited the new National Gallery Singapore, due to open in November 2015.

Betty Churcher

We were deeply saddened to learn of the death of former NGA director Betty Churcher AO in March. A public memorial service to honour Betty's incredible contribution to the arts in

Australia was held in our Gandel Hall in April. I was privileged to MC the service and read out eulogies from former prime minister Paul Keating and former chair of the NGA Council Kerry Stokes. Many of her friends and colleagues also spoke, including the Hon George Brandis QC, Dame Quentin Bryce AD, CVO, Neil Macgregor OM, AO, John Olsen AO, Alan Dodge and Betty's son the artist Peter Churcher.

Betty will always be remembered by NGA staff and volunteers, past and present, as an innovative, passionate and beloved director, who widened the public appeal of the NGA, emphasising its role as an institution of cultural significance nationally and internationally.

Looking ahead

My colleagues and I have a busy and challenging year ahead. The complex and difficult issue of checking and validating the provenance of antiquities in our Asian collection will gather pace, bringing, we trust, greater clarity and certainty in an area that has been the subject of considerable press and public comment and scrutiny. I believe that the new processes in place will serve us well.

The first phase of the Changing NGA project will conclude, and coincide, with the opening of our upcoming exhibition *Tom Roberts* in December, the first time that our major summer blockbuster has been dedicated to an Australian subject. Tom Roberts will be a must-see for all Australians, particularly school students. I look forward to developing our vision for new and challenging ways to present great art to the public. We have also re-examined and revised the existing plans for Stage 2, the major addition to the NGA originally conceived to provide substantial additional space for the non-Indigenous Australian collections. The concept has been expanded to include a major new space for global contemporary art and a series of beautifully designed and positioned food and beverage retail spaces capable of earning substantial ongoing income. When the right moment to proceed with this project presents itself, we will be ready to go. This program of change has been accompanied by a revised management structure with the introduction of a new position of Deputy Director, and I look forward to working with Kirsten Paisley, who commenced in the role a few months after the end of the reporting period.

Acknowledgements

It is a great privilege to lead the NGA, and I would like to thank Council Chair Allan Myers AO, QC, and all the members of Council for their invaluable leadership, encouragement and personal generosity during my first year at the NGA. I would particularly like to acknowledge Council members Catherine Harris AO, PSM, Callum Morton and Jeanne Pratt AC, whose terms concluded during the year. Each has made a significant contribution to the life of the NGA, with Callum, a distinguished artist who was able to represent the interests of the arts community, serving for six years.

The NGA Foundation, under the stewardship of John Hindmarsh AM, has been instrumental in generating funds for the acquisition of many important works for the national collection. Without the support of our benefactors, partners and sponsors, it would not have been possible to acquire such significant additions to the collection or to stage our popular displays and exhibitions. I would like to thank, most warmly, everyone who has contributed to our fundraising campaigns or has given works to the national collection.

My thanks to Senator the Hon George Brandis QC, Attorney-General and former minister for the Arts, Chris Moraitis PSM, Secretary of the Attorney-General's Department, and Sally Bassar, Executive Director of the Ministry for the Arts, and her team, for their ongoing engagement with and support of the NGA

My sincere thanks to the NGA's many generous volunteers, including the devoted voluntary guides who are so essential to delivering our learning and access programs. It has been a privilege to work with the voluntary guides and, in particular, to participate in their award ceremonies to honour those who have given long and distinguished service to the NGA and its public.

It is a pleasure to work with the NGA's dedicated and talented staff, and I thank them all for their professionalism and cooperation. I have been hugely impressed by the willingness of every member of staff to stretch their professional capacities to deliver our new vision. I would especially like to acknowledge the considerable efforts of the Senior Executive Team for a year of significant achievement in the context of profound change. This has been a very

memorable and productive year for the NGA, and we look forward to unveiling our refreshed galleries later in 2015.

Gerard Vaughan AM
Director

AGENCY OVERVIEW



ABOUT THE NGA

The National Gallery of Australia is the Commonwealth of Australia's national cultural institution for the visual arts.

Established

The National Gallery of Australia opened to the public in October 1982.

Enabling legislation

The National Gallery of Australia is a Commonwealth authority established by the *National Gallery Act 1975* and currently forming part of the Attorney-General's portfolio.

Its functions under Section 6 of the Act are to:

- develop and maintain a national collection of works of art
- exhibit, or make available for exhibition by others, works of art from the national collection, or works of art that are otherwise in the possession of the Gallery.

In performing these functions, the Act states the 'Gallery shall use every endeavour to make the most advantageous use of the national collection in the national interest' (S6) and 'has power to do all things necessary or convenient to be done for or in connexion with the performance of its functions' (S7).

As a Commonwealth statutory authority it is subject to the *Public Governance, Performance and Accountability Act 2013*.

Responsible minister

The responsible minister is Senator the Hon Mitch Fifield, Minister for the Arts. Senator the Hon George Brandis QC, Attorney-General was responsible during the 2014–15 financial year.

Vision

The vision of the National Gallery of Australia is to be an inspiration to the people of Australia.

Our values

Art for everyone

We want everyone to experience art. We provide access to art within and beyond the NGA walls. Everyone's life can be enriched by art, and everyone will find something to engage with in the national art collection.

Striving for excellence

We strive to lead the way in our field and in everything we do. We are open to new ideas and new ways of doing things.

Creative engagement

We are creative in the way we draw people in and maintain their attention. We approach challenges with a positive problem-solving approach. We aim to bring out the best in each other.

Courage

We are not afraid to forge new paths and be progressive.

Respect

We treat everyone with consideration and courtesy, and we embrace diversity.

Funding

The NGA receives funding from the Commonwealth Government and actively seeks and relies on financial and in-kind support from private and corporate sources.

National collection

The *National Gallery Act 1975* states the 'national collection shall be housed in the Australian Capital Territory' but does not prohibit 'exhibition outside the Australian Capital Territory or outside Australia'. The national collection comprises 175,000 works of art and is valued at \$5.35 billion.

Locations and opening hours

National Gallery of Australia

Parkes Place East, Parkes
10.00 am – 5.00 pm
Closed Christmas Day
Free admission

NGA Contemporary

Queen Elizabeth Terrace, Parkes
10.00 am – 5.00 pm
Closed Mondays and Tuesdays
Free admission

Contact officers

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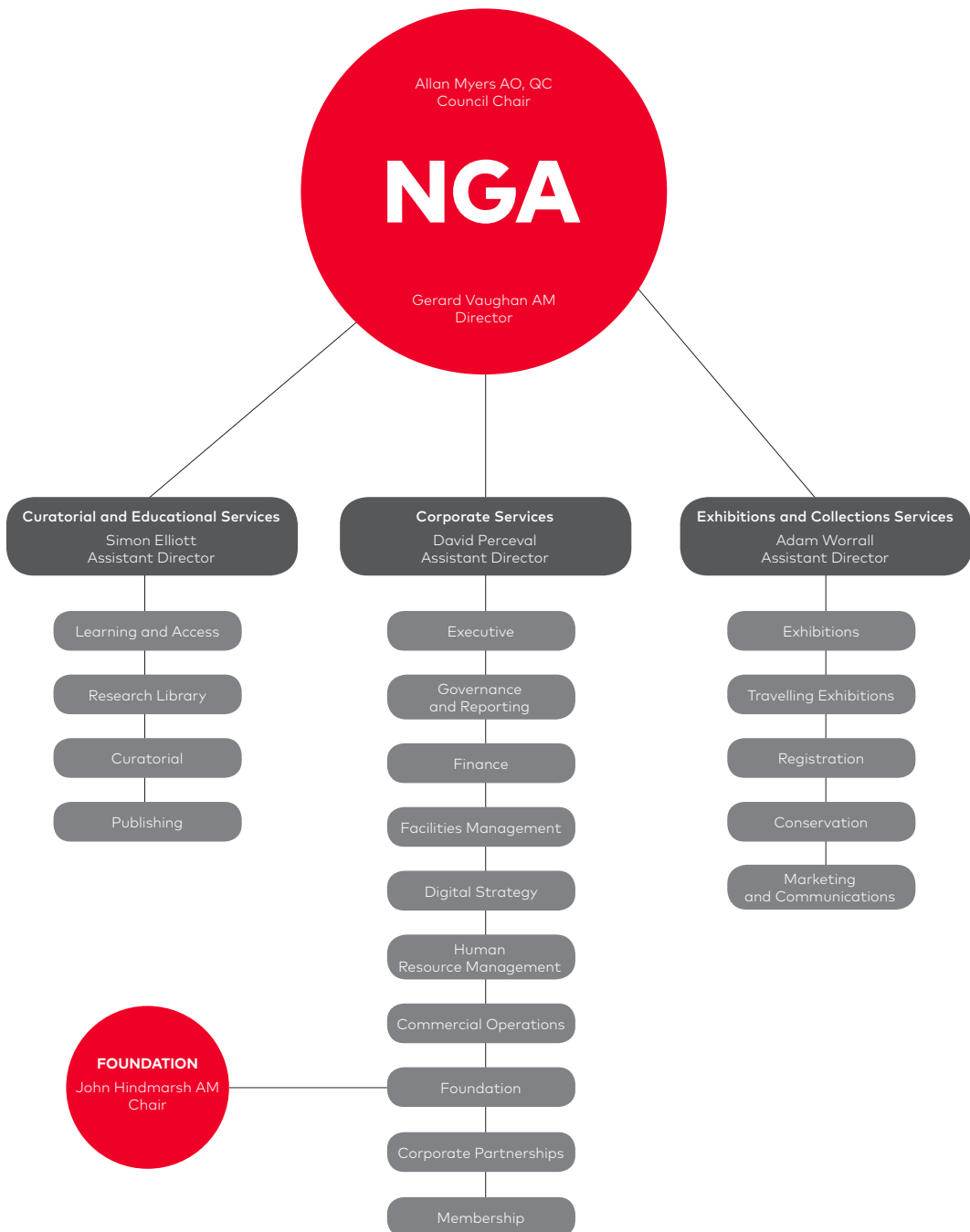
Websites

nga.gov.au

nga.gov.au/aboutus/reports

ORGANISATIONAL STRUCTURE

as at 30 June 2015



STRATEGIC DIRECTION

The NGA delivers one outcome achieved by delivering one program as outlined in its *Portfolio Budget Statement 2014–15*. Strategies for meeting this outcome and priorities for the NGA for the coming years are detailed in the NGA's *Strategic Plan 2014–2018*.

Outcome

Increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally

Program

Collection development, management, access and promotion

Goals and strategies

Develop, preserve and protect an outstanding national art collection

- Develop and strengthen the national art collection.
- Preserve, protect and manage the national art collection.

Increase engagement with the national art collection and NGA exhibitions and programs

- Display and exhibit works of art.
- Increase access to the national art collection locally, nationally and internationally.
- Provide inspirational educational and public programs.
- Promote the National Gallery of Australia.
- Provide high-quality services and enjoyable experiences for visitors.

Maximise support for NGA operations and plans

- Secure and manage the NGA's financial resources.
- Manage NGA infrastructure and services.
- Further develop NGA infrastructure.
- Continuously improve risk management and corporate governance.
- Secure and develop human resources.
- Develop and maintain strategic relationships.

Priorities

Long-term priorities

- Advance learning about and enjoyment of the visual arts through the national art collection.
- Optimise access to the collection, programs and online services by capitalising on new technologies.
- Champion pride and confidence in Australia's visual culture through inspiring and expanded displays of the nation's collection of Australian art.
- Present internationally important blockbuster exhibitions of the world's finest art.
- Show leadership in promoting the rich cultures of our Asia–Pacific region.
- Leverage the Australian curriculum to improve access to the extensive and engaging content of the collection.

2014–18

- Develop the collection across collecting areas, including European and American art from the late nineteenth to twenty-first century, Asian art, Pacific art and Australian art.
- Care for and promote the collection.
- Use the breadth and depth of the collection in innovative and creative ways to deliver lively and vibrant displays, exhibitions and associated programs that inform and engage.
- Undertake research and produce publications on the collection and visual arts generally.
- Maximise opportunities to encourage public and corporate support.
- Maintain strategic relationships and fulfil statutory and professional obligations to the highest museum and scholarly standards.

PERFORMANCE STATEMENTS

The annual performance statements are prepared for subsection paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act).

The statements cover the reporting period 1 July 2014 to 30 June 2015.

They accurately present the entity's performance in the reporting period and comply with subsection 39(2) of the PGPA Act.



SUMMARY OF PERFORMANCE

The NGA delivers one program, 'Collection development, management, access and promotion', to achieve the outcome of 'Increased understanding, knowledge and enjoyment of the visual arts by providing access to and information about works of art locally, nationally and internationally'.

The following summary of performance shows the results of measures set out in the *Portfolio Budget Statement 2014-15* against the results of the previous and future estimates.

Program expenses

	2013-14	2014-15		2015-16	2016-17	2017-18
	Actual \$'000	Estimated \$'000	Actual \$'000	Estimate \$'000	Estimate \$'000	Estimate \$'000
Annual expenses	41,877	44,884	45,403	44,604	45,662	44,135
Other expenses ¹	15,156	12,900	12,900	12,900	12,900	12,900
Total	57,033	57,784	58,303	57,504	58,562	57,035

1. Expenses not requiring appropriation in the budget year, comprising depreciation and amortisation expenses

Estimates for program expenses were all met.

Program deliverables

	2013-14	2014-15		2015-16	2016-17	2017-18
	Actual	Estimated	Actual	Estimate	Estimate	Estimate
Works acquired, researched and documented in accordance with endorsed standards	100%	100%	100%	100%	100%	100%
Number of works digitised	21,654	15,000	14,784	10,000	10,000	10,000
Works subjected to conservation treatment	4363	3000	4794	3000	3000	3000
Works loaned	1395	1200	1445	1200	1200	1200

Estimates for program deliverables were all met or exceeded. Works loaned include works on loan through the NGA's travelling exhibitions and loans programs.

Program key performance indicators

Visitor interactions

	2013-14	2014-15		2015-16	2016-17	2017-18
	Actual	Estimated	Actual	Estimate	Estimate	Estimate
Visits to the Gallery	809,512	1,005,000	737,848	1,015,000	1,025,000	1,030,000
Visits to the website	1,710,000	1,900,000	1,676,372	1,940,000	1,960,000	1,980,000
Visits by students in educational groups	75,015	74,000	74,366	76,600	78,000	80,000

Estimates were not all met. Visits to the NGA declined this year due to the nature of our major summer exhibition. A factor was that the exhibition did not include a family activity room, which meant there was a decline in families visiting. An interactive Light Lab was provided instead but was unstaffed, so no attendance figures were collected.

Participation in public and school programs

	2013-14		2014-15	2015-16	2016-17	2017-18
	Actual	Estimated	Actual	Estimate	Estimate	Estimate
People participating in public programs	90,377	33,000	32,218	34,000	35,000	36,000
Students participating in school programs	75,015	74,000	74,366	76,600	78,000	80,000

Estimates were met. The figure for people participating in public programs in 2013-14 has been updated to include attendances at two staffed activity rooms and guided tours of the collection and four major exhibitions. No tours were presented for the 2014-15 summer exhibition *James Turrell: a retrospective* and the two activity rooms presented this year were unstaffed, so no attendance figures were recorded.

Quality of school learning programs delivered

	2013-14		2014-15	2015-16	2016-17	2017-18
	Actual	Estimated	Actual	Estimate	Estimate	Estimate
Organised programs delivered onsite	5001	6000	5000	6000	6000	6000
Program packages available online	200	250	267	310	400	400
Educational institutions participating in school learning programs	1331	1500	1207	1500	1500	1500

Estimates were not met. Although the number of school learning programs delivered on site this year fell short of the estimate, the number of programs delivered in 2014-15 was the same as the previous year. Similarly the number of educational institutions participating in school learning programs was close to last year's figure despite not reaching the estimate for this year. The figures for both are still significantly high, and the results of the program survey rating (by teachers) far exceeded targets.

Visitor satisfaction

	2013-14		2014-15	2015-16	2016-17	2017-18
	Actual	Estimated	Actual	Estimate	Estimate	Estimate
Visitors satisfied or very satisfied with their visit	97%	90%	97%	90%	90%	90%

Estimate was exceeded.

Program survey rating (by teachers)

	2013-14		2014-15	2015-16	2016-17	2017-18
	Actual	Estimated	Actual	Estimate	Estimate	Estimate
Teachers reporting overall positive experience	97%	90%	99%	90%	90%	90%
Teachers reporting relevance to the classroom curriculum	98%	90%	99%	90%	90%	90%

Estimates were exceeded.

Expenditure mix

	2013-14		2014-15	2015-16	2016-17	2017-18
	Actual	Estimated	Actual	Estimate	Estimate	Estimate
Collection development	39%	26%	31%	26%	26%	26%
Other capital items	11%	10%	9%	10%	10%	10%
Non-collection development labour costs	21%	33%	28%	33%	33%	33%
Other expenses	29%	31%	32%	31%	31%	31%

1. Expenses not requiring appropriation in the budget year, comprising depreciation and amortisation expenses

Estimates were met.

Collection management and access

	2013-14		2014-15	2015-16	2016-17	2017-18
	Actual	Estimated	Actual	Estimate	Estimate	Estimate
Acquisitions	3294	1000	1651	1000	1000	1000
Objects accessioned	3294	1000	1651	1000	1000	1000
Collection available to the public	45%	72%	50%	81%	89%	89%
- online	45%	70%	50%	80%	89%	89%
- on display	3%	3%	5%	3%	3%	3%
- on tour	1%	1%	1%	1%	1%	1%
Collection digitised	46%	10%	52%	10%	10%	10%

Estimates were met or exceeded. Estimates for the proportions of the collection available to the public and online were not achievable with the resources available in the reportable year. Future estimates are currently being reviewed to provide more accurate and achievable figures. The significantly higher number of acquisitions than estimated was due to the large number of gifts in the year.

The proportion of the collection on display includes works shown at the NGA and NGA Contemporary in Canberra and works on tour nationally and internationally through the NGA's travelling exhibitions and loans programs. The proportion of the collection online is determined by the number of records on the 'Collection search' accompanied by one or more reproductions of works of art.

RESULTS AND ANALYSIS

The following section provides the results of measures set out in the *Strategic Plan 2014–2018* to gauge the NGA's effectiveness in achieving its three strategic goals:

- Develop, preserve and protect an outstanding national art collection.
- Increase engagement with the national art collection and NGA exhibitions and programs.
- Maximise support for NGA operations and plans.

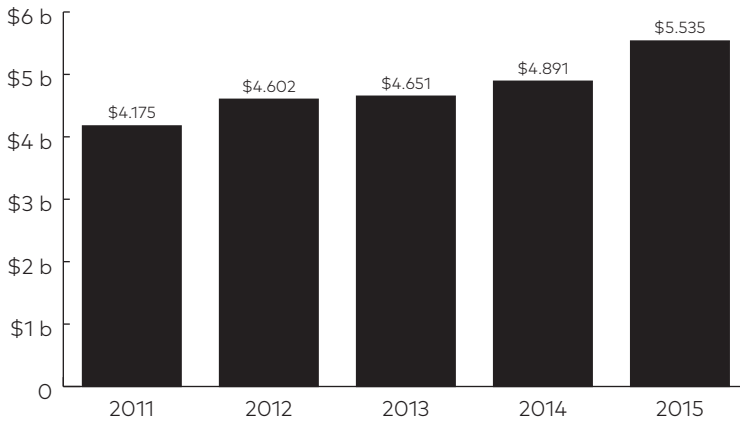
These results are supported by analysis and further discussion relevant to the NGA's primary objectives.

DEVELOP, PRESERVE AND PROTECT

an outstanding national art collection

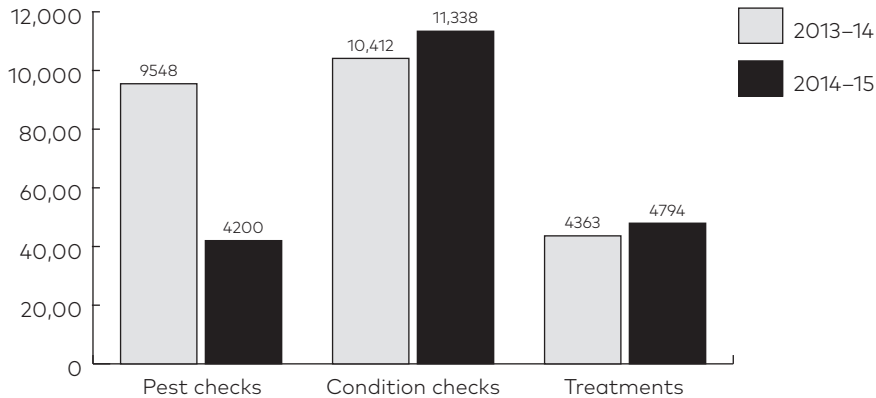
Results

Five-year growth in the value of the national collection



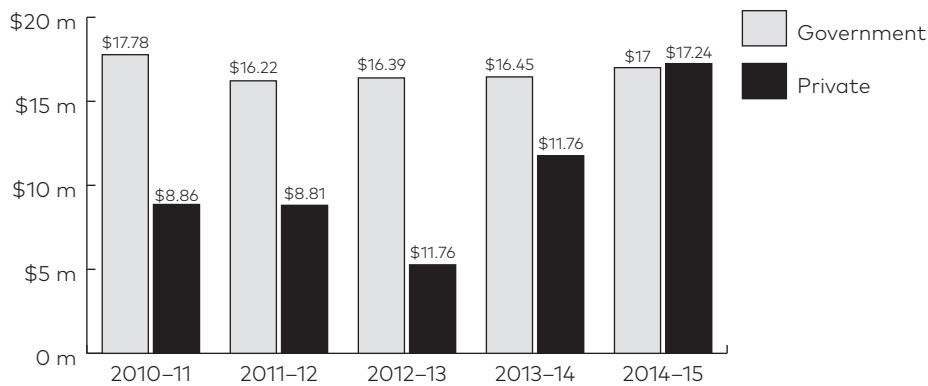
Works of art are strategically acquired to enhance the collection's cultural value. This year's acquisitions included key works identified in the Ten-Year Acquisition Strategy 2006–2016 as being of major strategic value in filling gaps or strengthening aspects of the collection. All acquisitions are made in accordance with the strategy and the NGA Acquisitions Policy <nga.gov.au/collection/aqpolicy.pdf>. The collection is refined periodically by identifying and disposing of works of art that no longer comply with collection development policies.

Checks and treatments of works of art in the national collection, 2014–15



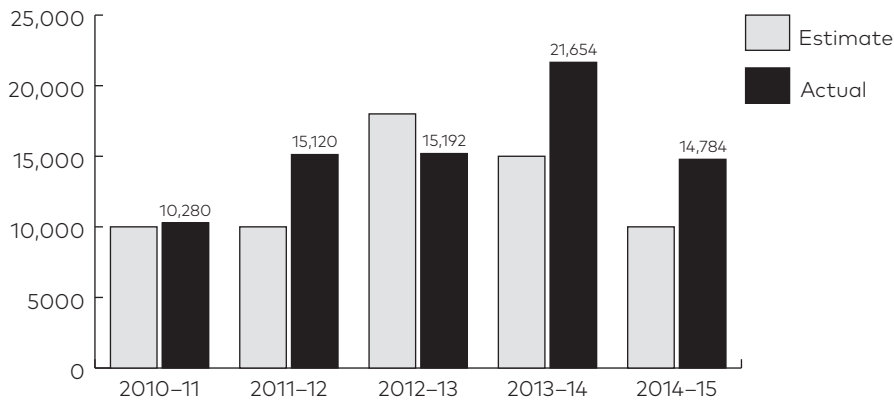
During the year, checks and treatments of works of art in the national collection were carried out with a focus on preparing works of art for display at the NGA or at other venues. The number of pest checks in 2013–14 was unusually high due to a large archive of prints acquired that year. Other factors in the reduced number of pest checks include the increase in 2014–15 of more labour-intensive treatments and greater resources being dedicated to preparing for the major collection changeover scheduled for the 2015–16 year.

Support for development of the national art collection, 2010–11 to 2014–15



The NGA had a record year for private support for the development of the collection, including major gifts such as the highly valuable works in the Alan Boxer bequest. Government funding has remained relatively stable since 2010–11, increasing moderately over the past four years.

Five-year growth in digitisation of the collection



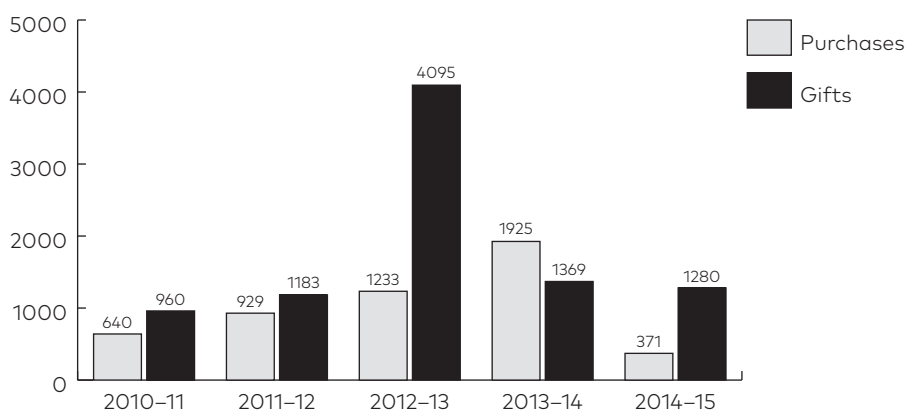
In 2014–15, 18,566 digital assets were produced of 14,784 works of art in the national collection. Approximately 52% of the national collection is now digitised.

Analysis and discussion

Acquisitions

The NGA's capacity to acquire works of art is largely dependent on ongoing funding from the Australian Government and on the generosity of donors and benefactors. During the year, 371 works of art were purchased and 1280 works of art (valued at \$12.839 million) were acquired as gifts. The NGA received \$4.406 million in cash donations to assist with the purchases.

Five-year growth in purchases and gifts for the collection



Highlights

The major acquisition highlight for 2014-15 was the bequest by distinguished economist Alan Boxer of nineteen highly important works by major modern Australian painters of the twentieth century, including Roy de Maistre, Arthur Boyd, John Olsen, Charles Blackman, John Perceval, Albert Tucker, Sidney Nolan, Stanislaus Rapotec, Elwyn Lynn, Robert Hughes, Donald Friend, James Wigley, Kevin Connor, Leonard Hessing and Brett Whiteley. The NGA also received a significant bequest from Lee MacCormick Edwards, a member of the NGA Foundation and American Friends of the National Gallery of Australia, Inc. The bequest included a rare and little known early Jeffrey Smart, two paintings by American artist Paul Jenkins and works by Ethel Carrick, Elioth Gruner, Emma Minnie Boyd, Percy Lindsay, John D Moore and Frank Meade Norton.

The NGA also acquired Smart's masterpiece *The bicycle race (Death of Morandi) 1966* through the Warwick and Jane Flecknoe Bequest Fund, and his *The salvagers 1946* has been nominated as this year's Members Acquisition Fund work. Two Marc Newson chairs were acquired to seed a significant collection of works by this internationally renowned Australian designer: the 2007 *Random pak* nickel chair was acquired with funds raised at the NGA Foundation Gala Dinner and the 1988 *Embryo* chair was donated by NGA Council member Jason Yeap OAM. Yeap and his partner, Min Lee Wong, also started the NGA's collection of contemporary Chinese photography with the gift this year of a scroll by Yang Yongliang.

Significant groups of Japanese art were also added to the collection during the year, the most important of which was the gift of an exemplary group of over one hundred and fifty Japanese screens and paintings from the late sixteenth century to the 1930s. The group makes the NGA's holding of Japanese painting the finest and most wide-ranging in Australia.

Exceptional gifts from Rio Tinto and John McPhee of rare early prints strengthen the NGA's collection of mid nineteenth-century depictions of topographic studies, exploration, flora, fauna and native inhabitants in the Antipodes. The NGA's collections of contemporary artist books and zines were also greatly enhanced by a substantial gift from curators Lisa Havillah and Glenn Barkley.

The NGA's representations of three important contemporary Australian artists were greatly improved by the generous gifts of large groups of work. Janet Dawson gave three paintings and a large collection of works on paper documenting her practice, the estate of Bert Flugelman gave two untitled sculptures, one early painting, a collection of works on paper and a vast artist's archive and Hester, Martin and Toss Gascoigne presented the NGA with a remarkable group of works, studies and archive materials from their late mother Rosalie Gascoigne's studio. Two rare sculptures by the critic and art historian Donald Brook were among the works given by the estate of Bert Flugelman. The NGA also received four important Tony Tuckson works from the estate of Margaret Tuckson.

A highlight acquired for the Aboriginal and Torres Strait Islander collection is the late Tiwi and Iwaidja artist Albert Croker's *The buffalo* c 1959, a large and historic painted wooden sculpture referencing the introduction of the southeast Asian water buffalo into the northern region of Arnhem Land in 1824. Wesfarmers Limited generously donated a series of fifteen engraved aluminium boab nuts that they commissioned in collaboration with Waringarri Aboriginal Arts. The gift was made in recognition of the ongoing partnership with the NGA on the Indigenous Fellowship and Leadership programs.

Encouraging gifts and donations

Fundraising initiatives

The NGA actively encourages gifts and donations through three annual fundraising campaigns. The work selected for the Masterpieces for the Nation Fund 2015 was Margaret Preston's *For a little girl* 1929. In 2014–15, 478 members contributed \$111,600 to the acquisition of Joseph Lycett's *Eliza Point showing Captain Piper's naval villa and garden* c 1820, the most successful Members Acquisition Fund to date. Funds raised through this year's Foundation Fundraising Gala Dinner and Weekend seeded the NGA's Marc Newson Fund, which aims to grow a singular collection of the internationally established Australian designer Marc Newson.

The Bequest Circle

The Bequest Circle was introduced in 2008 to acknowledge and honour bequest donors during their lifetime. It provides existing and potential bequest donors the opportunity to enjoy a closer relationship with the NGA and be involved with Foundation events.

Bequests assist in strengthening the national art collection and stand as lasting tributes to the generosity and vision of the NGA's benefactors.

Cultural Gifts Program

The Australian Government's Cultural Gifts Program encourages Australians to donate items of cultural significance from private collections to public art galleries, museums, libraries and archives. The program is administered by the Ministry for the Arts in accordance with the gift provisions of the income tax law.

Acknowledgment

The NGA and its Foundation acknowledges the support provided by its benefactors, unless they wish to remain anonymous. A donation of \$1000 or more entitles a benefactor to become a member of the Foundation. Benefactors making contributions within specific periods are listed in the Foundation's annual report and the NGA's annual report and quarterly magazine, *Artonview*. Donors of \$100,000 or more are also acknowledged on the honour boards in the NGA's foyer.

Disposal of works of art

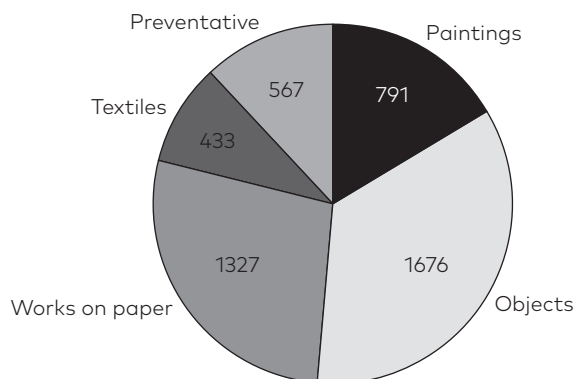
In accordance with the *National Gallery Act 1975*, the disposal of works of art from the national art collection must be approved by the NGA Council and the Minister for the Arts.

During the year, 137 objects and pieces of domestic furniture by unknown British makers from the late seventeenth century to the late nineteenth century were approved for disposal. Two Indian sculptures were disposed from the collection as a result of provenance issues: a Kushana-period Seated Buddha and a Chola-dynasty Shiva Nataraja sculpture. The disposal of the latter was managed by the Australian Government under the *Protection of Movable Cultural Heritage Act 1986*.

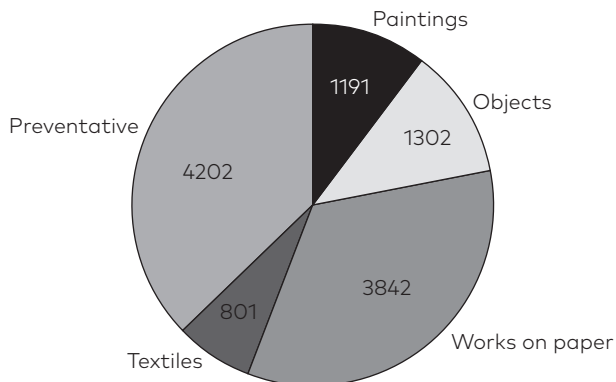
Care of the collection

The quality of individual works in the national collection is maintained through the NGA's conservation program. During the year, the NGA conducted 4794 treatments and 11,338 condition checks. Works of art are treated in accordance with priorities and the highest standard of international conservation practices.

Treatments, 2014-15



Condition checks, 2014-15



The mix of treatments and condition checks reflects the complexities of treatments required for particular types of works of art, the resources available and the priorities for preparing works for exhibitions and displays at the NGA and loans. Works of art are also checked, and treated where necessary, after they come off display or are returned from loan.

Major treatments, checks and projects

Major treatments have been completed on several significant paintings including John Glover's *Castles in Italy near Otricoli* 1841, Charles Conder's *The Yarra, Heidelberg* 1890, Tom Roberts's *The quarry, Maria Island* 1926 and Ralph Hotere's 1963 large abstract painting on paper. The recently acquired *Customs House and St John's Cathedral, Brisbane, from Kangaroo Point* c 1924–26 by Vida Lahey was extensively cleaned. Several major treatments and display forms were undertaken on children's clothes in the Asian textile collection.

In addition, works from the Alan Boxer bequest and over one hundred Australian decorative arts and design objects were treated and prepared for digitisation. Hundreds of items of silver from the Houstone collection have been cleaned, digitised and packed in archival storage to ensure they are not at risk of tarnishing. A survey of electrical works of art in the collection was conducted to ensure that they remain functional and condition monitored. Work also commenced on condition reporting, treating and developing storage solutions for a recently acquired collection of Asian screens.

Several major framing and stretching projects were undertaken during the year; in particular, considerable resources were devoted to deframing over three hundred paintings so they can be recorded as part of the ongoing digitalisation of the collection.

Research into the materials, provenance and techniques of manufacture of works of art in the collection has also been a priority during the year. Key projects include Tom Roberts's *An Australian native* 1888, the very fragile and damaged Danila Vassilieff *Peter and the wolf* series and the inscriptions and pigments on the Ferdinand Bauer portfolio. Major projects have also commenced on colour monitoring and fade testing works of art and on air-quality testing of display showcases, storage and transport crates.

Preventative conservation and storage

The quality of the collection is further maintained through strict environmental and lighting controls in storage and display areas and other preventative conservation measures. A major focus during the year was on monitoring conditions and light levels in the NGA's buildings, analysing the data and implementing actions to improve the care of the collection. Improvements were made to reduce light levels and maintain conditions through the installation of humidification controls. Standards are appropriately maintained.

Venues to which works from the national art collection travel are held to the same high standards of environmental and lighting control. During the year, over a hundred venues were assessed as potential borrowers for the collection, 708 works of art were processed for loan and 215 works were processed for official establishments.

The NGA continues to work closely with the Australian Quarantine and Inspection Service to ensure the safety of the national collection and the efficient importation of works for collection and display. The NGA was awarded a 2015 Australian Biosecurity Award by the Department of Agriculture in recognition of its proactive stance on quarantine matters for importations and its high standards of pest control. Over 4200 pest checks were conducted during the year to manage the risk of insect activity in storage areas, and 481 treatments undertaken.

The process for converting the general store to climate-controlled storage for the collection continued throughout the year and consumed considerable resources. The contracts for specialist storage equipment for paintings, bark paintings and works on paper were awarded following site visits to Melbourne and Sydney to better evaluate tenders. The general store was emptied of a sizable portion of the NGA's display equipment and crates, which were transferred to a newly purchased, smaller warehouse along with the NGA's collection of empty frames. Other material was moved into commercial storage and, in the case of Research Library material, archival storage.

A significant stocktake of over 846 solander boxes containing around 12,000 works on paper was undertaken at the off-site store in preparation for their eventual move to the new compactus storage.

Specialist moving equipment and supplies were ordered and much needed maintenance conducted on existing equipment to prepare for the collection move.

Digitalisation of the collection

While no digital reproduction can replace an original work of art, the NGA's rigorous digitisation program plays a vital role in preserving a record of fragile works of art. Digitisation also broadens access to the collection through reproduction, in print and online, as only a small amount of the collection can be on display at any one time.

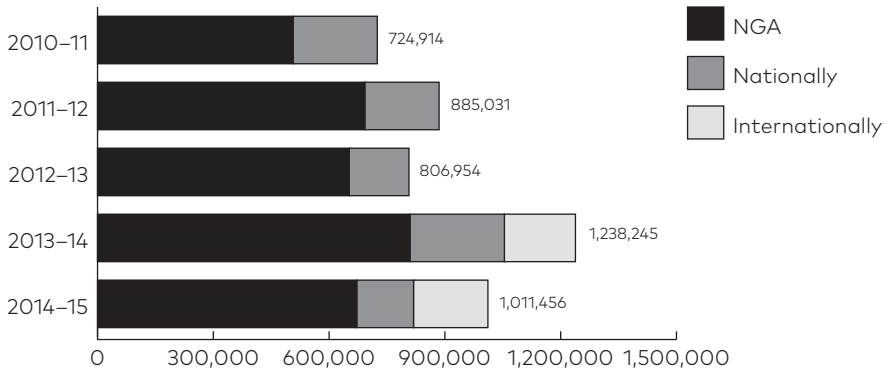
Additional resources dedicated in the year to digitising the collection have resulted in significant gains in the number of digital assets produced. The introduction of a digital asset management system in late 2014 has improved efficiencies in digital asset management and reduced the time spent on processing requests for reproductions.

INCREASE ENGAGEMENT

with the national art collection and NGA exhibitions and programs

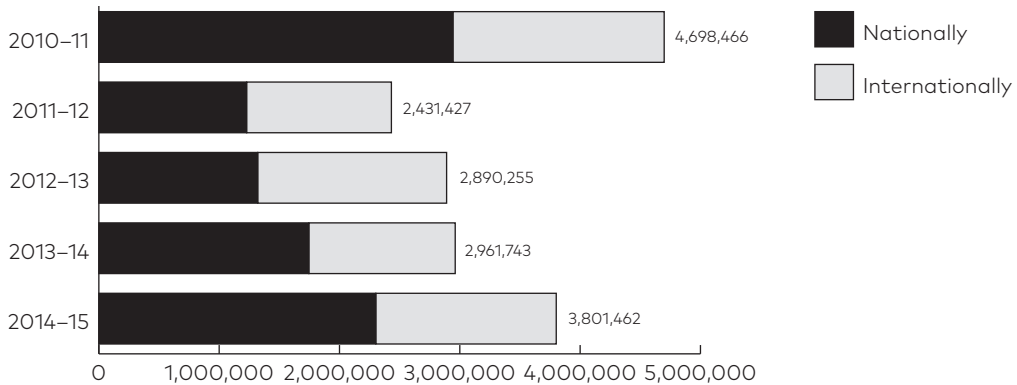
Results

Five-year growth in visits to NGA exhibitions and collection displays



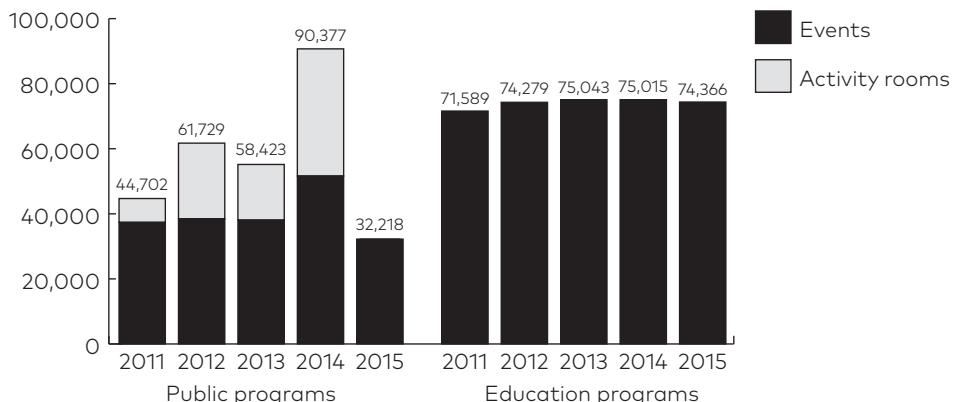
The figures above include the number of visits to the NGA and to its touring exhibitions. The significant increase in visits this year and in 2013-14 was largely due to attendances at the NGA's international touring exhibition *Ballets Russes: the art of costume* at the National Art Centre in Tokyo, Japan.

Five-year growth in visits to displays that include works of art in the national collection on loan to other institutions



The figures above tally the number of visits to exhibitions that include works of art on short-term loan to other institutions. The number of visits to displays that include long-term loans is not typically recorded and, therefore, not included above. However, it is worth noting that, during the year, over 2.5 million people visited works from the national collection on loan-term loan to the Art Gallery of New South Wales and National Gallery of Victoria, indicating that true attendance figures to NGA loans are significantly higher than shown.

Five-year growth in visits to public and education programs, years ending 2011–15



Figures for previous years have been updated to include attendances at staffed activity rooms and guided tours of the collection and major exhibitions, showing a marked difference this year in which the major exhibition, *James Turrell: a retrospective*, included neither a staffed activity room nor guided tours. Instead of a staffed activity room, an innovative digital engagement space, Light Lab, was presented, and no tours were provided at the request of the artist and due to the nature of the work on display. In comparison, 2013–14 included many guided tours and two activity rooms for four major exhibitions, two from important international collections.

Engagement internationally with the national art collection, 2014–15



Canada
1 work of art (Loan: 1) in 1 exhibition at 1 venue

France
1 work of art (Loan: 1) in 1 exhibition at 1 venue
State attendance: 192,000

Germany
3 works of art (Loan: 3) in 2 exhibitions at 2 venues
State attendance: 161,000

Israel
13 works of art (Loan: 13) in 2 exhibitions at 2 venues
State attendance: 298,672

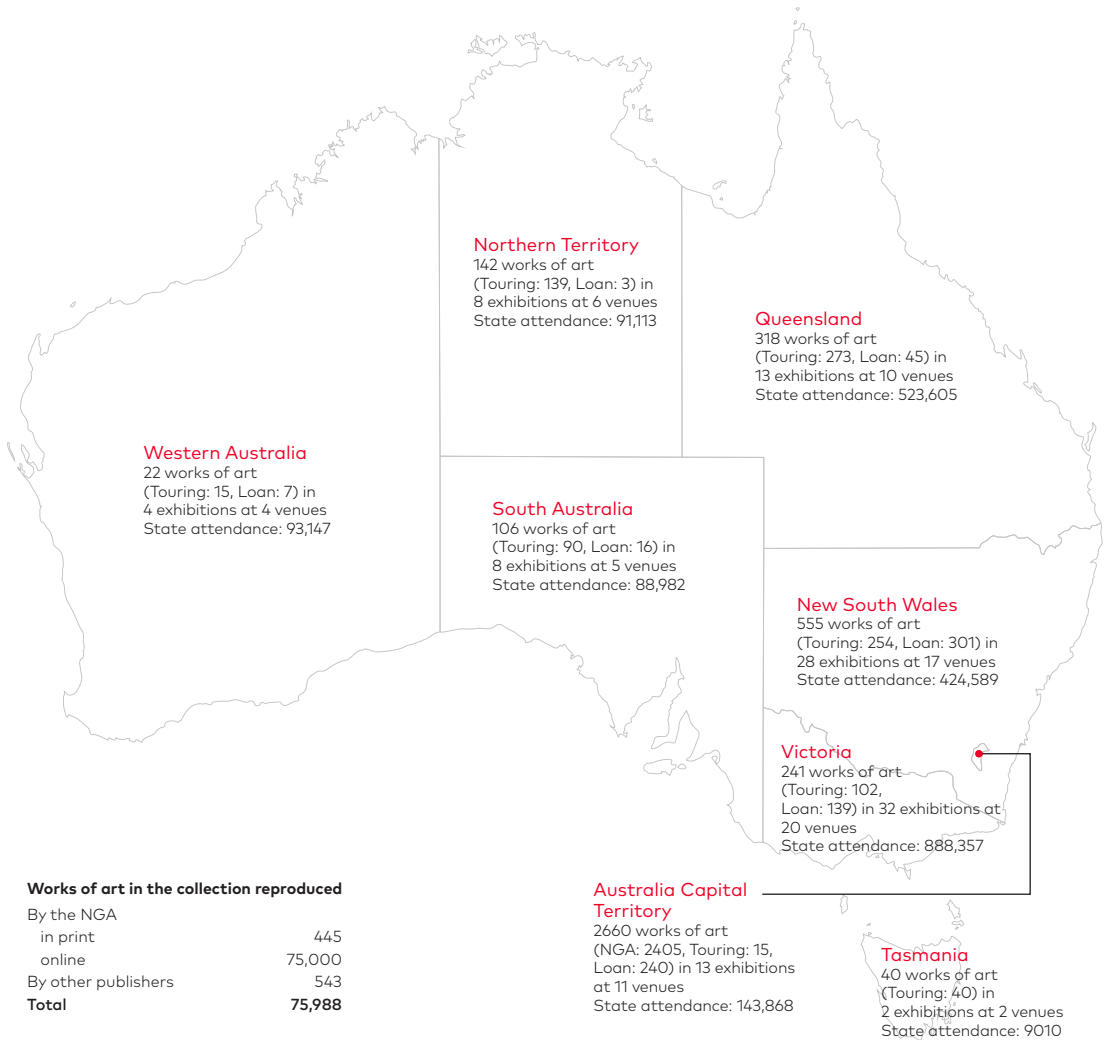
Japan
233 works of art (Touring: 232, Loan: 1) in 1 exhibition at 1 venue
State attendance: 518,292

United Kingdom
1 work of art (Loan: 1) in 1 exhibition at 1 venue

United States of America
30 works of art (Touring: 23, Loan: 7) in 4 exhibitions at 5 venues
State attendance: 329,814

Note: some attendance figures for works on loan have not been received; this is sometimes because figures are not collated until after the close of an exhibition or not recorded due to lack of resources or other reasons.

Engagement nationally with the national art collection, 2014–15



Analysis and discussion

The NGA illuminates the art of the nation, the region and the world through balanced collection displays, stimulating exhibitions, strategic loans, scholarly publications, education resources and its website. A strong focus of these activities is to increase public access to the national art collection locally, nationally and internationally in informative, enjoyable and innovative ways. They are well researched and thoughtfully portrayed to encourage greater understanding and appreciation of the arts among the widest audience.

Collection access

Works of art

During the year, 2405 works of art from the national collection were on public display in the collection galleries and in exhibitions at the NGA. A further 708 works of art were included in the NGA's travelling exhibitions, 399 works were on loan for exhibitions by other institutions, 338 were on long-term loan and 5207 were presented in the Collection Study Room. In total, 9057 works (5.19% of the collection) were physically available to the public during the year.

A total of 4,493,872 people visited the NGA's collection and its temporary and travelling exhibitions. Of these, 671,669 came to the NGA in Canberra, 339,787 visited the NGA's travelling exhibitions and 3,482,416 attended exhibitions that included works of art from the national art collection in venues around Australia and internationally. Major ticketed exhibitions attracted 111,233 people, including 36,821 for *Arthur Boyd: agony and ecstasy* and 74,412 for *James Turrell: a retrospective*.

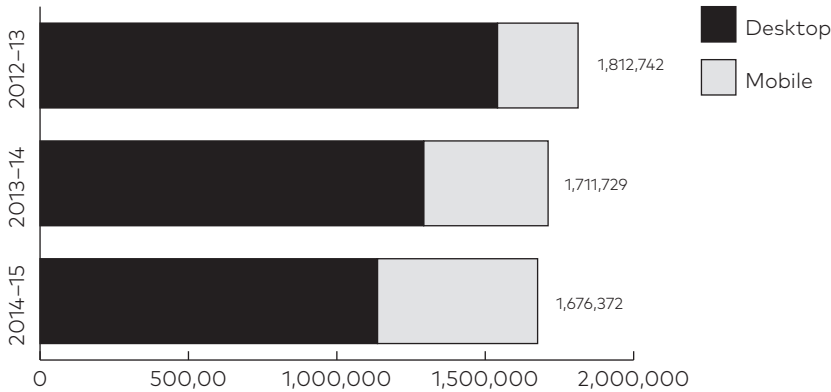
Reproductions

Reproductions in print and online, by the NGA and others, expand access to the collection and are often accompanied by additional information to improve understanding and enjoyment of the visual arts. As the nation's premier arts institution, the NGA values the quality of these reproductions and the rights of artists and creators. During the year, all images were enhanced to provide the best quality reproductions in printed products, and all reasonable measures were taken to ensure clearance of copyrighted materials before reproduction.

The NGA's major book titles, education resources and its magazine, *Artonview*, included 880 images, 445 of which were of works in the national collection. During the year, the average readership per issue of *Artonview* was 42,000 people, and the NGA sold 12,692 copies of its major titles still in print. Back issues of *Artonview* are made freely available for the general public on the NGA's website. Many more works were reproduced in the NGA's merchandise and promotional materials; however, limited resources and the volume of these materials currently prohibit precise figures on the number of collection works reproduced in the full range of commercial publishing and promotional activities.

As at 30 June 2015, the NGA's online 'Collection search' included information on 100% of works of art in the collection, 50% of which included one or more images of works of art. Images of works in the collection or on loan were also reproduced on dedicated exhibition sites and other webpages on the NGA's website. Discoverability on the 'Collection search' was improved during the year with additional contextual and thesauri information such as subjects and concepts, art historical periods and styles and links to the Australian Curriculum being added to 23,000 records.

Three-year growth in visits to the NGA website, desktop and mobile



This year, the website was visited 1.7 million times, 32% of which was from mobile devices. Visits from mobile devices is the highest it has ever been and the ten most popular sections of the NGA website were:

1. Collection search
2. Exhibition pages (aggregate)
3. NGA home
4. James Turrell
5. Current/Future exhibitions
6. International painting and sculpture
7. Calendar
8. Collection gallery
9. About us
10. Visiting

During the year, requests by publishers, media outlets and the public to reproduce works in the collection were received for 543 works in the collection. The most popular works were *The Aboriginal Memorial 1887-88*, which received eight requests, and Sidney Nolan's *Ned Kelly 1946*, which received six. Three large requests for reproductions came from the National Gallery of Victoria for its exhibitions *Follow for flag: Australian artists and war 1914-45*, *Lurid beauty: Australian Surrealism and its echoes* and *Andy Warhol | Ai Weiwei*. The Art Gallery of New South Wales also made a large request for *Pop to Popism*. Internationally, the Madison Museum of Contemporary Art in the USA requested a significant group for its forthcoming Frank Stella catalogue raisonné.

Collection displays

The NGA regularly changes over the displays in its collection galleries to provide access to a wide range of works of art. This practice keeps the displays fresh and engaging, presenting new and informative content for audiences. It also ensures that fragile items are rested, recent acquisitions are shown and popular items are rotated. The NGA has large gallery spaces for its major collection areas—Aboriginal and Torres Strait Islander, Asian, Australian, international and Pacific art—with smaller, dedicated spaces for photography, fashion and costume, jewellery and decorative art and design. In 2014-15, the NGA changed over its collection displays twenty-six times.

The NGA also embarked on an ambitious and transformative project to revitalise our collection displays, with preparations beginning in the year for a major changeover to be completed by the end of November 2015. A significant part of the project is to bring Australian art to the principal level, making

room on the second level for international art from the collection. Areas of the NGA will be closed to facilitate a speedy changeover, minimising the impact on visitors. The new displays will present the collection through lively and engaging themes and narratives, with spaces to showcase strengths of the collection.

The NGA continued to explore and update plans for Stage 2 of its building redevelopment goals, which are intended to nearly double the current size of the NGA and the space available to adequately present the grand narrative of Australian art and the stories of our neighbours in Asia and the Pacific region, as well as those of Europe and America.

The collection displays are sometimes complemented with select works from collections around the world. This year, the NGA secured long-term loans of three exceptional sculptures from the National Museum of Cambodia and Barnett Newman's significant *Yellow painting* 1949 from the National Gallery of Art in Washington.

Exhibitions

The NGA presented twenty-two exhibitions in 2014–15. Fourteen were held at the NGA, two were at NGA Contemporary, eight toured nationally during the year and two were shown internationally. Details of exhibitions are in Appendix A.

The NGA maintains a program of changing exhibitions across six gallery spaces at the NGA—Temporary Exhibitions Gallery, Orde Poynton Gallery, Project Gallery, Photography Gallery, and Childrens Gallery—and at NGA Contemporary, which opened in September 2014. Of the fourteen exhibitions held in these spaces, ten were drawn entirely from the collection, three showed works from the collection in context with loans from other institutions and private collections and one was a international touring show supplemented with works from the collection.

The year's major ticketed exhibitions were *Arthur Boyd: agony and ecstasy* and *James Turrell: a retrospective*. *Arthur Boyd* was the first major exhibition of Boyd's art in over twenty years and included more than one hundred paintings, prints, drawings, ceramic tiles and sculptures and tapestries that had rarely, or never, been exhibited, including works from the NGA's collection.

James Turrell is one of the most important artists working today, and the retrospective held at the NGA over summer spanned almost five decades of his career. The exhibition followed three highly successful shows at the Los Angeles County Museum of Art, the Museum of Fine Arts in Houston and the Guggenheim in New York. The retrospective showcased Turrell's mesmerising light works, including five major installations and nineteen works on paper recently acquired for the collection and many other significant works loaned for the exhibition. The exhibition also linked to Turrell's skyspace *Within without*, which was installed in the NGA's gardens in 2010. The NGA now holds a significant and comprehensive grouping of Turrell's work, which is among the largest in the world. One of the works acquired, the perceptual cell *Bindu shards* 2014, will remain on display until 1 November 2015.

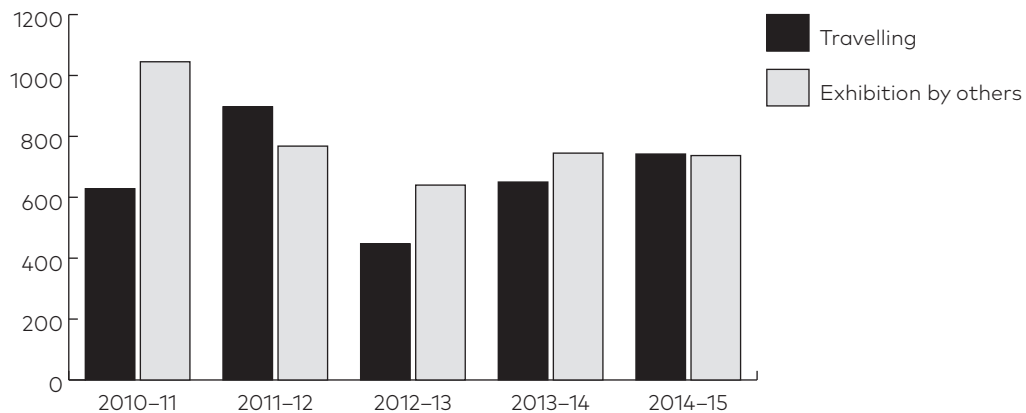
Atua: sacred gods from Polynesia, which opened in May 2014, remained on show at the NGA until 3 August and then toured to Saint Louis Art Museum in October. It included significant Polynesian works of art from the NGA's collection and more than thirty other museums and galleries around the world. *The story of Rama: Indian miniatures from the National Museum, New Delhi* was also on show between May and August 2014 and represents an important collaboration between two national institutions in the region as the first major initiative under the 2014 Australia–India Memorandum of Understanding on Arts and Culture.

In 2014–15, the NGA's travelling exhibitions toured to thirteen venues around Australia, with the Museum and Art Gallery of the Northern Territory in Darwin hosting two during the year. Travelling exhibitions showcase the national collection for audiences worldwide, with a particular focus on providing Australia's regional communities with access to the nation's treasures in close proximity to where they live. Every year since 1990, the NGA's Elaine and Jim Wolfensohn Gift Suitcase Kits and *The 1888 Melbourne Cup* have travelled to schools and community groups in regional, remote and metropolitan areas. They incorporate remote-access and disability-access components.

Loans

The NGA continued to have an active national program of lending works of art from the national art collection, including for exhibition by other institutions and for display in official residences. During the year, the NGA loaned 737 works of art. The number of works loaned to exhibitions has risen from 387 last year to 399 this year, continuing an upward trend, while the number of works on long-term loan has decreased slightly from 358 last year to 338 this year. A further 742 works were loaned to venues through the NGA's travelling exhibition program.

Five-year growth in loans, by travelling exhibitions and exhibition by others



In 2014-15, galleries and museums, nationally and internationally, have sought singular masterpieces and important groups of work from the national art collection to include in their exhibitions and displays. Works by René Magritte, Cami Stone, David Hockney, Michael Andrews and Kasimir Malevich travelled overseas during the year—some to more than one country. Large groups of work were loaned for *Pop to Popism* at the Art Gallery of New South Wales, *Chuck Close* at the Museum of Contemporary Art and *A fine possession* at the Museum of Applied Arts and Sciences, Sydney. Another large group was loaned locally to the Canberra Museum and Gallery for *A potted history of Canberra region ceramics*, which coincides with the national Australian Ceramics Triennial 2015, hosted this year in the ACT.

Significantly, six of Sidney Nolan's iconic Ned Kelly paintings were loaned to Bendigo Art Gallery for *Imaging Ned*. Retrospectives of the work of Guy Grey-Smith at the Art Gallery of Western Australia and Sue Ford at the National Gallery of Victoria also included key works by these artists from the national collection.

Long-term loans include those to Government House and the Office of the Prime Minister in Canberra, Kirribilli House and Admiralty House in Sydney and the Australian Consulate General in New York. Other cultural institutions in the Australian Capital Territory, New South Wales, Queensland, South Australia and Victoria also have new or continuing long-term loans.

Collection Study Room

The NGA's Collection Study Room (CSR) provides access, by appointment, to works of art in the national collection. It supports the research and educational activities of individuals, other cultural institutions, schools and universities and the media. Works of art presented in the CSR are carefully checked and managed by the NGA's conservators and art handlers.

In 2014-15, 158 appointments were made to use the CSR, with 1052 visitors accessing 5207 works from all areas of the collection. Among those using the CSR during the year were 365 students, from primary school to university, who accessed 1144 works.

The National Portrait Gallery, Canberra Museum and Art Gallery, Australian War Memorial, State Library of Victoria, Sydney Living Museums and the Museum of Contemporary Art (MCA) all accessed the CSR to view works of art for future loans and exhibitions. MCA curator Glenn Barkley and a film crew filmed Chuck Close's sequence of large-scale mezzotints *Keith* 1972.

Other visitors included special interest and community groups such as the ACT Branch of the War Widows' Guild of Australia, Eastern Suburbs Quilters, Canberra Photographic Society and Bega Valley Weavers. There was also an increase in public visits related to research into family histories, including many visits by the children and grandchildren of artists represented in the collection.

Research and publishing

The NGA conducts an enormous amount of research on its collection, exhibitions and activities every year. This research is published by the NGA in its education resources, books and magazine and on its website and informs public lectures and talks. It is also presented in conference papers delivered at the NGA and around the world. Information on the NGA's major publishing activities and symposiums, staff contributions to external publications and papers presented by staff is in Appendix B.

Of particular significance this year was the Asian Art Provenance Project, established to research, assess and publish the collecting histories of all five thousand works of art in NGA's Asian art collection. The initial focus of this ongoing project was on important sculptures from South and Southeast Asia. In December 2014, a dedicated website was launched showing the first group of South Asian sculptures to be systematically investigated as part of the project. A group of Southeast Asian sculptures was added to the site in March 2015. New information on these works of art and details on other items will be added as research progresses. This is painstaking open-ended work and it will take time for the entire collection to be investigated in detail. It is extremely rare to find an unbroken chain of ownership and incomplete provenance does not indicate that a work is necessarily of concern. Research will be independently accessed by Sue Crennan, former justice of the High Court, in 2015–16 and is expected to take several years to complete.

The NGA is a leader in the field of conservation in the Asia–Pacific region, and developing and promoting knowledge in the field of conservation remains a priority. During the year, fifty-five lectures, tours and workshops on conservation were presented both nationally and internationally. The NGA hosted several interns in the area of conservation, and over two hundred responses were provided to members of the public seeking conservation advice. The NGA is also working with the National Museum of Cambodia to improve the care and conservation of textiles in Phnom Penh and with the Papua New Guinea National Museum and Art Gallery to improve the museum's curatorial, conservation and collection management activities. The latter is part of a twinning project between the museum and the Australian Government. The project is led by the NGA and includes the National Museum of Australia and Australian War Memorial.

Research Library

The Research Library and Archives is committed to acquiring, preserving and providing access to primary source materials and general published material that support the research needs of the NGA, scholars and the Australian community. The collection includes 135,000 books and exhibition catalogues, 1500 valuable catalogues raisonné, 38,000 Australian and New Zealand artist files, 36,000 international artist files, 55,000 auction catalogues from the 1820s onward, 400 art-related serials, 3800 rare monographs and serials, 3000 posters and a variety of audiovisual material.

Research Library statistics, 2013–14 and 2014–15

Activity	2013–14	2014–15
Reference and research requests	4886	4273
Interlibrary loans and exchange	1100	2894
Circulation	2842	1115
Acquisitions (monographs)	3495	2414
Acquisitions (artist files)	9799	11050
Artist files, monographs and serials catalogued	12975	9460
Serials accessioned	2382	1821

The Research Library continued to implement the collection development policy, purchasing material to support research on the national art collection and for exhibitions. This year, the Research Library added 270 publications to the existing collections of provenance research resources in support of the Asian Art Provenance Project. A Provenance Research Bibliography was also published on the intranet.

There has been growth in virtual collections, as more publications are available online and by e-subscription. The Research Library subscribes to over 6000 full-text e-journals from Art Source (EBSCO); Australia New Zealand Reference Centre; Proquest Art, Design and Architecture Collection; JSTOR; Arts: Search; Australian Public Affairs, Full-text; and other e-reference publications such as Oxford Art Online and the Australian Visual Arts Database. The Australian Art Obituaries Index published by the Library on the NGA website has had 338 records created or revised this year for a total of 3338 records.

In 2014–15, the NGA acquired eight new archives and received additions to two, including the significant artist archive of John Perceval, for a total of 126 defined archives. Important archival collections were also made available for research in the year, including the John Perceval and Celia Perceval archive and the ANG/NGA Building archive.

Through its Research Library, the NGA participates with other cultural institutions in Pandora, a digital archive for preserving Australian websites. Over the year, 104 visual arts websites were captured and preserved, including major artists' websites such as those of Ben Quilty, Brent Harris, Diane Fogwell, Jon Cattapan, Susan Dorothea White and Tim Storrier. Important gallery websites archived include those of the Queensland Centre for Photography, Jam Factory, Megalo Print Studio + Gallery, Muk Muk Indigenous Fine Art and Gallery Funaki.

Digitising the Research Library collection remained a priority this year, with major projects aimed at preserving and making more accessible four areas of the collection: Australian and International Artist Files, NGA-related audiovisual material, NGA archival ephemera and Australian Artist Archives. The project for digitising the NGA's audiovisual heritage included the ABC's Opening of the Australian National Gallery by Her Majesty the Queen in 1982, which was added to YouTube. This project also included establishing a new presence on SoundCloud, the world's largest social audio platform, for the NGA's UNESCO-recognised James Gleeson oral history collection, making available more than ninety separate interviews with some of Australia's greatest artists. The extensive audiovisual material in the Mike Parr artist archive was digitised. The special collections remain a high priority, with 1800 exhibition posters digitised for preservation and future access to date. A milestone was also achieved in preserving and documenting the holdings of unique Australian and international artist files with the cataloguing of 38,000 Australian and New Zealand artist files.

The Research Library also facilitates and encourages independent researchers and enhanced discoverability and access to its collections by upgrading its library management system to a new web-based platform, Alma on Ex Libris. The Research Library catalogue is part of the new Art Discovery Group Catalogue, a view of WorldCat that brings together items from leading art libraries around the world. Art library catalogues, including the NGA's, will now be searchable alongside additional content from online journals and databases, promising more results on a global scale.

Education

Specifically targeted programs and resources are developed to inspire and educate students and teachers and industry workers. These include school group tours of the NGA's collection displays and exhibitions, education resources for the classroom, mentorship programs and innovative fun family and community activities and events.

A total of 74,366 students and teachers from around Australia visited in excursion groups to participate in the NGA's education programs. This included 15,098 students and teachers attending tours and workshops by NGA educators, 56,056 attending tours led by voluntary guides and 3212 students conducting self-guided tours. Professional development programs for teachers were delivered for temporary exhibitions and attended by over one hundred teachers from diverse subject areas.

As a leader in the arts, the NGA offers mentoring programs, including fellowships and scholarships for students and industry workers and programs that provide support and education for other industries and at-risk youth. These programs include the Indigenous Art Fellowship and Leadership programs, the National Summer Art Scholarship and Artmed and the early secondary school course 'Art, identity and me'.

As at 30 June 2015, the NGA's Indigenous Art Fellowship and Leadership programs, supported by Wesfarmers Limited, had fifty-four alumni. Over the past six years, these programs have made a significant contribution to improving the level of skilled Indigenous art workers around Australia and to creating a nationwide network of Indigenous arts professionals. The NGA also expanded the opportunities presented by these programs by adding an international placement to the fellowship and offering a \$10,000 scholarship for alumni.

Suzanne Barron received the scholarship to participate in fieldwork in the area of Indigenous art conservation in Yirrkala in the Northern Territory after a three-week internship at the NGA. The international placement will be held at the Kluge-Ruhe Aboriginal Art Collection in the United States of America in July 2015 and was awarded to Kimberley Moulton. Katina Davidson was awarded the placement at the NGA and commenced her fellowship project in June 2015.

Artmed also continued to grow during the year. Larger numbers of Australian National University medical students have joined the weekly sessions that connect the collection to curriculum areas such as euthanasia, the Northern Territory intervention and mental health. The program has also been adapted for professionals at Canberra Hospital.

A new initiative to support disadvantaged and at-risk students was piloted in partnership with YWCA this year. Year 9 and 10 students from Wanniasa High School participated in an eight-week art education course entitled 'Art, identity and me' in which they made and responded to contemporary Australian art in the collection. School attendance, emotional and visual literacy, confidence in public speaking, cooperative behaviours and interest in vocational pathways all showed signs of improvement among the participating students following the program. Due to this success, the program will be expanded to other schools in 2016.

As part of the Apple Distinguished Educators program, the NGA collaborated with two leading teachers in digital learning and visual arts and communications to develop two interactive iBooks and an iTunes University course. These resources are freely available through Apple iTunes and will be widely promoted through schools and teacher networks from July 2015.

Symposiums, conferences and lecture series

Five symposiums were held at the NGA in 2014–15. The symposiums interrogated ideas, art histories of and practices across a range areas, including Polynesian art, contemporary printmaking, art and mortality and the art and lives of Hugh Ramsay and Arthur Boyd. These major events contributed significantly to the national discourse on the visual arts and were attended by 663 gallery and museum professionals, academics, art educators and interested members of the general public from around Australia.

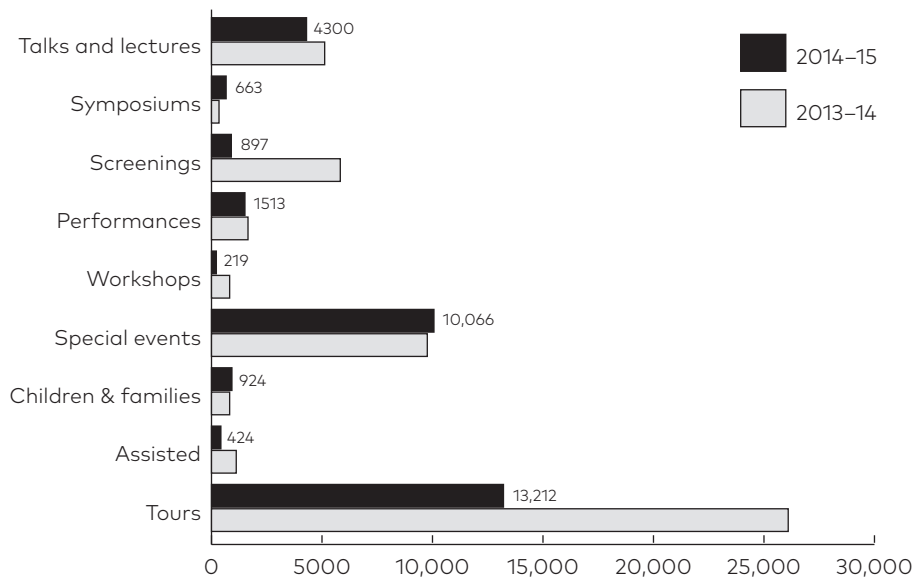
The NGA's Annual Lecture was delivered to 320 people by Glenn Lowry, Director of the Museum of Modern Art (MoMA) in New York. Titled 'Towards the participatory museum', the lecture examined the architectural, intellectual and program changes at MoMA in the twenty-first century. It was filmed and made available on the NGA's Vimeo channel. Every year, the NGA hosts the Contemporary Architects Speaker Series in collaboration with the ACT Chapter of the Australian Institute of Architecture. The series is sponsored by BCA Certifiers, and this year's presenters included representatives from CHROFI Architects, John Wardle Architects, March Studio and BE Architecture. The series held over four Wednesdays in September 2014 attracted 1080 people.

Details on the NGA's symposiums and conferences are in Appendix B.

Public programs

In addition to presenting highly researched and targeted exhibitions, publications and education materials, symposiums, comprehensive collection displays and online access to the collection, the NGA encourages engagement with the visual arts by offering free or moderately priced public programs to cater to a range of audience's tastes. These programs present research on and promote enjoyment of the art of the nation, the region and the world in informative, enjoyable and innovative ways. They include talks and lectures, tours, workshops, screenings, performances and activities for children and families.

Attendance for public programs, 2013–14 and 2014–15



Talks and lectures associated with *James Turrell: a retrospective* attracted 870 people. Three thematic evening lectures were held: 'Light and space in art and architecture' with architecture expert Ann Cleary and glass artist Brian Corr; 'Let's focus on perception' with a panel of experts in the fields of neuroscience, physics and vision research; and 'Art and spirituality' presented by best-selling author and public intellectual Professor David Tacey. Six authoritative speakers on Arthur Boyd presented talks and lectures to 378 people in association with the exhibition *Arthur Boyd: agony and ecstasy*. Dewi Cribhudami, a member of the royal family of Klungkung in Bali, presented a talk on Balinese textiles, in connection with the exhibition *Bali: island of the gods*. She displayed some textiles that she brought with her from Bali to show the diversity of techniques, traditional natural dyes and designs from the Klungkung royal family.

The popular medium of film continues to be a significant attraction for audiences. More than 850 people came to the NGA for the Winter Film Series. Performance also trended upward this year with presentations of classical and chamber music, kabuki theatre, Balinese dancers and other events associated with the NGA's exhibitions or responding to its collection. Musical director Chris Latham's evocative production 'Invocations: nine meditations on the paintings of Arthur Boyd' was a particular highlight, featuring a diverse ensemble of Canberra's finest classical musicians and receiving illustrated articles in *Capital Magazine*, *The Canberra Times* and Fairfax online media.

The Canberra International Music Festival 2015 also held two performances at the NGA. The first was a three-way conversation about art and music with composer, writer and ABC Music Show broadcaster Andrew Ford, artist Imants Tillers and composer Rosalind Page and was followed by a performance by Page. The second, the finale of the festival, was the once-in-a-lifetime epic Phillip Glass concert 'A world of glass', performed by Ensemble Offspring in the Gandel Hall.

Three evening sessions of Dr Sketchy's Burlesque Drawing Workshops brought over 150 patrons to the NGA for life-drawing of a lively cast of characters inspired by the NGA's collection and exhibitions. The unique Dr Sketchy's program was also offered to a wider audience with a family-friendly Sunday session as part of The Big Draw, responding to Fernand Léger's *Trapeze artists 1954*. A range of other workshops for adults and children were held in conjunction with exhibition programs throughout the year, including printing workshops with Megalo Print Studio and light and sculpture workshops associated with *James Turrell: a retrospective*.

The NGA's voluntary guides delivered tours of the collection to 10,891 visitors and of special exhibitions to 2321 visitors.

Community events and festivals

The NGA's exhibition *Bali: island of the gods* provided a great opportunity for the Balinese community in Canberra to share their rich and colourful culture with over one hundred adults and children through workshops, music and dance. Similarly, the NGA's Pacific Community Celebration Day was held in conjunction with *Atua: sacred gods from Polynesia* and encouraged audiences to learn about the many cultures of the Pacific through dance and discussions.

A free community event associated with the Enlighten Festival drew crowds of approximately 3500 people over two nights in March. As well as the featured architectural projections, visitors enjoyed late openings of the Indigenous galleries and *James Turrell: a retrospective*, live music, roving entertainment, guided tours and an art project for all ages inspired by Turrell's work.

The NGA's Drawing with Passion Postcard Project engaged with audiences at Floriade 2014, reaching out to over 900 people via a dedicated stall in Commonwealth Park. Participants were invited to draw a flower and add it to the garden of drawings that grew over the weekend. Delivered in partnership with the National Capital Attractions Association, the activity also promoted the exhibition *Arthur Boyd: agony and ecstasy*. The hundreds of flowers left as part of the display were reinstalled at the NGA during the Big Draw on 26 October, which attracted an estimated 1650 people.

Other community events focus on children and families, including the NGA's annual flagship family event Sculpture Garden Sunday, which celebrated its 10th anniversary in March 2015 and attracted an estimated 2700 visitors. During both the spring and summer school holidays, the NGA presented three family activity days related to the children's exhibition *Alive and spirited*. The days included a host of games and activities inspired by the Aboriginal and Torres Strait Islander art on display.

Children and families

In addition to the big community events aimed at families, a range of smaller programs engage young learners and their families with art in the national collection and the visual arts more broadly. Activities and free daily tours during school holidays proved popular. A new program for families, 'My friend at

the gallery', was launched in March 2015 and invites young audiences to discover art on display with a stuffed friend. These events attracted 6028 participants to the NGA.

Innovation is key to engaging these audiences and the NGA's interactive iOS app for kids and families Eye See ART, which was first launched in March 2014, has continued to be available over the past year. Access events at which visitors could borrow an iPad mini to complete the game were run during school holidays. There have been 458 downloads over the last year with an approximate reach of more than 1000 participants. The trial has proven highly successful with many participants suggesting the activity should be extended inside the building.

Two resource rooms for the NGA's major ticketed exhibitions *Arthur Boyd: agony and ecstasy* and *James Turrell: a retrospective* focused on enhancing the experiences of visitors, particularly children and families. *James Turrell* incorporated new technologies and encouraged feedback through the NGA's Instagram and Twitter feeds, which was looped on a video touchscreen in the space that allowed visitors to explore the artist's major works around the world.

People living with a disability

In 2014–15, 1055 people visited the NGA as part of the access programs for people with a physical or intellectual disability and their carers. Tours were scheduled to provide access to a variety of exhibitions for a range of needs. Visitors who are hearing impaired continue to strongly support all opportunities provided by the NGA, with attendances similar to those of 2013–14. Highlights of the year were the Auslan sign-interpreted in-conversation talk between James Turrell and curator Lucina Ward in December and a behind-the-scenes tour of the NGA's Registration area.

Additional community partnerships were established with Mental Illness Education ACT to support the 'Anybody's Cool' program to build positive body images for students in Years 7 and 8 across the ACT. A three-part art making and discussion session was delivered for Karralika Therapeutic Community Adult Program as part of a drug and alcohol dependence rehabilitation program. In May 2015, the NGA participated in the Control and Choice Expo, an advocacy for inclusion event, providing information on the NGA's special access programs to people with a disability and their carers and furthering our networks with other access providers.

The Art and Alzheimer's program was renamed Art and Dementia to reflect the many types of dementia. The program delivers tours of NGA's collections to people living with dementia and includes an outreach training program to support the development of Art and Dementia programs at other galleries and venues around Australia. In 2015–15, 536 people participated in the tours at the NGA and 99 arts and health professionals in Queensland, Victoria and Western Australia participated in the training workshops. A new initiative this year was the addition of a monthly outreach art-making workshop at the Alzheimer's ACT studio.

Promoting the NGA

The NGA actively promoted its exhibitions and programs to attract visitors to the NGA and to venues around Australia and the world that host NGA exhibitions during the year. The major campaign for 2014–15 was for the summer exhibition *James Turrell: a retrospective*. Appendix E lists the advertising and market research valued in excess of \$12,565 for the 2014–15 financial year.

The campaign for *James Turrell* began with a formal announcement to the media in September 2014, engaging print, radio and online media to build momentum in the lead up to its opening and press launch on 12 December 2014. Most notably, the NGA held its first ever naked tours in association with the exhibition and in collaboration with artist Stuart Ringholt. The event achieved substantial national and international media coverage valued at \$9.6 million, including high-value international coverage on CNN and in *The Huffington Post* and *The Guardian*.

Media Measures were engaged to evaluate the media return on investment for the James Turrell campaign, which found the total media coverage was worth \$22,989,866. Key partnerships with

Nine Network Australia, WIN Television, *The Canberra Times*, *The Age*, *The Sydney Morning Herald*, *Broadsheet*, JCDcaux, Ticketek and Qantas In-flight also added significant benefit to the national marketing campaign.

Repucom International conducted an online survey of 959 *James Turrell* ticket buyers. The survey showed an overall event satisfaction rating of 8.1, with 93% of participants indicating that they were either satisfied or very satisfied with their visit. An estimated 59% of visitors to the exhibition, approximately 44,000 people, travelled from interstate and, in total, spent 47,815 nights in Canberra. The exhibition contributed an estimated \$10,021,841 to the ACT economy.

Key 2014–15 media events related to the collection included:

- announcements of two major gifts: the Dale Frank gift in 2014 and the Alan Boxer bequest in 2015
- a media event to unveil the three sculptures on loan from the National Museum of Cambodia
- a statement on the return to India of the Shiva Nataraja sculpture by the former prime minister of Australia the Hon Tony Abbott MP to the Prime Minister of India Narendra Modi
- an announcement of the NGA's plans to address issues of Asian art provenance
- an announcement that the NGA had negotiated the refund and return to India of a Seated Buddha in cooperation with art dealer Nancy Weiner.

The enormous amount of international media attention on the Shiva Nataraja sculpture following the arrest of art dealer Subhash Kapoor has had a significant impact on the NGA's operations in recent years, as substantial resources have been dedicated to addressing enquiries, researching works of art in the Asian art collection and publishing results of research findings.

Marketing support was also provided for key public programs, commercial operations and membership events during the year. Highlights included the Summer Art Scholarship, Sculpture Garden Sunday, Wesfarmers Indigenous Arts Fellowship and Leadership programs, Dark Arts and events held in conjunction with Canberra's Enlighten festival.

Social media

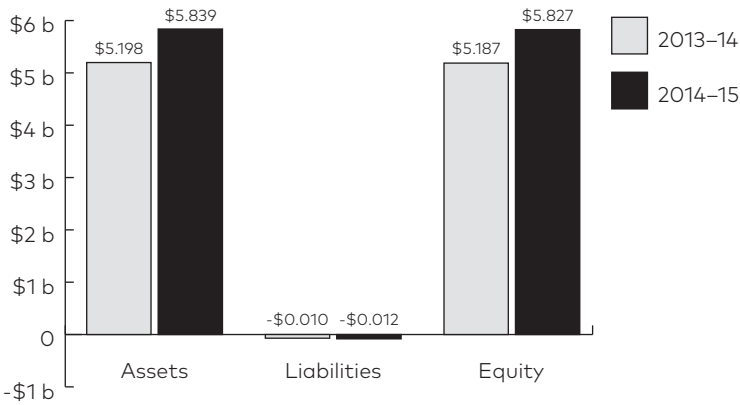
The NGA reached 29,700 likes on Facebook and 29,000 followers on Twitter. Recent social media activities, especially on Facebook, are showing increased engagement. James Turrell's naked tours and Betty Churcher's memorial service had significant sharing and engagement. Initiatives such as #Museumweek boosted engagement on Twitter. Visitors to the NGA's YouTube channel watched almost 144,500 minutes of NGA video content via 81,000 views, and podcasts and audio tours are regularly made available through iTunesU. The distribution list for the NGA's monthly e-newsletter *Artonline* exceeded 100,000 subscribers.

MAXIMISE SUPPORT

for NGA operations and plans

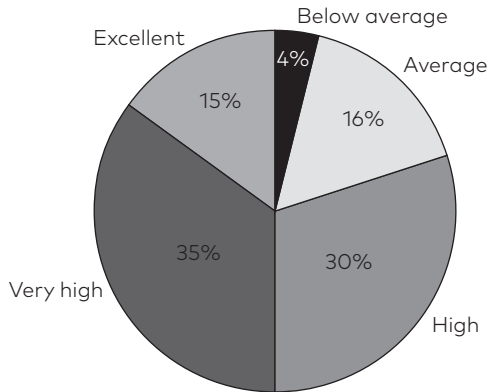
Results

Assets, liabilities and equity, 2013–14 and 2014–15



The NGA maintains a sound financial position by effectively managing its assets, liabilities and equity in the delivery of its services and functions. The NGA secures, develops and manages its funding, commercial operations, infrastructure, human resources and strategic relationships effectively, by applying the best risk management and corporate governance practices and by actively encouraging philanthropy and strengthening its relationships in the community.

Satisfaction with facilities and services, 2014–15



In addition to the overwhelmingly positive feedback, the NGA received thirty-seven formal complaints from members of the public. All complaints were successfully resolved in the timeframes and manner outlined in the NGA's complaint process <nga.gov.au/contactus/feedback/formalcomplaint.cfm>.

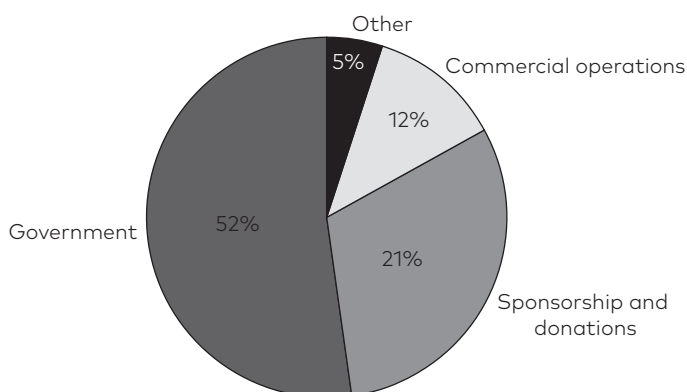
Analysis and discussion

Finances

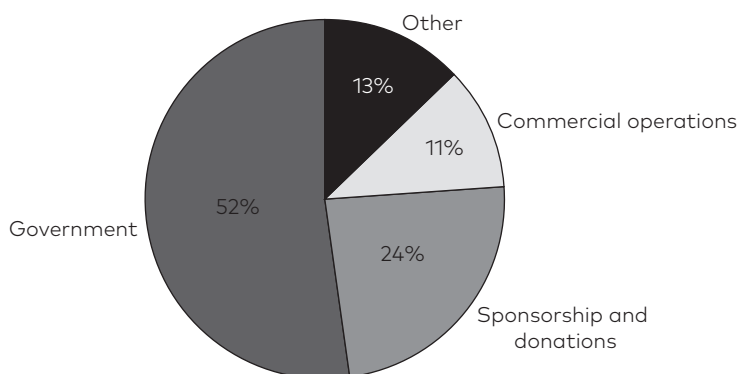
Funding and support

Funding from government, corporate and private sources is actively sought and secured to support operations and plans. Key to this support are the productive relationships nurtured with Government, Members of Parliament, the Ministry for the Arts, artists, donors, sponsors, NGA members and other stakeholders. Collaborations with colleague institutions and other agencies also help support the NGA's financial position and standing with the public and can result in policy development and change.

Funding sources, 2014–15



Funding sources, 2013–14



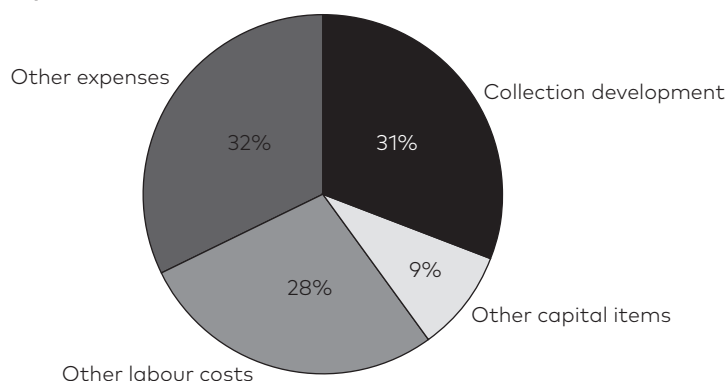
Income secured in the financial year totalled \$64.720 million, compared with \$63.189 million in the previous financial year. The Australian Government provided \$33.818 million, the NGA attracted sponsorship and donations valued at \$20.049 million and the NGA's commercial operations raised \$7.816 million. This compares with \$33.162 million, \$15.473 million and \$11.352 million respectively in the previous year.

Operational expenses and capital outlays

In meeting the outcome set out in the *Portfolio Budget Statement 2014–15*, the NGA's expenditure for the year was \$67.893 million, compared to \$74.325 million in the previous year. A net operating deficit of \$3.173 million was achieved. This deficit was achieved after depreciation of \$15.396 million charged on the Gallery's heritage and cultural assets.

Capital outlays of \$7.088 million included expenditure on property, , plant and equipment, intangibles and building refurbishment and \$29.837 million on collection development, including additions to the national art collection and Research Library collection and digitisation and conservation of the national art collection.

Expenditure mix, 2014–15



Commercial operations

The NGA generates revenue through commercial operations to supplement government and private funding. Commercial activities include retail, wholesale and distribution of NGA books and merchandise, venue hire and catering. The revenue raised from commercial operations in 2014–15 was \$7.816 million, compared with \$11.352 million in the previous year.

Venues

Venue hire was popular with corporate clients in 2014–15. The Gandel Hall, in particular, provides a unique and majestic venue for conference and event organisers, with events during the year ranging from working-breakfast seminars to gala corporate dinners, and several clients booked additional events following positive experiences.

Catering for corporate events is provided exclusively by The Big Group. The NGA and The Big Group partnered with One Fine Day Wedding Collective to present the first One Fine Day Wedding Fair held in Canberra. The event showcased the Gandel Hall and catering and styling options for wedding receptions at the NGA.

Catering

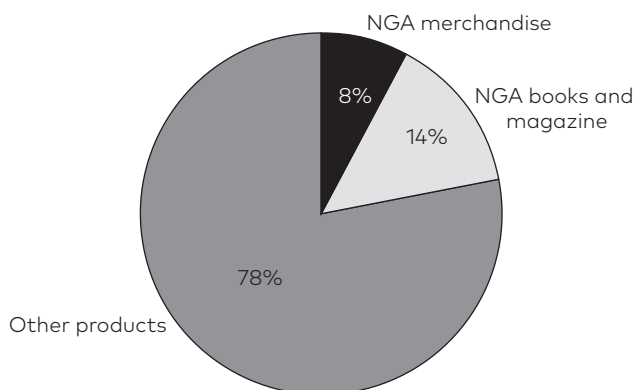
The Big Group provided food and beverage for the NGA's Members Lounge, NGA Cafe, Sculpture Garden Restaurant and Street Cafe, which all continue to be popular destinations with visitors. During the year, the visitor experience was enhanced through catering operations by offering themed food, beverage and exhibition-ticket packages for major exhibitions.

The NGA's Sculpture Garden Restaurant opened over summer and, in collaboration with the Stephanie Alexander Kitchen Garden Program, which promotes positive lifelong eating habits, was transformed into a conservatory incorporating an interactive kitchen garden.

Retail

The NGA's retail strategy seeks to position the NGA Shop as a destination book and specialist gift shop. Retail activities raised \$2.143 million this financial year, compared with \$3.174 million in the previous year. Merchandise and publications produced by the NGA proved the most popular among shoppers.

Sales of merchandise and publications, 2014–15



Special events for NGA members are held annually to encourage engagement with the retail experience at the NGA. In 2014–15, these events included the annual Christmas shopping evening for members and a quarterly book club that ranges from lively group discussions to in-conversation events with authors.

In May 2015, the NGA opened a 'pop-up' shop in the Canberra Centre, a unique strategy to introduce new audiences in Canberra's CBD to the NGA's retail experience and brand. An additional shop was also installed and operated at NGA Contemporary.

Wholesale and distribution

During the year, the NGA continued to work with distributors, nationally and internationally, to expand distribution of NGA-branded merchandise and books. Books titles are distributed in Australia through New South Books and in the United States of America by University of Washington Press.

Information technology

Information communications and technology (ICT) at the NGA is carefully managed to ensure that the support it provides is cost effective, reliable and relevant to operations. A new four-year Strategic ICT Plan was developed to clarify the NGA's objective to strengthen information and communications infrastructure and resources to better serve the particular needs of the NGA and its audience. During the year, the NGA implemented key ICT initiatives to support its operations, including virtualisation of key operating systems, further development of the wireless network and the implementation of a strategic ICT storage and business continuity solution.

Digital asset management system

In November 2014, the NGA began using a new digital asset management system (DAMS) to manage internal reproduction requests with increased efficiency. DAMS securely stores the NGA's digital images of works of art in the national collection and offers better analytic tools to interpret data about the level and quality of the digitisation of the collection. Workshops were held for key stakeholders to learn the new system and to provide feedback with the aim of improving its functionality in future iterations.

Document and records management system

A project to develop an effective electronic document and records management system (EDRMS) for the NGA was initiated in November 2014, with plans to be compliant with the Australian Government's mandated Digital Transition Policy (DTP) by January 2016. The purpose of the DTP is to move Australian Government agencies to digital information and records management.

During the year, the NGA contracted a business analyst with digital transition expertise to lead the project, and EDRMS was piloted in June 2015. The new system improves analytics and reporting mechanisms and document discoverability and retrieval. EDRMS also has applications for preserving, in digital format, and making more accessible the rare and important documents and artist files in the Research Library collection, some of which are decades old and at risk of degrading beyond use.

Environmental performance

Information detailing the NGA's environmental performance and contribution to ecologically sustainable development is detailed in Appendix E in accordance with section 516A of the *Environmental Protection and Biodiversity Conservation Act 1999*.

Working environment and culture

Work health and safety

The NGA maintained a strong focus on work health and safety during the year, providing its staff with access to training and health programs and conducting workstation assessments for all new employees. Risks to employees and visitors were identified and carefully monitored to prevent the occurrence of incidents and limit productivity losses caused by injury. The results of the NGA's initiatives in 2014–15 are detailed in Appendix E in accordance with Schedule 2, Part 4 of the *Work Health and Safety Act 2011*.

Ethics

Ethical behaviour is promoted at the NGA by including appropriate guidelines in staff induction programs and other development programs. The NGA continues to be an active participant in the Australian Public Service (APS) Commission's Ethics Contact Officer Network, which provides advice, strategies and techniques for Commonwealth public sector employees on applying the APS Values and Code of Conduct and on making ethical decisions in public sector employment.

Equity and social justice

The NGA continues to implement the strategies of its Workplace Diversity Plan and provides an employee assistance program that provides professional counselling services in the short-term for a variety of work-related and personal problems that may be affecting staff.

It is committed to the principles of social justice and equity outlined in the Australian Government's Charter of Public Service in a Culturally Diverse Society and promotes a culture of inclusion and consultation. In this spirit, the Gallery Consultative Committee provides a forum for staff to be heard by discussing workplace issues in a spirit of cooperation and trust. The committee, which met five times during the year, is comprised of staff representatives, union officials and Senior Executive Team (SET) representatives.

The NGA also has rigorous complaint-handling procedures and received eight formal complaints and requests for assistance by staff in 2014–15, all of which were resolved.

Relationships

The nature of the NGA's operations demands strong ongoing relationships with government representatives and agencies, diplomatic missions, artists and their representatives, auction houses,

other galleries and museums, universities, schools, the business sector, the media and the wider community locally, nationally and internationally.

These relationships build on the NGA's ability to present the finest exhibitions, public and education programs and to add significant value to the national art collection through gifts and donations. The NGA's Foundation is responsible for encouraging private philanthropy and securing funds for the acquisition of works of art for the national collection. The financial activities of the Foundation are incorporated in the NGA's financial statements in this report. See 'Sharing our vision' for Government funding programs, corporate sponsors and private donors.

The support of a number of private foundations and grant funding bodies was instrumental in helping the NGA to present a comprehensive exhibition program and associated events. Of particular note is the ongoing support of the Gordon Darling Foundation and the Art Mentor Foundation Lucerne. Additionally, the NGA's Council and Foundation Board of Directors both support unique giving programs. The National Gallery of Australia Council Exhibitions Fund was established in 2006 to support the NGA in its efforts to produce a stimulating, diverse and engaging exhibition program. The Foundation Board Publishing Fund was set up in 2011 to assist with the production of scholarly publications and online publishing initiatives focused on the national art collection.

The NGA continues to consult and act collaboratively with the Ministry for the Arts and other Government agencies. During the year, representatives attended meetings of the Commonwealth Cultural, Collecting and Exhibiting Agencies Corporate Management Forum, the purpose of which is to explore and implement opportunities for ongoing collaboration between cultural agencies with regard to provision of corporate services and other areas of common interest.

Service Charter

The NGA's Service Charter, published on its website, outlines its services, the level of service visitors can expect, and their basic rights and responsibilities, and how to provide feedback or make a complaint. In 2014–15, public expectations were met by providing its services in a courteous, responsive and friendly manner, by ensuring staff addressing the public are well-informed and by providing and maintaining accessible public facilities.

The NGA received thirty-seven formal complaints in 2014–15, all of which were resolved. All were acknowledged and addressed within timeframes specified in the formal complaint process outlined on the NGA website.

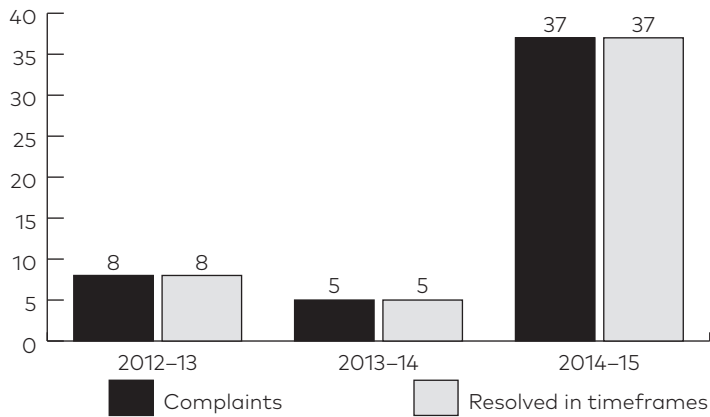
Formal compliments received, 2014–15

Subject	Number	Nature
Visitor experience	40	Courteous, responsive and friendly staff Quality of galleries and exhibitions Quality of tours and support for educational visits Quality of public programs Quality of volunteer-led tours Quality of publications Quality and speed of response to inquiries
Support services	5	Quality of food services Quality of NGA shop Quality of facilities Quality of reproduction services
Total	45	

Formal complaints received, 2014-15

Subject	Number	Nature
Visitor experience	27	Content and display of exhibitions Delays, misunderstandings and perceived lack of assistance Car-parking availability Restrictions in reading rooms Cloaking arrangements
Support services	10	Quality of food services Quality of NGA shop Quality of facilities
Total	37	

Formal complaints and resolution, 2012-13 to 2014-15



FINANCIAL STATEMENTS

Moderns





INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying annual financial statements of the National Gallery of Australia and the consolidated entity for the year ended 30 June 2015, which comprise:

- Statement by the Council, Chief Executive and Chief Financial Officer;
- Statements of Comprehensive Income;
- Statements of Financial Position;
- Statements of Changes in Equity;
- Cash Flow Statements;
- Schedules of Commitments; and
- Notes comprising a Summary of Significant Accounting Policies and other explanatory information.

The consolidated entity comprises the National Gallery of Australia and the entities it controlled at the year's end or from time to time during the year.

Directors' Responsibility for the Financial Statements

The directors of the National Gallery of Australia are responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards and the rules made under that Act. The directors are also responsible for such internal control as is necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial

statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Accountable Authority of the entity, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Opinion

In my opinion, the financial statements of the National Gallery of Australia and the consolidated entity:

- (a) comply with Australian Accounting Standards and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial positions of the National Gallery of Australia and the consolidated entity as at 30 June 2015 and their financial performance and cash flows for the year then ended.

Australian National Audit Office



Michael Watson

Group Executive Director

Delegate of the Auditor-General

Canberra

26 August 2015

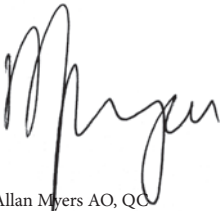
NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES

STATEMENT BY THE COUNCIL, CHIEF EXECUTIVE AND
CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2015 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Reporting Rules, made under the *Public Governance, Performance and Accountability Act 2013*, as amended.

In our opinion, at the date of this statement, subject to the continuing support of Government funding as outlined in Note 1.2 to the financial statements, there are reasonable grounds to believe that the National Gallery of Australia will be able to pay its debts as and when they become due and payable.

This statement is made in accordance with a resolution of the Council.



Allan Myers AO, QC
Chairman
26 August 2015



Gerard Vaughan AM
Director
26 August 2015



Phil Tunney
Acting Chief Financial Officer
26 August 2015

STATEMENT OF COMPREHENSIVE INCOME FOR NOT-FOR-PROFIT REPORTING ENTITIES

For the year ended 30 June 2015

	Note	CONSOLIDATED		NGA	
		2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000
EXPENSES					
Employee benefits	3A	21,601	21,393	21,601	21,393
Supplier expenses	3B	25,185	26,790	25,059	26,685
Depreciation and amortisation	3C	19,997	19,714	19,997	19,714
Write-down and impairment of assets	3D	1,109	6,428	811	6,286
Losses from asset sales	3E	1	-	1	-
Total expenses		67,893	74,325	67,469	74,078
OWN-SOURCE INCOME					
Own-source revenue					
Sale of goods and rendering of services	4A	7,816	11,352	7,816	11,352
Contributions	4B	7,210	7,027	7,323	8,172
Interest	4C	507	594	412	448
Works of art – gifts	4D	12,839	8,446	12,839	8,515
Other revenue	4E	2,252	2,290	2,232	2,275
Total own-source revenue		30,624	29,709	30,622	30,762
Gains					
Other gains	4F	278	318	-	-
Total gains		278	318	-	-
Total own-source income		30,902	30,027	30,622	30,762
Net cost of services		(36,991)	(44,298)	(36,847)	(43,316)
Revenue from Government	4G	33,818	33,162	33,818	33,162
Deficit attributable to the Australian Government		(3,173)	(11,136)	(3,029)	(10,154)
OTHER COMPREHENSIVE INCOME					
Changes in asset revaluation reserves		625,604	226,698	625,604	226,698
Total other comprehensive income		625,604	226,698	625,604	226,698
Total comprehensive income attributable to the Australian Government		622,431	215,562	622,575	216,544

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF FINANCIAL POSITION FOR NOT-FOR-PROFIT REPORTING ENTITIES

As at 30 June 2015

	Note	CONSOLIDATED		NGA	
		2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000
ASSETS					
Financial assets					
Cash and cash equivalents	6A	5,809	4,885	3,889	2,805
Trade and other receivables	6B	1,133	1,232	1,033	1,160
Other investments	6C	1,727	1,705	-	-
Other	6D	39	79	39	52
Total financial assets		8,708	7,901	4,961	4,017
Non-financial assets					
Land and buildings	7A, E	290,850	293,750	290,850	293,750
Property, plant and equipment	7B, E	3,248	3,230	3,248	3,230
Heritage and cultural assets	7C, E	5,534,861	4,891,485	5,534,861	4,891,485
Intangibles	7D, E	506	428	506	428
Inventories	7F	775	849	775	849
Prepayments		45	12	45	12
Total non-financial assets		5,830,285	5,189,754	5,830,285	5,189,754
Total assets		5,838,993	5,197,655	5,835,246	5,193,771
LIABILITIES					
Payables					
Suppliers	8A	(4,657)	(2,050)	(4,643)	(2,043)
Other	8B	(1,615)	(1,983)	(1,615)	(1,983)
Total payables		(6,272)	(4,033)	(6,258)	(4,026)
Provisions					
Employee provisions	9A	(6,050)	(6,386)	(6,050)	(6,386)
Total provisions		(6,050)	(6,386)	(6,050)	(6,386)
Total liabilities		(12,322)	(10,419)	(12,308)	(10,412)
Net assets		5,826,671	5,187,236	5,822,938	5,183,359
EQUITY					
Contributed equity		266,009	249,005	266,009	249,005
Reserves		4,913,300	4,287,696	4,913,300	4,287,696
Retained surplus		647,362	650,535	643,629	646,658
Total equity		5,826,671	5,187,236	5,822,938	5,183,359

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF CHANGES IN EQUITY FOR NOT-FOR-PROFIT REPORTING ENTITIES

For the year ended 30 June 2015

CONSOLIDATED								
	Retained surplus		Reserves		Contributed equity		Total equity	
	2015	2014	2015	2014	2015	2014	2015	2014
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Opening balance								
Balance carried forward from previous period	650,535	661,671	4,287,696	4,060,998	249,005	232,552	5,187,236	4,955,221
Adjusted opening balance	650,535	661,671	4,287,696	4,060,998	249,005	232,552	5,187,236	4,955,221
Comprehensive income								
Other comprehensive income	-	-	625,604	226,698	-	-	625,604	226,698
Deficit for the period	(3,173)	(11,136)	-	-	-	-	(3,173)	(11,136)
Total comprehensive income	647,362	650,535	4,913,300	4,287,696	249,005	232,552	5,809,667	5,170,783
Transactions with owners								
Contributions by owners								
Equity injection	-	-	-	-	17,004	16,453	17,004	16,453
Total transactions with owners	-	-	-	-	17,004	16,453	17,004	16,453
Closing balances as at 30 June	647,362	650,535	4,913,300	4,287,696	266,009	249,005	5,826,671	5,187,236
NGA								
	Retained surplus		Reserves		Contributed equity		Total equity	
	2015	2014	2015	2014	2015	2014	2015	2014
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Opening balance								
Balance carried forward from previous period	646,658	656,812	4,287,696	4,060,998	249,005	232,552	5,183,359	4,950,362
Adjusted opening balance	646,658	656,812	4,287,696	4,060,998	249,005	232,552	5,183,359	4,950,362
Comprehensive income								
Other comprehensive income	-	-	625,604	226,698	-	-	625,604	226,698
Deficit for the period	(3,029)	(10,154)	-	-	-	-	(3,029)	(10,154)
Total comprehensive income	643,629	646,658	4,913,300	4,287,696	249,005	232,552	5,805,934	5,166,906
Transactions with owners								
Contributions by owners								
Equity injection	-	-	-	-	17,004	16,453	17,004	16,453
Total transactions with owners	-	-	-	-	17,004	16,453	17,004	16,453
Closing balances as at 30 June	643,629	646,658	4,913,300	4,287,696	266,009	249,005	5,822,938	5,183,359

CASHFLOW STATEMENT FOR NOT-FOR-PROFIT REPORTING ENTITIES

For the year ended 30 June 2015

	Note	CONSOLIDATED		NGA	
		2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000
OPERATING ACTIVITIES					
Cash received					
Goods and services		14,642	18,353	11,655	14,880
Receipts from Government		33,818	33,162	33,818	33,162
Interest		537	605	415	475
Net GST received		4,021	4,684	4,012	4,678
Total cash received		53,018	56,804	49,900	53,195
Cash used					
Employees		(26,338)	(26,101)	(26,338)	(25,703)
Suppliers		(20,295)	(27,217)	(17,058)	(22,855)
Net GST paid		(4,013)	(4,628)	(4,013)	(4,628)
Total cash used		(50,646)	(57,946)	(47,409)	(53,186)
Net cash from/(used by) operating activities	10	2,372	(1,142)	2,491	9
INVESTING ACTIVITIES					
Cash received					
Proceeds from sale of collection assets		1,265	-	1,265	-
Proceeds/(Loss) from sale of shares		(20)	176	-	-
Total cash received		1,245	176	1,265	-
Cash used					
Payments for property, plant and equipment		(7,129)	(7,157)	(7,130)	(7,157)
Payments for collection assets		(12,546)	(15,713)	(12,546)	(15,713)
Payments for shares		(22)	(222)	-	-
Total cash used		(19,697)	(23,092)	(19,676)	(22,870)
Net cash used by investing activities		(18,452)	(22,916)	(18,411)	(22,870)
FINANCING ACTIVITIES					
Cash received					
Contributed equity		17,004	16,453	17,004	16,453
Total cash received		17,004	16,453	17,004	16,453
Net cash from financing activities		17,004	16,453	17,004	16,453
Net increase/(decrease) in cash held		924	(7,605)	1,084	(6,408)
Cash and cash equivalents at the beginning of the reporting period		4,885	12,490	2,805	9,213
Cash and cash equivalents at the end of the reporting period	6A	5,809	4,885	3,889	2,805

The above statement should be read in conjunction with the accompanying notes.

SCHEDULE OF COMMITMENTS

As at 30 June 2015

	CONSOLIDATED		NGA	
	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000
BY TYPE				
Commitments receivable				
Net GST recoverable on commitments	130	71	130	71
Total commitments receivable	<u>130</u>	<u>71</u>	<u>130</u>	<u>71</u>
Commitments payable				
Capital commitments				
Works of art ¹	(1,558)	(602)	(1,558)	(602)
Total capital commitments	<u>(1,558)</u>	<u>(602)</u>	<u>(1,558)</u>	<u>(602)</u>
Other commitments				
Operating leases ²	(43)	(64)	(43)	(64)
Other commitments ³	(1,578)	(732)	(1,578)	(732)
Total other commitments	<u>(1,621)</u>	<u>(796)</u>	<u>(1,621)</u>	<u>(796)</u>
Net commitments by type	<u>(3,049)</u>	<u>(1,327)</u>	<u>(3,049)</u>	<u>(1,327)</u>
BY MATURITY				
Commitments receivable				
One year or less	129	69	129	69
From one to five years	1	2	1	2
Total commitments receivable	<u>130</u>	<u>71</u>	<u>130</u>	<u>71</u>
Commitments payable				
Capital commitments				
One year or less	(1,558)	(602)	(1,558)	(602)
Total capital commitments	<u>(1,558)</u>	<u>(602)</u>	<u>(1,558)</u>	<u>(602)</u>
Operating lease commitments				
One year or less	(28)	(38)	(28)	(38)
From one to five years	(15)	(26)	(15)	(26)
Total operating lease commitments	<u>(43)</u>	<u>(64)</u>	<u>(43)</u>	<u>(64)</u>
Other commitments				
One year or less	(1,578)	(280)	(1,578)	(732)
From one to five years	-	(452)	-	-
Total other commitments	<u>(1,578)</u>	<u>(732)</u>	<u>(1,578)</u>	<u>(732)</u>
Net commitments by maturity	<u>(3,049)</u>	<u>(1,327)</u>	<u>(3,049)</u>	<u>(1,327)</u>

Commitments are GST inclusive where relevant.

Notes

1. Work of art commitments are primarily works where an invoice has been received before the work has been received and the Gallery is committed to the purchase.
2. Operating leases included are effectively non-cancellable and comprise vehicle leases where purchase options are not available.
3. Other commitments include purchase orders raised and contracts entered into as at 30 June 2015 where the goods or services have not been provided.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

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NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2015

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

1.1 Objective of the National Gallery of Australia

The National Gallery of Australia is an Australian Government controlled and not-for-profit entity. The objective of the National Gallery of Australia is to serve the public by enhancing understanding and enjoyment of the visual arts. The Gallery serves the public through the effective and efficient use of its collections, which will be developed, researched, preserved, displayed, interpreted, and complemented with exhibitions and loans.

The National Gallery of Australia is structured to meet a single outcome:

Outcome 1: Increased knowledge and enjoyment of the visual arts by providing access to and information about works of art locally, nationally and internationally.

The net contribution from Government toward achieving this outcome is shown in the Statement of Comprehensive Income.

1.2 Basis of preparation of the financial statements

The consolidated financial statements and notes of the National Gallery of Australia, the National Gallery of Australia Foundation and the Gordon Darling Australia Pacific Print Fund are required by Section 42 of the *Public Governance, Performance and Accountability Act 2013* and are a general purpose financial report.

The financial statements and notes have been prepared in accordance with:

- Financial Reporting Rule (FRR) for reporting periods ending on or after 1 July 2014
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and are in accordance with historical cost convention, except for certain assets at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position.

The financial statements are presented in Australian dollars and values are rounded to the nearest thousand dollars unless otherwise specified.

Unless an alternative treatment is specifically required by an Accounting Standard or the FRR, assets and liabilities are recognised in the Statement of Financial Position for Not-for-Profit Reporting Entities when and only when it is probable that future economic benefits will flow to the National Gallery of Australia and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under executor contracts are not recognised unless required by an Accounting Standard. Liabilities and assets that are unrecognised are reported in the Schedule of Commitments.

Unless alternative treatment is specifically required by an Accounting Standard, revenues and expenses are recognised in the Statement of Comprehensive Income when and only when the flow, consumption or loss of economic benefits has occurred and can be reliably measured.

The consolidated financial statements are those of the economic entity, comprising the National Gallery of Australia (the parent entity), the National Gallery of Australia Foundation and the Gordon Darling Australia Pacific Print Fund. The financial statements of the National Gallery of Australia Foundation and the Gordon Darling Australia Pacific Print Fund are prepared for the period 1 July 2014 to 30 June 2015 using accounting policies consistent with those of the National Gallery of Australia. The effects of transactions and balances between the entities are eliminated in full.

The National Gallery of Australia was in a net current liability position as at 30 June 2015. The continued existence of the National Gallery of Australia in its present form and with its present programs is dependent on Government policy and on continuing Government revenues for the National Gallery of Australia's administration and programs. On the basis that the continuing support of Government funding is considered highly likely, the going concern basis of the financial statements is appropriate.

1.3 Significant accounting judgements and estimates

In the process of applying the accounting policies listed in this note, the National Gallery of Australia has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

- The fair value of land and buildings has been taken to be the market value of similar properties as determined by an independent valuer. In some instances, the National Gallery of Australia buildings are purpose built and may in fact realise more or less in the market.
- The fair value of heritage and cultural assets has been taken to be the market value of similar heritage and cultural assets as determined by an independent valuer. In some instances, the sale of the heritage and cultural assets may in fact realise more or less in the market. Heritage and cultural assets include capitalised salary costs relating to research, conservation and preservation of the Gallery's heritage and cultural assets. Management exercises its judgement in determining the appropriate value of salary costs eligible for capitalisation by estimating the portion of time spent by employees on capital tasks.

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to carrying amounts of assets and liabilities within the next accounting period.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2015

1.4 New Australian Accounting Standards

Adoption of new Australian Accounting Standards requirements

During the financial year, the National Gallery of Australia adopted AASB 1055 Budgetary Reporting.

No other Accounting Standard has been adopted earlier than the application date as stated in the standard. The new, revised or amended standards or interpretations issued prior to the signing of the statement by the Council, Chief Executive (Director) and Acting Chief Financial Officer and applicable to the current reporting period do not have a material financial impact on the National Gallery of Australia.

Other new, revised or amended standards or interpretations issued prior to the signing of the statement by the Council, Chief Executive (Director) and Acting Chief Financial Officer and applicable to the current reporting period did not have a material financial impact and are not expected to have a future material financial impact on the entity.

Future Australian Accounting Standards requirements

All new, revised or amended accounting standards and interpretations issued prior to the date of signing and applicable to the future reporting period are not expected to have a future material financial impact on the National Gallery of Australia.

1.5 Revenue

The revenues described in this note are revenues relating to the core operating activities of the National Gallery of Australia and of the consolidated entity.

Revenue from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer
- the seller retains no managerial involvement nor effective control over the goods
- the revenue and transaction costs incurred can be reliably measured
- it is probable that the economic benefits associated with the transaction will flow to the Gallery.

Revenue from rendering of services is recognised by reference to the stage of completion of contracts at the reporting date.

The revenue is recognised when:

- the amount of revenue, stage of completion and transaction costs incurred can be reliably measured
- the probable economic benefits associated with the transaction will flow to the entity.

Receivables for goods and services, which have thirty-day terms, are recognised at the nominal amounts due less any provision for bad and doubtful debts. Collectability of debts is reviewed at balance date. Provisions are made when collectability of the debt is no longer probable.

Donations, sponsorships and memberships

Donation and sponsorship revenue received by the National Gallery of Australia is recognised as revenue when received.

Membership revenue is recognised as revenue in accordance with the membership category and length of term.

Revenue from Government

Funding received or receivable from agencies (appropriated to the agency as a Commonwealth Corporate entity payment item for payment to the National Gallery of Australia) is recognised as revenue from Government unless they are in the nature of an equity injection or a loan.

Donations in-kind

Works of art donated to the National Gallery of Australia are recognised as revenue in the Statement of Comprehensive Income for Not-For-Profit Reporting Entities in the year of receipt at fair value.

1.6 Gains

Sale of assets

Revenue from disposal of non-current assets is recognised when control of the asset has passed to the buyer.

1.7 Transactions with the Government as owner

Equity injections

Amounts that are designated as 'equity injections' for a year are recognised directly in contributed equity in the year received.

1.8 Employee benefits

Liabilities for services rendered by employees are recognised at the reporting date to the extent that they have not been settled.

Liabilities for 'short-term employee benefits' (as defined in AASB 119 Employee Benefits) and termination benefits due within twelve months of balance date are measured at their nominal amounts.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

All other employee benefit liabilities are measured as the present value of the estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2015

Leave

The liability for employee entitlements includes provision for annual leave and long-service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees of the National Gallery of Australia is estimated to be less than the annual entitlement for sick leave.

The leave liabilities are calculated on the basis of employees' remuneration, including the National Gallery of Australia's employer superannuation contribution rates, to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long-service leave has been determined in accordance with the shorthand method detailed in *Commonwealth Entity Financial Statements Guide* as per the FRR. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Separation and redundancy

Provision is made for separation and redundancy payments. The National Gallery of Australia recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

Superannuation

Employees of the National Gallery of Australia are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or other superannuation schemes. The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme. Contributions to the other superannuation schemes are made in accordance with the *Superannuation Guarantee (Administration) Act 1992*.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported by the Department of Finance and Deregulation as an administered item.

The National Gallery of Australia makes employer contributions to the employee superannuation schemes at rates determined by an actuary to be sufficient to meet the cost to the Government of the superannuation entitlements of the National Gallery of Australia's employees.

The liability for superannuation recognised as at 30 June 2015 represents outstanding contributions for the final fortnight of the year.

1.9 Leases

Operating lease payments are expensed on a straight-line basis, which is representative of the pattern of benefits derived from the leased assets. The National Gallery of Australia has no finance leases.

1.10 Cash

Cash and cash equivalents include notes and coins held and any deposits in bank accounts with an original maturity of three months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash is recognised at its nominal amount.

1.11 Financial assets

The National Gallery of Australia classifies its financial assets in the following categories:

- financial assets 'at fair value through profit and loss'
- 'loans and receivables'.

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition.

Financial assets are recognised and derecognised upon 'trade date'.

Effective interest method

The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts over the expected life of the financial asset or, where appropriate, a shorter period.

Income is recognised on an effective interest rate basis except for financial assets at fair value through profit or loss.

Financial assets at fair value through profit or loss

Financial assets are classified as financial assets at fair value through profit or loss where the financial assets are either:

- acquired principally for the purpose of selling in the near future
- part of an identified portfolio of financial instruments that the National Gallery of Australia manages together and has a recent actual pattern of short-term profit-taking
- derivatives that are not designated and effective as a hedging instrument.

Assets in this category are classified as 'current assets'.

Financial assets at fair value through profit or loss are stated at fair value, with any resultant gain or loss recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest earned on the financial asset.

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Loans and receivables

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as 'loans and receivables'. They are included in current assets, except for maturities greater than twelve months after the Statement of Financial Position for Not-for-Profit Reporting Entities date. These are classified as 'non-current assets'. Loans and receivables are measured at amortised cost using the effective interest method less impairment. Interest is recognised by applying the effective interest rate.

Impairment of financial assets

Financial assets are assessed for impairment at each balance date.

Financial assets held at amortised cost If there is objective evidence that an impairment loss has been incurred for loans, receivables or held to maturity investments carried at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The gain or loss is recognised in the Statement of Comprehensive Income for Not-for-Profit Reporting Entities.

1.12 Financial liabilities

Financial liabilities are classified as either financial liabilities at fair value through profit and loss or other financial liabilities. Financial liabilities are recognised and derecognised upon trade date.

Financial liabilities are derecognised when the obligation under the contract is discharged or cancelled or expires.

The National Gallery of Australia's financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs.

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

1.13 Contingent liabilities and contingent assets

Contingent liabilities and contingent assets are not recognised in the Statement of Financial Position for Not-for-Profit Reporting Entities but are reported in the relevant notes. They may arise from uncertainty as to the existence of a liability or asset or may represent a liability or asset in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

1.14 Acquisition of assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisitions includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost or for nominal consideration are initially recognised as assets and revenues at their fair value at the date of the acquisition.

1.15 Property, plant and equipment

Asset recognition threshold

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position for Not-for-Profit Reporting Entities, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items that are significant in total).

All heritage and cultural assets are recognised initially at cost in the Statement of Financial Position for Not-for-Profit Reporting Entities.

Revaluations

Fair values for each class of assets are determined as shown below:

Asset class	Fair value measured at
Land	Market selling price
Building	Depreciated replacement cost
Infrastructure, plant and equipment	Market selling price
Heritage and cultural assets	Market selling price

Following initial recognition at cost, property, plant and equipment are carried at fair value less accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised through operating result. Revaluation decrements for a class of assets are recognised directly through operating result except to the extent that they reverse a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

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Depreciation

Depreciable infrastructure, property plant and equipment assets are written off to their estimated residual values over their estimated useful lives using the straight-line method of depreciation.

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future, reporting periods as appropriate. Residual values are re-estimated for price changes only when assets are revalued.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

Buildings	10 to 200 years
Infrastructure, plant and equipment	3 to 20 years
Heritage and cultural assets	20 to 480 years

The National Gallery of Australia has heritage and cultural assets that have limited useful lives and are depreciated.

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 3C.

Impairment

All assets were assessed for impairment at 30 June 2015. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs to sell and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the National Gallery of Australia were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

Heritage and cultural assets

The National Gallery of Australia has a significant collection of heritage and cultural assets, comprising sculpture, objects, paintings, drawings, prints, books and photography. The National Gallery of Australia has classified these assets as heritage and cultural assets as they were primarily used for purposes that relate to their cultural significance.

The entity has adopted appropriate curatorial and preservation policies for the heritage and cultural assets, which are depreciated according to the assessment of useful lives. The Gallery's curatorial and preservation policies are publicly available on the Gallery's website <nga.gov.au/collection/aqpolicy.pdf> and <nga.gov.au/conservation/paintings/index.cfm>.

1.16 Intangible assets

The National Gallery of Australia's intangibles comprise purchased software. There is no software developed for internal use. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. The useful life of the National Gallery of Australia's software is 3 to 5 years (30 June 2014: 3 to 5 years). All software assets were assessed for indications of impairment as at 30 June 2015.

1.17 Inventories

Inventories held for sale are valued at the lower of cost and net realisable value. Inventories not held for sale are valued at cost, unless they are no longer required, in which case they are valued at net realisable value.

Provision is made for slow-moving and obsolete inventory items.

1.18 Taxation

The National Gallery of Australia, the National Gallery of Australia Foundation and the Gordon Darling Australia Pacific Print Fund are exempt from all forms of taxation except fringe benefits tax (FBT) and the goods and services tax (GST).

Revenues, expenses and assets are recognised net of GST except:

- where the amount of GST incurred is not recoverable from the Australian Taxation Office
- for receivables and payables.

1.19 Restricted assets

The National Gallery of Australia controls the following assets that have restrictions on the manner in which the assets can be deployed:

- funds that represent donations and bequests, which are subject to limitations as to the purpose for which they may be applied.

The carrying amount of these funds as at 30 June 2015 is \$1,659,268 (30 June 2014: \$1,484,479) and further details are provided at Note 15A.

2 EVENTS AFTER THE REPORTING PERIOD

There are no events that occurred after balance date that have an impact on the 2014–15 financial statements.

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	CONSOLIDATED		NGA	
	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000
3 EXPENSES				
3A Employee benefits				
Wages and salaries	(15,468)	(15,145)	(15,468)	(15,145)
Superannuation				
Defined benefit plans	(1,794)	(1,775)	(1,794)	(1,775)
Defined contribution plans	(1,727)	(1,777)	(1,727)	(1,777)
Leave and other entitlements	(1,877)	(2,102)	(1,877)	(2,102)
Other employee benefits	(440)	(364)	(440)	(364)
Total employee benefits	(21,306)	(21,163)	(21,306)	(21,163)
Council fees	(295)	(230)	(295)	(230)
Total employee benefits	(21,601)	(21,393)	(21,601)	(21,393)
3B Suppliers				
Goods and services				
Insurance	(545)	(1,088)	(545)	(1,088)
Workers compensation premiums	(563)	(396)	(563)	(396)
Operating lease expenses	(21)	(87)	(21)	(87)
Freight and travel	(2,789)	(2,750)	(2,789)	(2,750)
Advertising	(1,640)	(2,052)	(1,640)	(2,052)
Cost of goods sold	(1,126)	(1,677)	(1,126)	(1,677)
Utilities	(3,379)	(3,621)	(3,379)	(3,619)
Repairs and maintenance	(945)	(1,149)	(945)	(1,149)
Information technology	(960)	(918)	(960)	(918)
Exhibition services	(1,629)	(1,516)	(1,629)	(1,516)
Other goods and services*	(11,588)	(11,536)	(11,462)	(11,433)
Total goods and services	(25,185)	(26,790)	(25,059)	(26,685)
Goods from:				
external entities	(5,036)	(5,358)	(5,012)	(5,337)
Total goods received	(5,036)	(5,358)	(5,012)	(5,337)
Services from:				
related entities	(1,107)	(1,484)	(1,107)	(1,484)
external entities	(19,042)	(19,948)	(18,940)	(19,864)
Total services received	(20,149)	(21,432)	(20,047)	(21,348)
Total goods and services	(25,185)	(26,790)	(25,059)	(26,685)
3C Depreciation and amortisation				
Depreciation				
Property, plant and equipment	(941)	(794)	(941)	(794)
Buildings	(3,515)	(5,455)	(3,515)	(5,455)
Works of art	(15,230)	(13,131)	(15,230)	(13,131)
Library collection	(166)	(158)	(166)	(158)
Amortisation				
Intangibles	(145)	(176)	(145)	(176)
Total depreciation and amortisation	(19,997)	(19,714)	(19,997)	(19,714)
3D Write-down of assets				
Provision for slow-moving and obsolete stock	(76)	(157)	(76)	(157)
Write-down from seizure of heritage and cultural assets	(734)	(6,000)	(734)	(6,000)
Bad debt expense	(1)	(129)	(1)	(129)
Net loss from remeasuring financial assets held at fair value	(298)	(142)	-	-
Total write-down of assets	(1,109)	(6,428)	(811)	(6,286)
3E Losses from sale of assets				
Property, plant and equipment				
Proceeds from Sale	-	(1)	-	(1)
Carrying value of assets sold	(1)	1	(1)	1
Net loss from sale of assets	(1)	-	(1)	-

* Other goods and services include office supplies, printing costs, minor equipment, security charges, bank fees, loan fees and catering expenses.

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	CONSOLIDATED		NGA	
	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000
4 OWN-SOURCE REVENUE				
4A Sale of goods and rendering of services				
Admissions	1,602	3,753	1,602	3,753
Membership	636	734	636	734
Catering	3,435	3,691	3,435	3,691
Merchandising	2,143	3,174	2,143	3,174
Total sale of goods and rendering of services	7,816	11,352	7,816	11,352
Provision of goods to: external entities	2,143	3,174	2,143	3,174
Total sale of goods	2,143	3,174	2,143	3,174
Rendering of services to: external entities	5,673	8,178	5,673	8,178
Total rendering of services	5,673	8,178	5,673	8,178
Total sale of goods and rendering of services	7,816	11,352	7,816	11,352
4B Contributions				
Donations (excluding works of art – in-kind)	4,191	3,349	4,406	4,594
Sponsorship	2,917	3,578	2,917	3,578
Dividends and distributions	102	100	-	-
Total of contributions	7,210	7,027	7,323	8,172
4C Interest				
Deposits	507	594	412	448
Total interest	507	594	412	448
4D Works of art – gifts				
Works of art – gifts	12,839	8,446	12,839	8,515
Total of works of art – gifts	12,839	8,446	12,839	8,515
Donations for collection development totalling \$17,244,046 (2013–14: \$11,763,953) were received by the National Gallery of Australia in 2014–15, comprising \$4,405,662 in donations of cash and \$12,839,438 in donations of works of art. This sum, which is recognised as operating revenue, must be applied to capital purposes.				
4E Other revenue				
Other	956	887	936	872
Grants and subsidies	483	937	483	937
Exhibition management	813	466	813	466
Total other revenue	2,252	2,290	2,232	2,275
4F Other gains				
Net gain from remeasuring financial assets	278	318	-	-
Total other gains	278	318	-	-
4G Revenue from Government				
Revenue from Government	33,818	33,162	33,818	33,162
Total revenue from Government	33,818	33,162	33,818	33,162

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5 FAIR VALUE MEASUREMENTS

The following tables provide analysis of assets and liabilities measured at fair value. The different levels of the fair value hierarchy are defined below.

Level 1 quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at the measurement date.

Level 2: inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.

Level 3: unobservable inputs for the asset or liability.

5A Fair value measurements

Fair value measurements at the end of the reporting period by hierarchy for assets and liabilities in 2015

	Fair value measurements at the end of the reporting period		Category (Level 1, 2 or 3)
	2015 \$'000	2014 \$'000	
Financial assets			
Cash and cash equivalents	5,809	4,885	Level 1
Other investments	1,727	1,705	Level 1
Total financial assets	7,536	6,590	
Non-financial assets			
Land and buildings	10,850	8,750	Level 2
Land and buildings	280,000	285,000	Level 3
Property, plant and equipment	3,248	3,230	Level 2
Heritage and cultural assets	5,534,861	4,891,485	Level 2
Total non-financial assets	5,828,959	5,188,465	
Total fair value measurements of assets in the Statement of Financial Position for Not-for-Profit Reporting Entities	5,836,495	5,195,055	

There were no financial liabilities that were held at fair value.

Fair value measurements – highest and best use differs from current use for non-financial assets

The National Gallery of Australia's non-financial assets are held for the purposes of increasing knowledge and enjoyment of the visual arts by providing access to and information about works of art locally, nationally and internationally and are not held for the purposes of deriving profit. The current use of the Gallery's non-financial assets are considered to be their highest and best use.

5B Level 1 and Level 2 transfers for recurring fair value measurements

There were no transfers between Level 1 and Level 2 throughout the financial year.

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5C Valuation technique and inputs for Level 2 and Level 3 fair value measurements

Level 2 and 3 fair value measurements – valuation technique and the inputs used for assets and liabilities in 2015

Non-financial assets	Category (Level 2 or 3)	Fair value \$'000	Valuation technique(s) ¹	Inputs used	Range (weighted average) ²
Land and buildings	Level 2	10,850	Market comparables	Sale prices of comparable land and buildings (price per square metre), land size, long-term land appreciation rate	N/A
Land and buildings	Level 3	280,000	Market comparables	Sale prices of comparable land and buildings (price per square metre), land size, long-term land appreciation rate, building is considered specialised	N/A
Property, plant and equipment	Level 2	3,248	Market comparables	Sales of similar assets	N/A
Heritage and cultural assets	Level 2	5,534,861	Market comparables	Private sales of similar works of art, professional appraisals of similar works of art	N/A

Notes

1. No change in valuation technique occurred during the period.
2. Significant unobservable inputs only. Not applicable for assets or liabilities in the Level 2 category.

Recurring and non-recurring Level 3 fair value measurements – valuation processes

The National Gallery of Australia currently values its land and buildings each year through the use of a qualified valuer. The valuer provides details of the values, including the fair value measurement of each building according to AASB 1013 Accounting for Goodwill. The valuation techniques used by the valuer are a combination of cost, replacement and capitalisation method, to determine the best method for valuing the buildings held by the Gallery.

The Gallery procured valuation services from Colliers International Valuation and Advisory Services Pty Ltd (Colliers) and relied on valuation models provided by them. The Gallery tests the procedures of the valuation model at least once every twelve months. Colliers provided written assurance to the Gallery that the model developed is in compliance with AASB 13 Accounting for Goodwill.

Recurring Level 3 fair value measurements – sensitivity of inputs

The significant unobservable inputs used in the fair value measurement of the Gallery's land and buildings are relevant industry indices. Generally, a change in the assumption used for industry indices is accompanied by a directionally similar change in the assumption used for industry indices.

The significant unobservable inputs used in the fair value measurement of the Gallery's land and buildings are private sales of similar properties and land, and the valuation of these items. Significant increases/(decreases) in any of those inputs in isolation would result in a significantly higher/(lower) fair value measurement. Generally, a change in the assumption used for professional appraisals of similar types of assets is accompanied by a directionally similar change in the assumption used for private sales of similar assets.

5D Reconciliation for recurring Level 3 fair value measurements

Recurring Level 3 fair value measurements – reconciliation for assets in 2015

	Non-financial assets	
	Land and buildings \$'000	Total \$'000
Opening balance	285,000	285,000
Transfers out of Level 3	(5,000)	(5,000)
Closing balance	280,000	280,000

The above transfer out of Level 3 relates to the revaluation movement of land and buildings relating to the main Gallery site at Parkes, which was revalued during the financial year.

The entity's policy for determining when transfers between levels are deemed to have occurred can be found in Note 1.

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	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000
6 FINANCIAL ASSETS				
6A Cash and cash equivalents				
Cash on hand or on deposit	5,809	4,885	3,889	2,805
Total cash and cash equivalents	5,809	4,885	3,889	2,805
6B Trade and other receivables				
Goods and services receivable in connection with:				
related entities	92	21	92	21
external parties	762	969	762	968
Total goods and services receivable	854	990	854	989
Other receivables				
GST receivable from Australian Taxation Office	278	268	276	268
Withholding tax receivable	98	71	-	-
Total other receivables	376	339	276	268
Total trade and other receivables (gross)	1,230	1,329	1,130	1,257
Less impairment-allowance account:				
goods and services	(97)	(97)	(97)	(97)
Total trade and other receivables (net)	1,133	1,232	1,033	1,160
Trade and other receivables (gross) are aged as follows:				
Not overdue	1,174	1,040	1,074	968
Overdue by:				
0 to 30 days	24	73	24	73
31 to 60 days	-	13	-	13
61 to 90 days	32	203	32	203
more than 90 days	-	-	-	-
Total trade and other receivables (gross)	1,230	1,329	1,130	1,257
Impairment allowance aged as follows:				
Overdue by:				
more than 90 days	(97)	(97)	(97)	(97)
Total impairment allowance	(97)	(97)	(97)	(97)
All receivables are current.				
Reconciliation of the impairment allowance				
Total goods and services				
Opening balance	(97)	(97)	(97)	(97)
Amounts written off	1	129	1	129
Decrease recognised in net surplus	(1)	(129)	(1)	(129)
Closing balance	(97)	(97)	(97)	(97)
6C Other investments				
Shares	1,727	1,705	-	-
Total investments	1,727	1,705	-	-

All investments are current and are treated as financial assets at fair value through the profit and loss.

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	2015	2014	2015	2014
	\$'000	\$'000	\$'000	\$'000
6D Other – financial assets				
Accrued income	39	79	39	52
Total other financial assets	<u>39</u>	<u>79</u>	<u>39</u>	<u>52</u>

All accrued income is expected to be recovered in no more than twelve months.

6E Risk

Credit risk

The National Gallery of Australia is exposed to minimal credit risk as the majority of loans and receivables are cash or amounts owed by the Australian Tax Office in the form of a goods and services tax refund. The maximum exposure to credit risk is the risk that arises from potential default of a debtor. This amount is equal to the total amount of trade receivables in 2014–15 of \$830,355 (2013–14: \$865,981). The National Gallery of Australia has assessed the risk of the default on payment and has allocated in 2014–15 the amount of \$97,010 (2013–14: \$97,010) to an allowance for doubtful debts.

The National Gallery of Australia manages its credit risk by undertaking background and credit checks prior to allowing a debtor relationship. In addition, the National Gallery of Australia has policies and procedures that guide the debt recovery process.

The National Gallery of Australia has no collateral to mitigate against credit risk.

Equity-price risk

The National Gallery of Australia has an investment portfolio that contains shares in companies listed on the Australian Stock Exchange. The value of this portfolio will fluctuate due to changes in market prices and is therefore exposed to changes in fair-value risk.

Sensitivity analysis

The National Gallery of Australia undertook an assessment of the reasonable possible change in the price of the investment portfolio over the next twelve months. This assessment was based on the assumption that the investments held in the portfolio remain constant to 30 June 2015. The fair value of the investment portfolio as at 30 June 2015 amounted to \$1,727,981. A hypothetical 6% increase/(decrease) in the fair value of the shares within the portfolio would result in a gain/(loss) of \$103,679 (such a gain/(loss) would be recognised through the Statement of Comprehensive Income for Not-for-Profit Reporting Entities).

7 NON-FINANCIAL ASSETS

7A Land and buildings

Land				
Fair value	19,675	21,275	19,675	21,275
Total land	<u>19,675</u>	<u>21,275</u>	<u>19,675</u>	<u>21,275</u>
Buildings				
Fair value	271,175	272,475	271,175	272,475
Accumulated depreciation	-	-	-	-
Total buildings	<u>271,175</u>	<u>272,475</u>	<u>271,175</u>	<u>272,475</u>
Total land and buildings	<u>290,850</u>	<u>293,750</u>	<u>290,850</u>	<u>293,750</u>

An independent valuation of land and buildings was carried out by Colliers International to provide a fair value as at 30 June 2015. Revaluation decrements of \$3,730,461 for buildings (2013–14: decrement \$4,637,000) and \$1,600,000 for land (2013–14: increment \$400,000) were credited to the asset revaluation reserve by asset class and included in the 'Equity' section of the Statement of Financial Position for Not-For-Profit Reporting Entities.

No indicators of impairment were found for land and buildings in 2014–15.

No land or buildings are expected to be sold or disposed of within the next twelve months.

7B Property, plant and equipment

Property, plant and equipment				
Fair value	7,326	6,422	7,326	6,422
Accumulated depreciation	(4,078)	(3,192)	(4,078)	(3,192)
Total property, plant and equipment	<u>3,248</u>	<u>3,230</u>	<u>3,248</u>	<u>3,230</u>

No indicators of impairment were found for property, plant and equipment in 2014–15.

No property, plant and equipment are expected to be sold or disposed of within the next twelve months.

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	CONSOLIDATED		NGA	
	2015	2014	2015	2014
	\$'000	\$'000	\$'000	\$'000
7C Heritage and cultural assets				
Works of art				
Fair value	5,497,435	4,855,964	5,497,435	4,855,964
Accumulated depreciation	-	-	-	-
Total works of art	5,497,435	4,855,964	5,497,435	4,855,964
Library				
Fair value	37,426	35,679	37,426	35,679
Accumulated depreciation	-	(158)	-	(158)
Total library	37,426	35,521	37,426	35,521
Total heritage and cultural assets (non-current)	5,534,861	4,891,485	5,534,861	4,891,485

In accordance with Note 1.17, an independent valuation of heritage and cultural assets was carried out by Simon Storey Valuers to provide a fair value as at 30 June 2015. Revaluation increment of \$630.935 million for heritage and cultural assets (2013–14: \$230.935 million) were credited to the asset revaluation reserve by asset class and included in the 'Equity' section of the Statement of Financial Position for Not-For-Profit Reporting Entities.

No indicators of impairment were found for heritage and cultural assets in 2014–15.

No heritage and cultural assets are expected to be sold or disposed of within the next twelve months.

The Gallery had one asset seized under subsection 34 of the *Protection of Movable Cultural Heritage Act 1986* in 2013–14. The Gallery has lodged an insurance claim for this item and the matter is still pending.

7D Intangible assets

Computer software at cost	2,994	2,757	2,994	2,757
Accumulated amortisation	(2,488)	(2,329)	(2,488)	(2,329)
Total intangibles (non-current)	506	428	506	428

No indicators of impairment were found for intangible assets in 2014–15.

No intangibles are expected to be sold or disposed of within the next twelve months.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2015

7E Analysis of property, plant and equipment, heritage and cultural and intangibles assets (consolidated and National Gallery of Australia)

Table A – Reconciliation of the opening and closing balances for the year ended 30 June 2015

	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Other property, plant and equipment \$'000	Heritage and cultural assets \$'000	Intangibles \$'000	Total \$'000
As at 1 July 2014							
Gross book value	21,275	272,475	293,750	6,422	4,891,643	2,757	5,194,572
Accumulated depreciation/amortisation	-	-	-	(3,192)	(158)	(2,329)	(5,679)
Net book value 1 July 2014	21,275	272,475	293,750	3,230	4,891,485	428	5,188,893
Additions							
By purchase*	-	5,946	5,946	905	16,995	237	24,083
By donation/gift	-	-	-	-	12,842	-	12,842
Revaluation and impairment increment/(decrement)	(1,600)	(3,731)	(5,331)	-	630,935	-	625,604
Depreciation/amortisation expense	-	(3,515)	(3,515)	(941)	(15,396)	(145)	(19,997)
Other movements	-	-	-	54	-	(14)	40
Disposals	-	-	-	-	(2,000)	-	(2,000)
Other	-	-	-	-	(2,000)	-	(2,000)
Net book value 30 June 2015	19,675	271,175	290,850	3,248	5,534,861	506	5,829,465
Net book value as of 30 June 2015 represented by:							
Gross book value	19,675	271,175	290,850	7,326	5,534,861	2,994	5,836,031
Accumulated depreciation/amortisation	-	-	-	(4,078)	-	(2,488)	(6,566)
Net book value	19,675	271,175	290,850	3,248	5,534,861	506	5,829,465

Table B – Reconciliation of the opening and closing balances for the year ended 30 June 2014

	Land \$'000	Buildings \$'000	Total land and buildings \$'000	Other property, plant and equipment \$'000	Heritage and cultural assets \$'000	Intangibles \$'000	Total \$'000
As at 1 July 2013							
Gross book value	20,875	276,775	297,650	5,833	4,651,358	2,677	4,957,517
Accumulated depreciation/amortisation	-	-	-	(3,049)	-	(2,197)	(5,245)
Net book value 1 July 2013	20,875	276,775	297,650	2,784	4,651,358	480	4,952,272
Additions							
By purchase	-	5,792	5,792	1,240	19,966	124	27,122
By donation/gift	-	-	-	-	8,515	-	8,515
Revaluation and impairment increment/(decrement)	400	(4,637)	(4,237)	-	230,935	-	226,698
Depreciation/amortisation expense	-	(5,455)	(5,455)	(794)	(13,289)	(176)	(19,714)
Other movements	-	-	-	652	-	44	696
Disposals	-	-	-	-	(6,000)	(44)	(6,696)
Other	-	-	-	(652)	(6,000)	(44)	(6,696)
Net book value 30 June 2014	21,275	272,475	293,750	3,230	4,891,485	428	5,188,893
Net book value as of 30 June 2014 represented by:							
Gross book value	21,275	272,475	293,750	6,422	4,891,643	2,757	5,194,572
Accumulated depreciation/amortisation	-	-	-	(3,192)	(158)	(2,329)	(5,679)
Net book value	21,275	272,475	293,750	3,230	4,891,485	428	5,188,893

* Purchases of heritage and cultural assets include capitalisation of salary expenses that are not included in the cashflow.

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 For the year ended 30 June 2015

	CONSOLIDATED		NGA	
	2015	2014	2015	2014
	\$'000	\$'000	\$'000	\$'000
7F Inventories				
Inventories held for sale				
Finished goods	1,358	1,396	1,358	1,396
Less: provision for slow-moving and obsolete inventory	(583)	(547)	(583)	(547)
Total inventories held for sale	<u>775</u>	<u>849</u>	<u>775</u>	<u>849</u>
Total inventories	<u>775</u>	<u>849</u>	<u>775</u>	<u>849</u>

During 2014–15, \$1,126,384 of inventory was recognised as an expense (2013–14: \$1,677,062).

No items of inventory were recognised at fair value less cost to sell.

8 PAYABLES

8A Suppliers

Trade creditors and accruals	(4,497)	(1,905)	(4,486)	(1,899)
Other creditors	(160)	(145)	(157)	(144)
Total supplier payables	<u>(4,657)</u>	<u>(2,050)</u>	<u>(4,643)</u>	<u>(2,043)</u>

Supplier payables expected to be settled within twelve months

External parties	(4,657)	(2,050)	(4,643)	(2,043)
Total	<u>(4,657)</u>	<u>(2,050)</u>	<u>(4,643)</u>	<u>(2,043)</u>

Supplier payables expected to be settled in greater than twelve months

External parties	-	-	-	-
Total	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
Total supplier payables	<u>(4,657)</u>	<u>(2,050)</u>	<u>(4,643)</u>	<u>(2,043)</u>

Settlement is usually made net thirty days.

8B Other payables

Salaries and wages	(724)	(674)	(724)	(674)
Unearned income	(891)	(1,309)	(891)	(1,309)
Total other payables	<u>(1,615)</u>	<u>(1,983)</u>	<u>(1,615)</u>	<u>(1,983)</u>

Total other payables are expected to be settled in:

less than twelve months	(1,615)	(1,983)	(1,537)	(1,895)
more than twelve months	-	-	(78)	(88)
Total other payables	<u>(1,615)</u>	<u>(1,983)</u>	<u>(1,615)</u>	<u>(1,983)</u>

8C Liquidity risk

The National Gallery of Australia's financial liabilities are payables and borrowings from Government. The exposure to liquidity risk is based on the notion that the National Gallery of Australia will encounter difficulty in meeting its obligations associated with financial liabilities. This is highly unlikely due to appropriation funding and mechanisms available to the National Gallery of Australia (eg internal policies and procedures put in place to ensure there are appropriate resources to meet its financial obligations).

The National Gallery of Australia receives funding from the Australian Government. It manages its budgeted funds to ensure it has adequate funds to meet payments as they fall due. In addition, the National Gallery of Australia has policies in place to ensure timely payments are made when due and has no past experience of default.

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 For the year ended 30 June 2015

	CONSOLIDATED		NGA	
	2015 \$'000	2014 \$'000	2015 \$'000	2014 \$'000
9 PROVISIONS				
9A Employee provisions				
Leave	(2,090)	(2,148)	(2,090)	(2,148)
Long-service leave	(3,960)	(4,238)	(3,960)	(4,238)
Total employee provisions	(6,050)	(6,386)	(6,050)	(6,386)
Employee provisions are expected to be settled in:				
less than twelve months	(5,457)	(5,486)	(5,457)	(5,486)
more than twelve months	(593)	(900)	(593)	(900)
Total employee provisions	(6,050)	(6,386)	(6,050)	(6,386)
10 CASHFLOW RECONCILIATION				
Reconciliation of cash and cash equivalents as per Statement of Financial Position for Not-for-Profit Reporting Entities to Cashflow Statement for Not-For-Profit Reporting Entities				
Cash and cash equivalents as per:				
Cashflow Statement for Not-for-Profit Reporting Entities	5,809	4,885	3,889	2,805
Statement of Financial Position for Not-for-Profit Reporting Entities	5,809	4,885	3,889	2,805
Difference	-	-	-	-
Reconciliation of net cost of services to net cash from operating activities				
Net cost of services	(36,991)	(44,298)	(36,847)	(43,316)
Add revenue from Government	33,818	33,162	33,818	33,162
Adjusted for non-cash items				
Depreciation and amortisation	19,997	19,714	19,997	19,714
Loss on sale/disposal of collection assets	735	6,000	735	6,000
Net gain/loss on market revaluation of shares	20	(176)	-	-
Gifts of works of art	(12,838)	(8,446)	(12,838)	(8,515)
Capitalisation of salary costs	(4,451)	(4,678)	(4,451)	(4,678)
Change in assets and liabilities				
Increase/(Decrease) in receivables	144	(352)	119	(352)
Decrease in inventories	74	785	74	785
(Increase)/Decrease in other assets and liabilities	(32)	63	(4)	57
Increase/(Decrease) in creditors	2,599	(3,250)	2,591	(3,181)
Increase in other provisions	(418)	(35)	(418)	(35)
Increase/(Decrease) in provisions for employees	(285)	369	(285)	369
Net cash from/(used by) operating activities	2,372	(1,142)	2,491	9

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
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 For the year ended 30 June 2015

11 CONTINGENT ASSETS AND LIABILITIES

	Lands and buildings		Total	
	2015	2014	2015	2014
	\$'000	\$'000	\$'000	\$'000
Contingent assets				
Balance from previous period	1,000	970	1,000	970
New	200	30	200	30
Total contingent assets	1,200	1,000	1,200	1,000
	Heritage and cultural		Total	
	2015	2014	2015	2014
	\$'000	\$'000	\$'000	\$'000
Contingent liabilities				
Balance from previous period	-	-	-	-
New	-	-	-	-
Total contingent liabilities	-	-	-	-
Net contingent assets/(liabilities)	1,200	1,000	1,200	1,000

At 30 June 2015, the National Gallery of Australia has not identified any quantifiable contingencies, unquantifiable contingencies or significant remote contingencies.

	CONSOLIDATED		NGA	
	2015	2014	2015	2014
	\$	\$	\$	\$
12 SENIOR MANAGEMENT PERSONNEL REMUNERATION				
Short-term employee benefits				
Salary	(1,278,202)	(975,955)	(1,278,202)	(975,955)
Annual leave accrued	(83,552)	(66,828)	(83,552)	(66,828)
Performance bonuses	(65,335)	(70,288)	(65,335)	(70,288)
Reportable allowance and benefits*	(28,564)	-	(28,564)	-
Total short-term employee benefits	(1,455,653)	(1,113,071)	(1,455,653)	(1,113,071)
Post-employment benefits				
Superannuation	(170,616)	(140,049)	(170,616)	(140,049)
Total post-employment benefits	(170,616)	(140,049)	(170,616)	(140,049)
Other long-term employee benefits				
Long-service leave	(37,598)	(30,073)	(37,598)	(30,073)
Total other long-term employee benefits	(37,598)	(30,073)	(37,598)	(30,073)
Termination benefits	-	-	-	-
Total	(1,663,867)	(1,283,193)	(1,663,867)	(1,283,193)

* Reportable allowance and benefits comprise allowances required to be reported separately on employee income summaries, mainly related to motor-vehicle and other allowances paid in relation to services provided to the Gallery.

Notes

1. Six senior management personnel (2014–15: five senior management personnel) are included in the table above, noting that there was a change of NGA Director during the financial year.
2. This note was prepared on an accruals basis; therefore, expenses disclosed above may differ from total cash payments that were dispersed during the financial year.
3. Annual leave and long-service leave accrued is the amount of leave entitlements earned during the financial year, regardless of whether the leave has been taken.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
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13 REMUNERATION OF COUNCIL MEMBERS

Total remuneration received or due and receivable by Council members of the National Gallery of Australia was \$266,316 in 2014–15 (2013–14: \$190,371).

The number of members of the National Gallery of Australia Council included in these figures are shown below in the relevant remuneration bands.

	2015	2014
\$Nil–\$29,999	8	9
\$30,000–\$59,999	2	1
	<u>10</u>	<u>10</u>

Members of the National Gallery of Australia Council are appointed by the Governor-General.

	CONSOLIDATED		NGA	
	2015	2014	2015	2014
	\$	\$	\$	\$
14 REMUNERATION OF AUDITORS				
Amounts received or due and receivable by the Auditor-General as auditors of the National Gallery of Australia and the National Gallery of Australia Foundation	(69,900)	(68,400)	(62,000)	(60,500)
Total fair value of services provided	<u>(69,900)</u>	<u>(68,400)</u>	<u>(62,000)</u>	<u>(60,500)</u>

Ernst & Young has been contracted by the Auditor-General to provide audit services on the Auditor-General's behalf. Fees for these services are included above. No other services were provided by the auditors.

15 RELATED PARTY DISCLOSURES

15A National Gallery of Australia Fund

The National Gallery of Australia Fund was established by subsection 36(1) of the *National Gallery Act 1975* to receive gifts and bequests of money other than on trust and includes the return on investment of those moneys. The fund balance is included in cash, and income and expenditure are recorded in the Income Statement.

	2015	2014
	\$'000	\$'000
Balance at 1 July	1,485	4,825
Income		
Donations	2,211	861
Interest	34	120
	<u>3,730</u>	<u>5,806</u>
Expenditure		
Acquisition of works of art	1,962	1,580
Other expenses and movements	109	2,741
Balance at 30 June	<u>1,659</u>	<u>1,485</u>

15B Controlled entity – National Gallery of Australia Foundation

The National Gallery of Australia Foundation is incorporated under the *Corporations Act 2001* as a company limited by guarantee and not having share capital.

The National Gallery of Australia Foundation board is constituted in such a way as to give effective control of the Foundation to the National Gallery of Australia under the definition of control in AASB 127 Consolidated and Separate Financial Statements.

The Foundation's statements have therefore been consolidated with those of the National Gallery of Australia. The National Gallery of Australia has no ownership interest in the Foundation.

Certain expenditure incurred by the National Gallery of Australia on behalf of the National Gallery of Australia Foundation has been charged to the Foundation \$657,434 (2013–14: \$609,397), which comprises resources provided free of charge. Any additional expenditure relating to the Foundation paid by the National Gallery of Australia has been waived.

The Foundation donated \$2,847,437 (2013–14: \$4,025,158) to the National Gallery of Australia during the year. Donations consisted of funds for the development of the national collection of works of art and the extension of the Gallery building. This donation is eliminated on consolidation.

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15C Controlled entity – Gordon Darling Australia Pacific Print Fund

The Gordon Darling Australia Pacific Print Fund is a trust established in 1988. The National Gallery of Australia is the trustee of the trust. The National Gallery of Australia, as trustee, holds the trust funds and operates the fund in accordance with the terms and conditions of the trust deed. The trust deed gives effective control of the trust to the National Gallery of Australia under the definition of control in AASB 127 Consolidated and Separate Financial Statements.

The Gordon Darling Australia Pacific Print Fund contributed \$53,780 (2013–14: \$69,110) to the development of the national collection of the National Gallery of Australia during the year, consisting of works of art and contributions towards program expenses. This contribution is eliminated on consolidation.

15D Council members

Members of the National Gallery of Australia Council during the financial year were:

Name	Date commenced	Date retired
Mr Allan Myers AO, QC (Chairman)	11/10/12	
Mr T Fairfax AC (Deputy Chairman)	10/03/11	
Mr J Calvert-Jones AM	01/08/06	
Mrs C Harris AO, PSM	24/05/12	23/05/15
Mr W Hemsley	13/12/06	
Mr J Hindmarsh AM	10/03/11	
Ms J Hylton	15/06/10	
Mr C Morton	14/05/09	23/05/15
Ms J Pratt AC	14/09/11	13/09/14
Dr R Radford AM	20/12/04	30/09/14
Mr E Solomon AM	26/03/15	
Dr G Vaughan AM	16/10/14	
Mrs R White AO	17/06/15	
Mr J Yeap OAM	16/10/14	

No Council member has received or become entitled to receive a benefit by reason of a contract made by the National Gallery of Australia with the Council member or with a related entity of the Council member.

Council members are paid in accordance with Remuneration Tribunal determinations as provided by section 16 of the *National Gallery Act 1975*.

16 NET CASH APPROPRIATION ARRANGEMENTS

Total comprehensive income less depreciation expenses previously funded through revenue appropriations	637,827	228,851	637,971	229,833
Plus: depreciation expenses previously funded through revenue appropriation	(15,396)	(13,289)	(15,396)	(13,289)
Total comprehensive income as per Statement of Comprehensive Income for Not-for-Profit Reporting Entities	622,431	215,562	622,575	216,544

From 2009–10, the Government introduced net cash funding arrangements, where revenue received from Government for depreciation/amortisation expenses ceased. The National Gallery of Australia now receives a separate capital acquisition development budget provided through equity funding..

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17 DEPARTMENTAL BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES

The following tables provide a comparison of the original budget as presented in the 2014–15 Portfolio Budget Statements (PBS) to the 2014–15 final outcome as presented in accordance with Australian Accounting Standards for the entity. The budget is not audited.

17A Statement of Comprehensive Income for Not-for-Profit Reporting Entities

For the year ended 30 June 2015

	Reference	Actual	Budget estimate	
		2015 \$'000	Original ¹ 2015 \$'000	Variance ² 2015 \$'000
EXPENSES				
Employee benefits	F	21,601	21,993	(392)
Supplier expenses	A	25,059	16,036	9,023
Depreciation and amortisation		19,997	19,705	292
Write-down and impairment of assets	B	812	50	762
Total expenses		67,469	57,784	9,685
OWN-SOURCE INCOME				
Own-source revenue				
Sale of goods and rendering of services	C	7,816	9,100	(1,284)
Interest		412	385	27
Other revenue	C	9,555	2,100	7,455
Total own-source revenue		17,783	11,585	6,198
Gains				
Other gains	D	12,839	4,000	8,839
Total gains		12,839	4,000	8,839
Total own-source income		30,622	15,585	15,037
Net cost of services		(36,847)	(42,199)	5,352
Revenue from Government	G	33,818	33,299	519
Deficit attributable to the Australian Government		(3,029)	(8,900)	5,871
OTHER COMPREHENSIVE INCOME				
Changes in asset revaluation reserves	E	625,604	-	625,604
Total other comprehensive income/(loss)		622,575	(8,900)	631,475
Total comprehensive income/(loss) attributable to the Australian Government		622,575	(8,900)	631,475

Notes

- The entity's original budgeted financial statements first presented to parliament in respect of the reporting period – ie from the entity's 2014–15 Portfolio Budget Statements.
- Between the actual and original budgeted amounts for 2015. Explanations of major variances are provided in Note 17E.

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17B Statement of Financial Position for Not-for-Profit Reporting Entities
 As at 30 June 2015

	Reference	Actual	Budget estimate	
		2015 \$'000	Original ¹ 2015 \$'000	Variance ² 2015 \$'000
ASSETS				
Financial assets				
Cash and cash equivalents		3,889	4,598	(709)
Trade and other receivables		1,033	918	115
Other		39	1,324	(1,285)
Total financial assets		4,961	6,840	(1,879)
Non-financial assets				
Land and buildings	E	290,850	304,000	(13,150)
Property, plant and equipment	H	3,248	3,800	(552)
Heritage and cultural assets	B, D, E, H	5,534,861	4,675,915	858,946
Intangibles		506	1,480	(974)
Inventories		775	1,600	(825)
Other non-financial assets		45	40	5
Total non-financial assets		5,830,285	4,986,835	843,451
Total assets		5,835,246	4,993,675	841,572
LIABILITIES				
Payables				
Suppliers	A	4,643	5,700	(1,057)
Other		1,615	-	1,615
Total payables		6,258	5,700	558
Provisions				
Employee provisions	F	6,050	6,888	(838)
Other provisions		-	1,300	(1,300)
Total provisions		6,050	8,188	(2,138)
Total liabilities		12,308	13,888	(1,580)
Net assets		5,822,938	4,979,787	843,151
EQUITY				
Parent-entity interest				
Contributed equity		266,009	266,009	-
Reserves	E	4,913,300	4,060,998	852,302
Retained surplus		643,629	652,780	(9,151)
Total parent-entity interest		5,822,938	4,979,787	843,151
Total equity		5,822,938	4,979,787	843,151

Notes

1. The entity's original budgeted financial statements first presented to parliament in respect of the reporting period – ie from the entity's 2014–15 Portfolio Budget Statements.
2. Between the actual and original budgeted amounts for 2015. Explanations of major variances are provided in Note 17E.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
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For the year ended 30 June 2015

17C Statement of Financial Position for Not-for-Profit Reporting Entities
For the year ended 30 June 2015

	Retained surplus			Reserves			Contributed equity			Total equity		
	Actual	Budget estimate	Original ¹ Variance ²	Actual	Budget estimate	Original ¹ Variance ²	Actual	Budget estimate	Original ¹ Variance ²	Actual	Budget estimate	Original ¹ Variance ²
	2015	2015	2015	2015	2015	2015	2015	2015	2015	2015	2015	2015
Reference	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Opening balance												
Balance carried forward from previous period	646,658	661,680	(15,022)	4,287,696	4,060,998	226,698	249,005	249,005	-	5,183,359	4,971,683	211,676
Adjusted opening balance	646,658	661,680	(15,022)	4,287,696	4,060,998	226,698	249,005	249,005	-	5,183,359	4,971,683	211,676
Comprehensive income												
Other comprehensive income	-	-	-	625,604	-	625,604	-	-	-	625,604	-	625,604
Deficit for the period	(3,029)	(8,900)	5,871	-	-	-	-	-	-	(3,029)	(8,900)	5,871
Total comprehensive income	(3,029)	(8,900)	5,871	625,604	-	625,604	-	-	-	622,575	(8,900)	631,475
Transactions with owners												
Contributions by owners	-	-	-	-	-	-	17,004	17,004	-	17,004	17,004	-
Equity injection	-	-	-	-	-	-	-	-	-	-	-	-
Total transactions with owners	-	-	-	-	-	-	17,004	17,004	-	17,004	17,004	-
Closing balances as at 30 June	643,629	652,780	(9,151)	4,913,300	4,060,998	852,302	266,009	266,009	-	5,822,938	4,979,787	843,151
Closing balances attributable to Australian Government	643,629	652,780	(9,151)	4,913,300	4,060,998	852,302	266,009	266,009	-	5,822,938	4,979,787	843,151

Notes

1. The entity's original budgeted financial statements first presented to parliament in respect of the reporting period – ie from the entity's 2014–15 Portfolio Budget Statements.
2. Between the actual and original budgeted amounts for 2015. Explanations of major variances are provided in Note 17E.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
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 For the year ended 30 June 2015

17D Cashflow Statement for Not-for-Profit Reporting Entities
 For the year ended 30 June 2015

	Reference	Actual	Budget estimate	
		2015 \$'000	Original ¹ 2015 \$'000	Variance ² 2015 \$'000
OPERATING ACTIVITIES				
Cash received				
Receipts from Government	G	33,818	33,299	519
Goods and services	C	11,655	9,100	2,555
Interest		415	385	30
Net GST received		4,012	100	3,912
Other		-	2,000	(2,000)
Total cash received		49,900	44,884	5,016
Cash used				
Employees	F	(26,338)	(21,408)	(4,930)
Suppliers	A	(17,058)	(15,536)	(1,522)
Net GST paid		(4,013)	-	(4,013)
Total cash used		(47,409)	(36,944)	(10,465)
Net cash from/(used by) operating activities		2,491	7,940	(5,449)
INVESTING ACTIVITIES				
Cash received				
Proceeds from sale of collection assets	B	1,265	-	1,265
Total cash received		1,265	-	1,265
Cash used				
Payments for property, plant and equipment	H	(7,130)	(24,944)	17,814
Payments for collection assets	H	(12,546)	-	(12,546)
Total cash used		(19,676)	(24,944)	5,268
Net cash used by investing activities		(18,411)	(24,944)	6,533
FINANCING ACTIVITIES				
Cash received				
Contributed equity		17,004	17,004	-
Total cash received		17,004	17,004	-
Net cash from financing activities		17,004	17,004	-
Net increase/(decrease) in cash held		1,084	-	1,084
Cash and cash equivalents at the beginning of the reporting period		2,805	4,598	(1,793)
Cash and cash equivalents at the end of the reporting period		3,889	4,598	(709)

Notes

1. The entity's original budgeted financial statements first presented to parliament in respect of the reporting period – ie from the entity's 2014–15 Portfolio Budget Statements.
2. Between the actual and original budgeted amounts for 2015. Explanations of major variances are provided in Note 17E.

NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES
 NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
 For the year ended 30 June 2015

17E Departmental major budget variances
 For the year ended 30 June 2015

Reference	Description	Explanation	Affected line items (statement)
A	Suppliers paid	Suppliers expense increased by \$8.96 million, suppliers payable decreased by \$0.5 million and the cash used from paying suppliers increased by \$1.6 million as a result of a combination of factors, including additional expenditure relating to the National Gallery of Australia's exhibition program, which is in direct proportion to the increase in revenue earned during the financial year.	Supplier expenses (Statement of Comprehensive Income) Suppliers (Statement of Financial Position) Suppliers (Cashflow Statement)
B	Write down of assets	Write down of assets increased due to an unforeseen write down of a collection asset that was returned to the owner because of provenance issues raised during the financial year. This resulted in an increase in write down of assets by \$744,000, an increase in proceeds of \$1.2 million and a decrease in collection assets of \$2 million.	Write down and impairment of assets (Statement of Comprehensive Income) Heritage and cultural assets (Statement of Financial Position) Proceeds from sale of collection assets (Cashflow Statement)
C	Other revenue	Other revenue increased due to unforeseen donations and exhibition-related sponsorship income, which has increased other revenue to \$7.5 million, and overall cash received from the sale of goods and rendering of services of \$2.6 million higher than budgeted.	Sale of goods and rendering of services & Other revenue (Statement of Comprehensive Income) Goods and services (Cashflow Statement)
D	Gains	Revenue from gains increased by \$8.8 million due to the unforeseen increase in gifts of works of art received during the year.	Other gains (Statement of Comprehensive Income) Heritage and cultural assets (Statement of Financial Position)
E	Asset revaluation	The increase in the asset revaluation amount is \$626 million higher than budgeted, as it is not possible to accurately estimate due to the unpredictable nature of the changes in value for land and buildings and collection assets being predicted, as they are dependent on changes in the market and an expert to determine these amounts.	Changes in asset revaluation reserves (Statement of Comprehensive Income) Land and buildings, Heritage and cultural assets & Reserves (Statement of Financial Position) Other comprehensive income (Statement of Changes in Equity)
F	Provisions	The decline in provisions has largely been due to a number of staff redundancies during the year. This has resulted in a decline in provisions, cash at bank and an increase in cash used for employees.	Employee benefits (Statement of Comprehensive Income) Employee provisions (Statement of Financial Position) Employees (Cashflow Statement)
G	Government revenue	The increase in revenue received from the Australian Government is due to the additional amount received as part of the additional funding provided to the National Gallery of Australia for staff redundancies.	Revenue from Government (Statement of Comprehensive Income) Receipts from Government (Cashflow Statement)
H	Purchase of non-financial assets	The National Gallery of Australia reduced its spending on the purchase of non-financial assets compared to budget due to the delay in some of this expenditure until future years.	Heritage and cultural assets (Statement of Financial Position) Payments for property, plant and equipment & Purchase of Payments for collection assets (Cashflow Statement)

MANAGEMENT AND ACCOUNTABILITY



National Gallery of Australia Council as at 30 June 2015

Back row: Mr Warwick Hemsley, Mr Tim Fairfax AC (Deputy Chair), Mr Jason Yeap OAM, Mr John Hindmarsh AM, Mr John Calvert-Jones AM; Front row: Dr Gerard Vaughan AM, Mr Allan Myers AO, QC (Chair), Mr Ezekiel Solomon AM and Ms Jane Hylton; Absent: Mrs Rhonda White AO

GOVERNANCE

as at 30 June 2015

Legislation

The NGA is governed by the Council of the National Gallery of Australia in accordance with the *National Gallery Act 1975 (Cwlth)*. Section 13 of the Act stipulates that:

- the Council comprises no more than eleven members (the Chair, the Director and nine other members)
- members, other than the Director, be appointed for no more than three-year terms by the Governor-General with respect to their knowledge and experience of the visual arts and any other areas relevant to NGA activities.

The Remuneration Tribunal determines remuneration for Council members. No Council members received remuneration for their Council activities.

Governance practices

The NGA is committed to maintaining high standards of corporate governance. Its Council oversees and endorses the strategic planning and performance framework and monitors progress through regular reports on performance against the endorsed four-year strategic plan. The Council Chair meets with the Minister for the Arts annually to review the NGA's performance.

Council members

Mr Allan Myers AO, QC (Chair)

Appointed 11 October 2012, appointed Chair on 11 October 2012

Council meetings: attended 5 of 5

Committee meetings: attended 10 of 10 eligible to attend

Qualifications: Bachelor of Arts and Bachelor of Laws (Hons), University of Melbourne; Bachelor of Civil Law, University of Oxford; Honorary Doctorate, Australian Catholic University; Honorary Doctorate of Laws, University of Melbourne

Relevant roles, skills and experience: Chairman, Museums and Art Galleries of the Northern Territory; Member, University of Melbourne Faculty of Law Strategic Advisory Board Graduate Program; Chairman, University of Melbourne Campaign Board; Chairman, University of Melbourne Foundation for

the Humanities; Director, Dunkeld Pastoral Co; Trustee, Ian Potter Cultural Trust; Governor, Ian Potter Foundation; Member, National Gallery of Australia Foundation; Member, Peter MacCallum Cancer Foundation; Vice Chairman, Supervisory Board, Grupa Zywiec SA; Director, The Minderoo Foundation; Director, Charles and Cornelia Goode Foundation

Mr Tim Fairfax AC (Deputy Chair)

Appointed 10 March 2011, reappointed 22 July 2014, appointed Deputy Chair on 8 May 2013

Council meetings: attended 5 of 5

Committee meetings: attended 10 of 10 eligible to attend

Qualifications: Honorary Doctorate, University of the Sunshine Coast

Relevant roles, skills and experience: Chairman, Tim Fairfax Family Foundation; Chairman, Vincent Fairfax Family Foundation; Chancellor, Queensland University of Technology; Director, Foundation for Rural and Regional Renewal; President, Queensland Art Gallery Foundation; Councillor, Royal National Association of Queensland; Member, Philanthropy Australia Council; Member, National Portrait Gallery Foundation; Director, Australian Philanthropic Services; Director, Cambooya; Director, Rawbelle Management; Patron, AMA Queensland Foundation; Patron, University of the Sunshine Coast Foundation; Patron, Volunteers for Isolated Students Education; Patron, Flying Arts Alliance; Principal, TVF Pastoral, Strathbogie Pastoral Company and JH Fairfax & Son

Dr Gerard Vaughan AM (NGA Director)

Appointed 16 October 2014

Council meetings: attended 4 of 4 eligible to attend

Committee meetings: attended 16 of 16 eligible to attend

Qualifications: Bachelor of Arts (Hons), University of Melbourne; Masters of Arts, University of Melbourne; Doctor of Philosophy, University of Oxford; Honorary Doctorate, Australian Catholic University

Relevant roles, skills and experience: Fellow, Society of Antiquaries of London; Member, Australian Institute of Art History Board, University of Melbourne; Fellow, Australian Academy of the Humanities; Member, National

Gallery of Australia Foundation; Member, Council of Australian Art Museum Directors; National Fellow, Institute of Public Administration Australia

Mr John Calvert-Jones AM

Appointed 1 August 2006, reappointed 29 October 2009, reappointed 24 April 2014

Council meetings: attended 4 of 5

Committee meetings: attended 8 of 10 eligible to attend

Relevant roles, skills and experience: Chairman, Seafirst Australia; Director, Kimberley Foundation Australia; Trustee, McClelland Gallery and Sculpture Park; Director, Cormack Foundation; Director, Vapold; Patron, Australian Olympic Sailing Team; Patron, Jubilee Sailing Trust

Mr Warwick Hemsley

Appointed 13 December 2006, reappointed 14 April 2010, reappointed 30 May 2013

Council meetings: attended 5 of 5

Committee meetings: attended 15 of 15 eligible to attend

Qualifications: Bachelor of Commerce, University of Western Australia; Associate Diploma of Valuation, Curtin University (formerly Western Australian Institute of Technology)

Relevant roles, skills and experience: Certified Practising Accountant (Australia); Chairman, Chamber of Arts and Culture, Western Australia; Chairman, West Australian Opera Company; Member, Winston Churchill Memorial Trust National Board and Investment and Audit Committee; Member, Curtin Business School Advisory Board; Member, Australian Major Performing Arts Group; Member, Cultural Chairs Group; Director, Redfield Holdings; Director, Westrade Management; Director, Hemsley Nominees; Member, New Century Campaign Committee of the University of Western Australia; Director, Qwest Valuations

Mr John Hindmarsh AM

Appointed 10 March 2011, reappointed 25 July 2014

Council meetings: attended 4 of 5

Committee meetings: attended 12 of 15 eligible to attend

Qualifications: Bachelor of Building (Hons), University of New South Wales

Relevant roles, skills and experience: Fellow, Australian Institute of Building; Adjunct Professor

of Building and Construction Management, University of Canberra; Executive Chairman, Hindmarsh and Associated Companies; Chairman, Australian Capital Ventures and Equity Investments; Director, Village Building Company; Director, Canberra Business Council; Chair, National Gallery of Australia Foundation; Director, Hands Across Canberra; Deputy Chairman, Boundless; Chairman, (Canberra) Cultural Facilities Corporation

Ms Jane Hylton

Appointed 15 June 2010, reappointed 25 July 2013

Council meetings: attended 5 of 5

Committee meetings: attended 5 of 5 eligible to attend

Qualifications: Diploma of Fine Arts (Painting), South Australian School of Art

Relevant roles, skills and experience: visual arts and collections consultant; Trustee, Nora Heysen Foundation

Mr Ezekiel Solomon AM

Appointed 26 March 2015

Council meetings: attended 2 of 2 eligible to attend

Committee meetings: attended 3 of 3 eligible to attend

Qualifications: Bachelor of Laws (Hons), University of Sydney; Master of Laws, Harvard Law School (Fulbright Scholar)

Relevant roles, skills and experience: Senior Advisor, Allens; Member, National Gallery of Australia Foundation; Member, United States Studies Centre at Sydney University; Patron, Australian World Orchestra; Adjunct Professor of Law, University of Sydney; Adjunct Professor of Law, University of Technology, Sydney; Founding Governor, Institute for Regional Security

Mrs Rhonda White AO

Appointed 17 June 2015

Council meetings: attended 0 of 1 eligible to attend

Committee meetings: attended 0 of 1 eligible to attend

Qualifications: Bachelor of Arts and Postgraduate Diploma in Organisational Psychology, University of Queensland; Doctor of the University, Griffith University

Relevant roles, skills and experience: Managing Director, White Retail Group; Non-Executive Director, TWC Group Investments Limited; Trustee, Queensland Performing Arts Trust; Governor-in-Council Member, Griffith University Council; Member, Federal Health Minister's Advisory Council; Adjunct Professor, Faculty of Health, Queensland University of Technology

Mr Jason Yeap OAM

Appointed 16 October 2014

Council meetings: attended 4 of 4 eligible to attend

Committee meetings: attended 5 of 5 eligible to attend

Qualifications: Bachelor of Science and Bachelor of Laws, Monash University

Relevant roles, skills and experience: Chairman, Mering Corporation; Chairman, Kataland; Chairman, Herbaceous Holdings Limited (Hong Kong); Member, The Trade and Investment Policy Advisory Council, Department of Foreign Affairs and Trade; Member, The University of Melbourne Campaign Board; Chairman, The University of Melbourne Asian Advisory Board; Member, Bank of Melbourne Asian Business Advisory Board; Patron, Multicultural Arts Victoria; Member, Board of Murdoch Childrens Research Institute

Retired Council members

Mrs Catherine Harris AO, PSM

Appointed 24 May 2012, retired 23 May 2015

Council meetings: attended 4 of 4

Committee meetings: attended 5 of 5 eligible to attend

Qualifications: Bachelor of Commerce, University of New South Wales

Relevant roles, skills and experience: Chair, Harris Farm Markets; Director, University of New South Wales Australian School of Business; Director, Oz Naturally; Director, University of New South Wales Foundation; Commissioner, Australian Rugby League Commission; Director, Australian Ballet; Governor, University Notre Dame; Honorary Consul, Bhutan

Mr Callum Morton

Appointed 14 May 2009, reappointed 24 May 2012, retired 23 May 2015

Council meetings: attended 3 of 4 eligible to attend

Committee meetings: attended 9 of 12 eligible to attend

Qualifications: Bachelor of Architecture, RMIT University; Bachelor of Fine Arts (Painting), Victoria College; Samstag Scholar at Art Center College of Design; Master of Fine Arts (Sculpture), RMIT University

Relevant roles, skills and experience: artist; Member, Ranters Theatre Company

Mrs Jeanne Pratt AC

Appointed 14 September 2011, retired 13 September 2014

Council meetings: attended 1 of 1

Committee meetings: attended 1 of 1 eligible to attend

Qualifications: Honorary Doctorate, Swinburne University of Technology

Relevant roles, skills and experience: Senior Vice President, Carlton Football Club; Member, National Council of Christians and Jews; Member, Artistic Advisory Committee, Her Majesty's Theatre; Chair, The Production Company; Member, Board of Governors, Jewish Museum of Australia; Director, Emergency Services Foundation; Director, Visy Board

Dr Ron Radford AM (Executive Director)

Appointed 20 December 2004, reappointed 20 December 2009, reappointed 20 April 2012, retired 30 September 2014

Council meetings: attended 1 of 1 eligible to attend

Committee meetings: attended 4 of 4 eligible to attend

Qualifications: Doctor of Letters, University of Adelaide; Affiliate Professor, University of Adelaide; Honorary Doctorates, RMIT University and University of South Australia

Relevant roles, skills and experience: Member, National Gallery of Australia Foundation

Council meetings

The Council meets five times a year.

Council committees

Acquisitions Committee

This committee reviews proposals and makes recommendations to the NGA Council for

the acquisition of works of art entering the national collection.

Council members: Jane Hylton (Chair), John Calvert-Jones AM (from 24/4/14), the Hon Mrs Ashley Dawson-Damer AM (to 15/6/14), Tim Fairfax AC, Catherine Harris AO, PSM (to 23/5/15), Warwick Hemsley, John Hindmarsh AM, Callum Morton (to 23/5/15), Allan Myers AO, QC, Jeanne Pratt AC (to 13/9/14), Ron Radford (to 30/9/14), Ezekiel Solomon AM (from 26/3/15), Gerard Vaughan AM (from 16/10/14), Jason Yeap OAM (from 16/10/14)

Non-Council members: Simon Elliott, David Perceval

Building Committee

This committee oversees the NGA's management of major building projects.

Members: John Hindmarsh AM (Chair), Warwick Hemsley, Callum Morton (to 23/5/15), Ezekiel Solomon (from 30/4/15), Ron Radford (to 30/9/14), Gerard Vaughan AM (from 16/10/14)

Non-Council members: Mark Mandy, David Perceval, Phil Tunney, Adam Worrall

Finance, Risk Management and Audit Committee

This committee monitors the NGA's finances and the framework for the management of risks and opportunities. The committee also serves as the NGA's Audit Committee.

Members: Warwick Hemsley (Chair), John Calvert-Jones AM (from 25/6/14), John Hindmarsh AM, Allan Myers AO, QC (Ex-officio), Ron Radford (to 30/9/14), Gerard Vaughan AM (from 16/10/14)

Non-Council members: Simon Elliott, David Perceval, Phil Tunney, Adam Worrall

Performance and Executive Remuneration Committee

This committee reviews and oversees the remuneration package and performance of the Director and oversees the performance of the Senior Executive Team. It also ensures the NGA has appropriate human resource strategies and frameworks to support the effective delivery of the NGA's Strategic Plan.

Council members: Tim Fairfax AC (Chair from 23/5/15), Catherine Harris AO, PSM (Chair to 23/5/15), Callum Morton (to 23/5/15), Ron

Radford (to 30/9/14), Gerard Vaughan AM (from 16/10/14), Jason Yeap (from 30/4/15)

Non-Council members: Simon Elliott, David Perceval, Tony Rhynehart

Operational plans

Annual Business Plan 2014/15–2017/18

Conservation Plan

Disaster Recovery Plan

Strategic Asset Management Plan

Strategic Financial Plan 2014–2018

Strategic Plan 2014–2018

Business Continuity Plan

Preservation Plan

Protective Security Policy Framework

Risk Management Framework

SENIOR EXECUTIVE

as at 30 June 2015

Senior Executive Team members

Dr Gerard Vaughan AM

Director

Mr Simon Elliott

Assistant Director, Curatorial and Educational Services

Mr Adam Worrall

Assistant Director, Exhibitions and Collections Services

Mr David Perceval

Assistant Director, Corporate Services

Retired Senior Executive Team members

Dr Ron Radford AM

Director

Mr Michael Baldwin

Assistant Director, Marketing and Commercial Operations

Senior Management Committees

Senior Executive Team Committee

This committee meets weekly to address strategic and operational matters, monitor the achievement of corporate strategies and objectives, oversee financial management and coordinate activities across all areas of the organisation.

Members: Gerard Vaughan AM (Chair from 16/10/14), Michael Baldwin (to 15/5/15), Simon Elliott, David Perceval, Ron Radford AM (Chair to 30/9/14), Adam Worrall

Department Heads Forum

This forum is a monthly gathering of all Department Heads in which a wide range of operational and strategic matters are discussed.

ACCOUNTABILITY

Ministerial instruments and directions

The Minister for the Arts signed instruments appointing persons to act temporarily in the position of Director during the Director's absence on seven occasions. The only ministerial directions received by the NGA were Council appointment notifications. The NGA complied in 2014–15 with the ministerial direction 'Provide a compliance report during 2013–14' from a previous financial year.

External scrutiny

NGA representatives were not required to appear before the Senate Standing Committee on Legal and Constitutional Affairs during the year. There were no judicial decisions and no issues or matters raised with the Commonwealth Ombudsman's Office concerning the NGA.

Audit arrangements

A number of performance and compliance reviews were undertaken in the year in accordance with the endorsed Strategic Internal Audit Plan. The audit of financial statements was undertaken by the Australian National Audit Office. The financial statements are included on pages 51–83.

Audit activity is monitored by the Council's Finance, Risk Management and Audit Committee, which met five times and considered the following audit reports during the year:

- Review of Purchasing and Procurement Practices
- Review of Internal Budgeting
- Follow Up of Prior Year Findings
- Perpetual Portfolio Performance Evaluation.

Fraud control and risk management

The NGA ensures and promotes the proper use of public resources and has taken all reasonable measures to prevent, detect, investigate and report on fraud in the financial year. It has a detailed Fraud Risk Assessment and a Fraud Control Plan that meet its specific needs in relation to fraud and comply with the Commonwealth Fraud Control Guidelines.

Risk management is a key element of the NGA's strategic planning, decision-making and business operations. Key members of Finance, Human

Resource Management, Facilities Management, Security and Work Health and Safety form the Risk Management Advisory Group, which meets regularly to advise the Senior Executive Team on matters related to risk management.

The Council's Finance, Risk Management and Audit Committee monitors the NGA's compliance with approved risk management policies and guidelines, reviews the NGA's risk management framework and receives reports on operational and financial risks.

The NGA participated in Comcover's Risk Management Benchmarking Survey, which provided an independent assessment of the NGA's risk management culture. The NGA was assessed as being integrated.

Freedom of information

The NGA complies with the requirement in Part II of the *Freedom of Information Act 1982* to publish information to the public as part of the Information Publication Scheme (IPS). A plan outlining what information is published in accordance with the IPS requirements is on the NGA website <nga.gov.au/aboutus/ips>.

MANAGEMENT

Human resources

The NGA employs staff under the *National Gallery Act 1975*. The number of ongoing employees decreased during the 2014–15 year from 214 to 204. Twelve staff resigned, six were voluntary redundancies, one was an invalidity retirement, three retired and twelve new staff were strategically engaged to fill vacant or new positions. This represents a turnover rate of ongoing staff of 10.7%. The number of fixed-term employees also decreased, from forty-one at the start of the year to thirty-three as at 30 June 2015.

Major exhibitions and projects demanded the NGA strengthen its workforce at various times throughout the year, including in preparation for the major changes to the collection displays being undertaken at the end of June 2015, at which time the NGA employed ninety-six casual employees as opposed to fifty-eight the previous year. The average staffing level during the year was 244.71 full-time equivalent (FTE) employees, an overall decrease from 257.93 FTE employees in 2013–14.

As at 30 June 2015, the NGA had four male Senior Executive Service equivalent officers. The Director is Australian Public Service (APS) Senior Executive Service (SES) Band 3 equivalent, the Deputy Director is an APS SES Band 2 and the two Assistant Director positions are APS SES Band 1 equivalent.

Appendix D includes further details and statistics on staffing, including training and development strategies. Appendix E includes information on Work Health and Safety.

Agreements

Two Australian Workplace Agreements and one Common Law Agreement were current at 30 June 2015 with only SES-equivalent staff remaining on these agreements. All other staff are covered by the conditions of the *National Gallery of Australia Enterprise Agreement 2011–2014*, the nominal expiry date of which was 30 June 2014. The existing agreement remains in effect until a new enterprise agreement has been negotiated and is approved by Fair Work Australia.

Remuneration

Each classification level has a salary range and one or more pay points attached to it. Advancement through pay points within each classification level is based on an assessment of an employee's performance against his or her Individual Development and Performance Agreement (IDPA), a formal agreement matching individual objectives and performance with the NGA's strategic priorities and activities. All ongoing and long-term fixed-term staff are required to complete Individual Development and Performance Agreements.

Salary ranges for and number of employees for non-SES levels, 30 June 2015

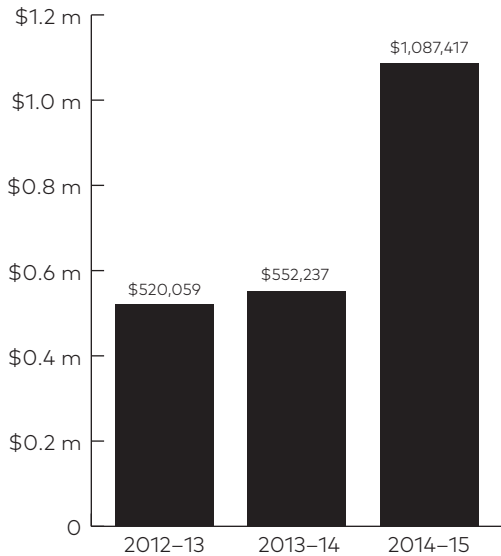
Classification	Range	Employees
EL2	\$111,051–\$126,917	24
EL1	\$95,298–\$108,741	24
NGA6	\$75,546–\$87,322	47
NGA5	\$68,101–\$73,064	54
NGA4	\$61,706–\$67,075	38
NGA3	\$55,025–\$59,848	48
NGA1–2	\$43,227–\$53,977	94

The Council determines the Director's remuneration in accordance with the Australian Government's regime for Principal Executive Officers. Performance bonuses totalling \$65,335 were paid during the year to eligible employees. The amount of each bonus is determined by performance review. Non-salary benefits for SES staff included electronic devices, parking and payment in lieu of a vehicle.

Outsourcing

Contractors and consultants are engaged when services are not available in-house (due to insufficient expertise or resources or because the services are not required on an ongoing basis), when the NGA requires independent advice or oversight or for other beneficial reasons. The NGA's practices and procedures are consistent with the Commonwealth Procurement Rules and best practice principles. Services outsourced include cleaning, legal, internal auditing, printing, casual security, construction and painting and market research.

Expenditure on consultants, 2012–13 to 2014–15



Sixty-six consultancy contracts were active in the financial year, involving total actual expenditure of \$1.087 million. Information on the value of contracts and consultancies over the reportable limit is available on the AusTender website <tenders.gov.au>. The increase in expenditure on consultants this year is largely due to the need for additional expert advice and assistance with the NGA's catering arrangements, marketing and curatorial area.

Market research conducted in 2014–15 cost \$108,326, compared to \$52,053 in the previous year. Exhibition surveys examined visitor demographics and psychographics, use of facilities and awareness of advertising and communications initiatives. Expenditure on advertising totalled \$1.532 million, compared to \$1.969 million in the previous year. See Appendix E for details on advertising campaigns and expenditure.

Assets

Collections

The NGA applies the highest professional standards of collection management. Collection assets include the national collection of works of art, valued at \$5.497 billion, and the Research Library collection, valued at \$37.426 million.

During the financial year, works of art were accessioned and documented accurately and within timeframes, and the information stored in the NGA's collection management system (CMS). The NGA continued its projects to improve data and discoverability in the CMS. Substantial progress was made on researching and cleaning up data concerned with how the NGA identifies and counts works of art, leading to a significant revision in the reportable number of works in the collection.

Thesauri and contextual tabs were integrated into the CMS as part of the NGA's Collection Discoverability project. These tabs add discoverability to the NGA's website and digital asset management program. During the financial year, the NGA's effectiveness in this area of collection management was recognised when leading staff at the J Paul Getty Museum in Los Angeles invited the NGA to become a member of their international committee. The committee contributes to international data standards and vocabularies in the specialist field of art museum documentation.

Information on the Research Library collection was migrated from the classic library management system to Ex Libris Alma, a new web-based platform that consolidates and optimises library management activities.

Land and buildings and operational assets

Land and building assets are valued at \$290.85 million. Major building projects are monitored by the Council's Building Committee, which met five times and considered capital works as expressed in the Strategic Asset Management Plan during the year. As a Commonwealth agency that controls one or more places, the NGA has a heritage strategy that meets its obligations under the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act). Appendix E includes information required by the EPBC Act.

Infrastructure, plant and equipment and intangibles are valued at \$3.754 million. The NGA's Strategic Asset Management Plan provides strategies for asset planning, capital investment, maintenance, operation and eventual disposal of operational assets. It matches these assets to the strategic directions expressed in the annual business plans and four-year strategic plans.

The building's facilities are maintained in accordance with the NGA's Maintenance Management Plan and managed through a computerised maintenance management system (CMMS). Statutory, preventive, breakdown and deferred maintenance are all managed within the CMMS.

Purchasing

The NGA is committed to achieving best value for money in its procurement practices. Purchasing practices and procedures are consistent with the Commonwealth Procurement Rules and best practice principles.

Large purchasing activities for the year included construction for the Hume redevelopment project and strategy storage solution.

No contracts of \$100,000 or more were executed where the Auditor-General did not have access to the contractor's premises if required.

Security and business continuity

The security of the national art collection was maintained during the year. Security risks were regularly reviewed and improvements were made to systems, procedures, policies and practices where needed. Transitional arrangements in relation to the Australian Government's introduction of the Protective Security Policy Framework are progressing within the timeframe for mandatory compliance. Updates and improvements to closed-circuit television systems and electronic access control continued in line with the changing requirements.

The national art collection was also protected by the ongoing work of the Emergency Planning Committee, which endorsed amendments to the Emergency Response Plan and reviewed training for general occupants and members of the NGA's Emergency Control Organisation. Training in 2014–15 included the use of workplace fire fighting equipment and evacuation procedures and exercises. The Business Impact Assessment, Business Continuity Strategy and Business Continuity Plan were updated, and the NGA conducted exercises testing the robustness of the new Business Continuity Plan during the year.

SHARING OUR VISION



AUSTRALIAN GOVERNMENT

Australian Government funding in 2014–15 totalled \$50.822 million: \$33.818 million for operational expenses and \$17.004 million for capital expenses.

Funding programs

Visions of Australia

Visions of Australia is an Australian Government initiative for national touring exhibitions of Australian cultural material originating or created in Australia or originating from elsewhere and held in Australian collections. It supports the development and touring of exhibitions throughout Australia, particularly into regional and remote areas.

The NGA acknowledges the significant amount it received through the Visions of Australia funding and the assistance the program gives to NGA to provide access to works of art for the people of Australia. Visions of Australia touring funding supported three of the NGA's exhibitions in 2014–15:

- *Capital and country: the Federation years 1900–1914*
- *Stars in the river: the prints of Jessie Traill*
- *Bodywork: Australian jewellery 1970–2012.*

National Collecting Institutions Touring and Outreach program

The National Collecting Institutions Touring and Outreach program is an Australian Government initiative providing support for the Australia's national collecting institutions to develop and tour exhibitions nationally and internationally.

The program supported three of the NGA's exhibitions in 2014–15:

- *Bodywork: Australian jewellery 1970–2012*
- *James Turrell: a retrospective*
- *Impressions of Paris: Lautrec, Degas and Daumier.*

Australian Government International Exhibitions Insurance program

The Australian Government International Exhibitions Insurance program is an Australian Government initiative providing funding for the purchase of insurance for significant cultural exhibitions.

The program supported the two exhibitions in 2014–15:

- *Atua: sacred gods from Polynesia*
- *The story of Rama: Indian miniatures from the National Museum, New Delhi*

Without this support the high cost of insuring these significant works of art would have prohibited these major exhibitions from coming to Australia.

AFFILIATED GROUPS

NGA Foundation

The National Gallery of Australia Foundation is a not-for-profit organisation that encourages philanthropy in the community, raises funds and secures gifts of works of art to support the vision of the NGA and to develop the national art collection for all Australians. The Foundation is a company limited by guarantee under the Corporations Law and is governed by a Board of Directors appointed by the NGA's Council. The Board includes the NGA's Director, the Chair of the NGA's Council and two other Council members.

Patron: HE Gen the Hon Sir Peter Cosgrove AK, MC

Chair: John Hindmarsh AM

Board members: Susan Armitage, Philip Bacon AM, Julian Beaumont OAM, Sandra Benjamin OAM, Anthony Berg AM, Robyn Burke, Terrence Campbell AO, The Hon Mrs Ashley Dawson-Damer AM, James Erskine, Andrew Gwinnett, Wayne Kratzmann, Dr Andrew Lu OAM, Allan Myers AO, QC, Geoffrey Pack, Roslyn Packer AO, Julien Playoust, John Schaeffer AO, Penelope Seidler AM, Ezekiel Solomon AM, Kerry Stokes AC, Dr Gerard Vaughan AM, Ray Wilson OAM

Secretary: Peter Lundy RFD

Executive Director: Maryanne Voyasis

American Friends of the National Gallery of Australia

The American Friends of the National Gallery of Australia, Inc is an independent charitable organisation in the United States of America. It facilitates loans and gifts of works of art and has made donations toward events, activities and acquisitions. The most notable donations made through AFNGA this year were from Elaine and Jim Wolfensohn, through the Wolfensohn Family Foundation, and Kenneth E Tyler AO and Marabeth Cohen-Tyler.

NGA members

As at 30 June 2015, the number of financial members of the NGA totalled 16,336, which is equivalent to 10,376 memberships. All Australian states and territories are represented in the national membership. The majority outside of the Australian Capital Territory are in New South

Wales and Victoria. Internationally, there are members in New Zealand, the United Kingdom, Asia, North America and Europe.

Voluntary guides

The NGA has 185 voluntary guides, who give freely of their time to support the NGA's operations. They contribute significantly to public engagement at the NGA. In 2014–15, they delivered exhibitions tours for 2321 visitors and tours of the national collection for 10,891 visitors. During the year, guides were offered training in collection knowledge, communication and presentation skills, customer service and cross-cultural awareness, and thirty-three new guides completed their yearlong training program in December 2014.

CORPORATE PARTNERSHIPS

The NGA's corporate partners share its vision by contributing to the development and promotion of art and culture in Australia. Contributions go toward staging major exhibitions, promoting the arts in Australia, supporting industry development, funding innovation, and education and access programs. The generous support of sponsors in 2014–15 totalled \$2.917 million.

Presenting Partner



Principal Partners



Major Partners



Media Partners



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25 February – 10 August 2014
Photography Gallery

Light moves: Australian contemporary video art

18 April – 20 July 2014
Focus Gallery

Atua: sacred gods from Polynesia

23 May – 3 August 2014
Temporary Exhibitions Gallery

Bali: island of the gods

13 June – 3 August 2014
Temporary Exhibitions Gallery

Robert Motherwell: at five in the afternoon

12 July – 6 October 2014
Orde Poynton Gallery

Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints

19 July – 12 October 2014
Project Gallery

Alive and spirited

2 August 2014 – 28 June 2015
Childrens Gallery

Gifted artists: donations by Patrick Corrigan AM

15 August 2014 – 12 January 2015
Photography Gallery

Arthur Boyd: agony and ecstasy

5 September – 9 November 2014
Temporary Exhibitions Gallery

Impressions of Paris: Lautrec, Degas, Daumier

8 November 2014 – 15 March 2015
Orde Poynton Gallery

James Turrell: a retrospective

13 December 2014 – 8 June 2015
Temporary Exhibitions Gallery

Myth and memory: in recent American landscape photography

12 January – 13 July 2015
Photography Gallery

Colour my world: handcoloured Australian photography

3 April – 30 August 2015
Project Gallery

The story of Rama: Indian miniatures from the National Museum, New Delhi

22 May – 23 August 2015
Orde Poynton Gallery

NGA Contemporary

Highlights

26 September 2014 – 19 April 2015
NGA Contemporary

Streetwise: contemporary print culture

1 May – 9 August 2015
NGA Contemporary

Touring nationally

Capital and country: the Federation years 1900–1914

Touring 7 venues, 2013–16
2 venues in 2014–15:

Riddoch Art Gallery, SA,
13 December 2014 – 22 February 2015
Newcastle Art Gallery, NSW,
7 March – 31 May 2015

Carol Jerrems: photographic artist 1968–1978

Touring 3 venues, 2013–14
1 venue in 2014–15:
QUT Art Museum, Qld,
5 July – 7 September 2014

Bodywork: Australian jewellery 1970–2012

Touring 9 venues, 2013–15
4 venues in 2014–15:
Murray Bridge Regional Gallery, SA,
29 August – 12 October 2014
Devonport Regional Gallery, Tas,
8 November – 7 December 2014
Lake Macquarie City Art Gallery, NSW,
10 April – 10 May 2015
Artspace Mackay, Qld,
22 May – 5 July 2015

Stars in the river: the prints of Jessie Traill

Touring 6 venues, 2014–16
4 venues in 2014–15:
Mornington Peninsula Regional Gallery, Vic,
1 August – 21 September 2014
Museum and Art Gallery of the Northern Territory,
NT, 6 December 2014 – 1 February 2015
Perc Tucker Regional Gallery, Qld,
20 February – 10 May 2015
Tweed Regional Gallery, NSW,
19 June – 2 August 2015

William Kentridge: drawn from Africa

Touring 4 venues, 2015–16
1 venue in 2014–15:
Western Plains Cultural Centre, NSW,
1 February – 29 March 2015

Impressions of Paris: Lautrec, Degas, Daumier

Touring 4 venues, 2015–16

1 venue in 2014–15:

Museum and Art Gallery of the Northern Territory,
NT, 27 March – 7 June 2015

Light moves: Australian contemporary video art

Touring 10 venues, 2015–17

1 venue in 2014–15:

Araluen Arts Centre, NT,
26 June – 9 August 2015

Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints

Touring 4 venues, 2013–14

1 venue in 2014–15:

Lake Macquarie City Art Gallery, NSW,
24 October – 30 November 2014

Touring internationally**Ballets Russes: the art of costume**

Touring 1 venue, 2014

1 venue in 2014–15:

National Art Centre, Tokyo, Japan,
18 June – 1 September 2014

Atua: sacred gods from Polynesia

Touring 1 venue, 2014–15:

Saint Louis Art Museum, Saint Louis, USA,
12 October 2014 – 4 January 2015

Elaine and Jim Wolfensohn Gift Suitcase Kits**Blue case: Technology**

Disability Information and Resource Centre, SA,
28 May – 2 July 2014

Alice Springs Public Library, NT,
7 July – 19 August 2014

St Philip's College, NT,
20 August – 24 September 2014

Ross Park Primary School, NT,
6 October – 3 November 2014

Department of Education, NT,
4 November – 9 December 2014

Keysborough Primary School, Vic,
11 February – 25 March 2015

Yarra Ranges Council, Vic,
27 March – 27 April 2015

Mercedes College, SA,
29 April – 21 May 2015

Arts Council of Mansfield, Vic,
25 May – 29 June 2015

Red case: Myths and Rituals and Yellow case: Form, Space and Design

Gladstone Regional Art Gallery and Museum, Qld,
6 June – 8 July 2014

DADAA, WA, 8 July – 29 July 2014

Wanneroo Library and Cultural Centre, WA,
30 July – 1 September 2014

Geraldton Regional Art Gallery, WA,
4 September – 14 October 2014

Keysborough Primary School, Vic,
17 October – 28 November 2014

Pinocchio Early Learning Centre, ACT,
11 February – 9 March 2015

Corpus Christi Catholic High School, NSW,
10 March – 10 April 2015

Currambena Primary School and Preschool, NSW,
21 April – 28 May 2015

Lower Hunter Children's Activity Van, NSW,
1 June – 25 June 2015

Western Plains Cultural Centre, NSW,
29 June – 3 August 2015

The 1888 Melbourne Cup

Swan Hill Regional Art Gallery, Vic,
15 May – 2 July 2014

Mildura Arts Centre, Vic,
4 July – 2 September 2014

Victoria Racing Club, Vic,
11 September – 1 December 2014

Queen Victoria Museum and Art Gallery, Tas,
12 February – 2 April 2015

Ararat Regional Art Gallery, Vic,
10 April – 10 July 2015

APPENDIX B PUBLISHING AND PAPERS

Major publications

Arthur Boyd: agony and ecstasy

Deborah Hart

September 2014, 224 pages, 266 images

Staff contributors: Robert Bell, Roger Butler and Deborah Hart

Works from the collection: 189

Impressions of Paris: Lautrec, Degas, Daumier

Jane Kinsman

October 2014, 128 pages, 110 images

Staff contributors: Jane Kinsman, Emilie Owens and Rose Peel

Works from the collection: 93

James Turrell: a retrospective

Introduction by Ron Radford

December 2014, 96 pages, 152 images

Staff contributors: Jaklyn Babington, Simeran Maxwell and Lucina Ward

Works from the collection: 10

Education resources

Stars in the river: the prints of Jessie Trail

August 2014, Years 9 and 10

Works from the collection: 8

William Kentridge: drawn from Africa

February 2015, Years 9 and 10

Works from the collection: 13

Impressions of Paris: Lautrec, Degas, Daumier

April 2015, Years 9 and 10

Works from the collection: 20

Children

Colour is light

December 2014, activity cards for children

Artonview

Editor: Eric Meredith

Average readership per issue: 42,000 people

Issue 79, spring 2014

September 2014, 64 pages, 80 images

Staff contributors: Robert Bell, Roger Butler, Deborah Hart, Jane Kinsman, Robyn Maxwell, Lara Nicholls, Emilie Owens, Elspeth Pitt, Lucina Ward

Works from the collection: 30

Issue 80, summer 2014

December 2014, 68 pages, 79 images

Staff contributors: Kelli Cole, Franchesca Cubillo, Christine Dixon, Melanie Eastburn, Simon Elliott, Anne Gray, Mike Gunn, Deborah Hart, Crispin Howarth, Jane Kinsman, Eric Meredith, Gael Newton, Lara Nicholls, David Perceval, Elspeth Pitt

Works from the collection: 24

Issue 81, autumn 2014

March 2015, 64 pages, 71 images

Staff contributors: Tina Baum, Roger Butler, Roger Butler, Franchesca Cubillo, Christine Dixon, Melanie Eastburn, Deborah Hart, Shaune Lakin, Rose Marin, Eric Meredith, Lara Nicholls, Anne O'Hehir, Elspeth Pitt, Gerard Vaughan, Lucina Ward

Works from the collection: 26

Issue 82, winter 2014

June 2015, 68 pages, 69 images

Staff contributors: Mary Angove, Robert Bell, Bronwyn Campbell, Franchesca Cubillo, Lucie Folan, Anne Gray, Deborah Hart, Crispin Howarth, Shaune Lakin, Eric Meredith, Lara Nicholls, Sarina Noordhuis-Fairfax, Mary-Lou Nugent, Anne O'Hehir, Gerard Vaughan, David Wise

Works from the collection: 32

Corporate publications

National Gallery of Australia Annual Report 2013–14

National Gallery of Australia Foundation Annual Report 2013–14

National Gallery of Australia Strategic Plan 2014–18

The Alan Boxer Bequest

Symposiums and conferences

Atua: A Continuum

19 July 2014

Staff contributors: Michael Gunn

Art and Mortality

19–20 September 2014, in collaboration with the School of Art History and Theory, Australian National University

Staff contributors: Roger Butler, Deborah Hart, Mirah Lambert, Anne O'Hehir, Victoria Perin, Elspeth Pitt, Frances Wild

Radical Visionary: Arthur Boyd

11 October 2014

Staff contributors: Deborah Hart

The Known World: The Eighth Australian Print Symposium

1–3 May 2015

Staff contributors: Roger Butler

The Legacy of Hugh Ramsay

30 March 2015, in collaboration with the Australian Institute of Art History, University of Melbourne

Staff contributors: Anne Gray, Gerard Vaughan

Staff contributions to external publications

- Butler, Roger, introduction, in *Exchange: celebrating 21 years of the Southern Highlands Printmakers*, exh cat, Sturt and the Southern Highlands Printmakers, Mittagong, 2015, np.
- Butler, Roger, preface, in H Maddocks, *Hertha Kluge-Pott: printmaker*, Macmillan Art Publishing, Melbourne, 2015, p 7.
- Butler, Roger, catalogue entry on Tsukioka Yoshitoshi's print *Picture of the country of New (Holland) South Wales*, in *Treasure ships: art in the age of spices*, Art Gallery of South Australia, Adelaide, 2015, p 327.
- Howarth, Crispin, 'Oceanic art', in *Oceanic arts Pacifica: artworks from the Todd Barlin collection*, Casula Powerhouse Arts Centre, Sydney, 2014, pp 6–9.
- Howarth, Crispin, 'Masterpieces in Australian collections', in *Tribal Art Magazine*, no 76, summer, 2015, pp 96–105.
- Lakin, Shaune, 'Laurence Aberhart: ANZAC', *Artlink*, vol 35, no 1, 2015, pp 46–9.
- Marchant, Roy & Tworek-Matuszkiewicz, Beata, 'Angelic engineering: the conservation and treatment of Heri Dono's *Flying angels*', *ICOM-CC 17th Triennial Conference Preprints*, CD-ROM, ed J Bridgland, International Council of Museums, Paris, 2014, paper 1006.
- Peel, Rose & Hamilton, Bill, 'Searching for the paper-Trail!', *The AICCM Bulletin*, vol 35, no 1, 2015, pp 44–51.
- Pitt, Elspeth, in J Robinson, 'Engraved ivories c 1898–99', *The world of Mortimer Menpes: painter, etcher and raconteur*, Art Gallery of South Australia, Adelaide, 2014, pp 104–5.

Papers presented by staff

- Angove, Mary, 'Public art as spectacle: democratising the public art museum or repressing the aesthetic?', paper presented at the annual conference of the Art Association of Australia and New Zealand, Launceston & Hobart, 5–7 December 2014.
- Barrett, Hannah, 'Making conservation work down under: dealing with the unexpected', paper presented at the 43rd annual meeting of the American Institute for Conservation of Historic and Artistic Works, Miami, Florida, 13–16 May 2015.
- Hart, Deborah, 'Arthur Boyd: Agony and ecstasy', paper presented at the Art and Mortality symposium, National Gallery of Australia & Australian National University, Canberra, 19–20 September 2014.
- Howarth, Crispin, 'Indigenous protocols in practice: a curator's perspective', paper presented at the Return of the Native: Contestation, Collaboration and Co-authorship in Museum Spaces symposium, Australian National University, Canberra, 18–19 June 2015.
- Lakin, Shaune, 'Second World War photography', lecture presented at the Australian National University, Canberra, 29 April 2015.
- Lakin, Shaune, "'That famous image": with the naked army at Gallipoli', paper presented at the Gallipoli Gelibolu symposium, Art Gallery of New South Wales, Sydney, 22 June 2015.
- O'Hehir, Anne, 'Claude Cahun', lecture presented at the Sydney College of the Arts, University of Sydney, 11 March 2015.
- Owens, Emilie, 'The disasters of war: perverse populism and the print works of Jake and Dinos Chapman', paper presented at the 2014 Mid-America Print Council Conference, James Pearson Duffy Department of Art and Art History, Wayne State University, Detroit, 24–27 September 2014.
- Perin, Victoria, 'Eulogies are for the living: Hertha Kluge-Pott's portraits *Man* and *Woman*', paper presented at the Art and Mortality symposium, National Gallery of Australia & Australian National University, Canberra, 19–20 September 2014.
- Pitt, Elspeth, 'For as long as possible: life and death in the work of Mike Parr', paper presented at the Art and Mortality

symposium, National Gallery of Australia & Australian National University, Canberra, 19–20 September 2014.

Pitt, Elspeth, 'Narrative, spectacle, audience', open session panel conducted at the annual conference of the Art Association of Australia and New Zealand, Launceston & Hobart, 5–7 December 2014.

Williams, Leah, Wise, Andrea & Peel, Rose, 'Bridal I-Ching: an investigation into the materials and techniques of an oversize, multi-component printed work on paper by Mike Parr', poster presented at the ICOM-CC 17th Triennial Conference, Melbourne, 15–19 September 2014.

Wise, Andrea, conservation workshop presented at Perc Tucker Regional Gallery in conjunction with the exhibition *Stars in the river: the prints of Jessie Trill*, 10 May 2015.

APPENDIX C ACQUISITIONS

Australia

Paintings

- George A Appleton (died Australia 1887) *An Australian chief foretelling the fate of his race* 1865, oil on canvas 2014.1758
- Yvonne Audette (born Australia 1930) *The flat landscape* 1959, oil on composition board. Gift of the artist, 2015. Australian Government's Cultural Gifts Program 2015.65
- Dorrit Black (Australia 1891–1951) *Nude* c 1928, oil on canvas 2014.2417; *Provençale farmhouse* 1928, oil on canvas affixed to cardboard 2014.2411; *Coastal trees* c 1948, oil on canvas 2014.2415
- Charles Blackman (born Australia 1928) *Rabbit tea party* 1956–57, oil on hardboard. The Alan Boxer Bequest, 2014 2014.2382
- Arthur Boyd (Australia 1920–1999) *Mount Terrible* 1956, oil on board 2014.2383; *Dreaming bridegroom II* 1958, oil and tempera on canvas 2014.2380. Both the Alan Boxer Bequest, 2014; *Ventriloquist and skate* 1979–80, oil on canvas 2014.1726
- Emma Minnie Boyd (Australia 1858–1936) *Riverbank* 1908, watercolour. Bequest of Dr Lee MacCormick Edwards, 2015 2015.841
- John Brack (Australia 1920–1999) *The girls at school* 1959, oil on hardboard. Bequest of Elizabeth Summons MBE, 2015 2015.2
- James Cant (Australia 1911–1982) *A woman with digging stick and bag. A kangaroo woman with white triangle in front. A group of the hairy ghosts called 'mormo' and a mythical monstrous serpent* 1948–49, oil on canvas on card 2015.884; *Native women performing a vigorous dance* 1948–49, oil on card 2015.883; not titled (a standing male figure, with a shield and barbed spear, wearing a cape and bustle) 1948–49, oil on card 2015.880; *Symbolic figures ascribed by the modern natives to an earlier people, the "MIMI"* 1948–49, oil on card 2015.882; *The male ancestor-leader of these two figures of 'Dream-time' mythology is no longer known to the local tribes* 1948–49, oil on canvas on card 2015.881; *Weroona* c 1955, oil and sand on hardboard. Gift of Charles Nodrum, 2015 2015.886
- Ethel Carrick (England 1872 – Australia 1952) *Carnations* c 1925, oil on canvas. Bequest of Dr Lee MacCormick Edwards, 2015 2015.838
- Brett Colquhoun (born Australia 1958) *Hermetic* 2007, oil on canvas. Gift of Jennifer and John Prescott, 2015 2015.559
- Kevin Connor (born Australia 1932) *Man in the park* 1962, synthetic polymer paint on hardboard. The Alan Boxer Bequest, 2014 2014.2388
- Janet Dawson (born Australia 1935) *Study for lighthouse* 1968, oil on hardboard 2015.900; *Roadside objects=Heron* 1986, oil on canvas 2015.899; *Fox on a sack* 2004, oil on canvas 2015.901. All gifts of the artist, 2015
- Roy De Maistre (Australia 1894 – England 1968) *Waterfront, Sydney Harbour* 1918–19, oil on board. The Alan Boxer Bequest, 2014 2014.2384
- Bert Flugelman (Austria 1923 – Australia 2013) *The Crucifixion* 1953, oil on board. Gift of the estate of Bert Flugelman, 2014 2014.2071
- Haughton Forrest (France 1826 – Australia 1925) *Road to Dundas* c 1905, oil on board 2014.1761
- Ivor Francis (England 1906 – Australia 1993) *Christmas* 1973, oil on composition board 2014.1820; *Antarctic adventure no 9 corridor* 1978, oil on canvas board 2014.1821
- Donald Friend (Australia 1915–1989) *Circus* 1942, oil on board. The Alan Boxer Bequest, 2014 2014.2389
- Elioth Gruner (NZ 1882 – Australia 1939) *Road to Chateau de Grimaud* c 1924, oil on panel. Bequest of Dr Lee MacCormick Edwards, 2015 2015.837
- Leonard Hessing (born Romania 1931) *The bride* 1959, oil and mixed media on composition board. The Alan Boxer Bequest, 2014 2014.2390
- Robert Hughes (Australia 1938 – USA 2012) *Mineshafts* 1963, oil on canvas. The Alan Boxer Bequest, 2014 2014.2385
- Vida Lahey (Australia 1882–1968) *Customs House and St John's Cathedral, Brisbane, from Kangaroo Point* c 1924–26, oil on canvas on board 2014.2410
- Percy Lindsay (Australia 1870–1952) *Berry's Bay* c 1900, oil on board. Bequest of Dr Lee MacCormick Edwards, 2015 2015.842
- Elwyn Lynn (Australia 1917–1997) *This dry land* 1964, oil and mixed media on canvas. Gift of Margaret and Peter Janssens, 2015. Australian Government's Cultural Gifts Program 2015.60; *Winter field* 1964, oil and mixed media on canvas. The Alan Boxer Bequest, 2014 2014.2391

- Mortimer Menpes** (Australia 1855 – England 1938) *Blue was the sky above us* 1889–91, oil on board 2014.2419
- Rodney Milgate** (Australia 1934–2014) *Generation on trial* 1964, oil on hardboard. Gift of Margaret and Peter Janssens, 2015. Australian Government's Cultural Gifts Program 2015.61
- John D Moore** (Australia 1888–1958) *View of the Brindabella's from Mt Ainslie with St John's spire in the middle ground* c 1925, oil on canvas. Bequest of Dr Lee MacCormick Edwards, 2015 2015.840
- Sidney Nolan** (Australia 1917 – England 1992) *Kelly and figure* 1962, oil on hardboard. The Alan Boxer Bequest, 2014 2014.2386
- Frank Meade Norton** (1845–1920) *Blue Mountains* c 1918, oil on canvas. Bequest of Dr Lee MacCormick Edwards, 2015 2015.839
- John Olsen** (born Australia 1928) *McElhone Steps* 1963, synthetic polymer paint on composition board 2014.2392; *Childhood by the seaport* 1965, oil on composition board 2014.2393. Both the Alan Boxer Bequest, 2014
- Robert Owen** (born Australia 1937) *Soundings (composition #02)* 2007–09, synthetic polymer paint on canvas 2015.856; *Soundings (composition #03)* 2007–09, synthetic polymer paint on canvas 2015.858; *Soundings (composition #06)* 2007–09, synthetic polymer paint on canvas 2015.857; *Soundings (composition #07)* 2007–09, synthetic polymer paint on canvas 2015.859; *Soundings (composition #09)* 2007–09, synthetic polymer paint on canvas 2015.860; *Soundings (composition #010)* 2007–09, synthetic polymer paint on canvas 2015.861; *Soundings (composition #011)* 2007–09, synthetic polymer paint on canvas 2015.862; *Soundings (composition #012)* 2007–09, synthetic polymer paint on canvas. Gift of the artist, 2015. Australian Government's Cultural Gifts Program 2015.874; *Soundings (composition #013)* 2007–09, synthetic polymer paint on canvas 2015.865; *Soundings (composition #014)* 2007–09, synthetic polymer paint on canvas 2015.863; *Soundings (composition #015)* 2007–09, synthetic polymer paint on canvas 2015.864
- John Perceval** (Australia 1923–2000) *Early morning, Williamstown* 1956, enamel and tempera on composition board. The Alan Boxer Bequest, 2014 2014.2394
- John Wardell Power** (Australia 1881 – England 1943) *Basket of fruit* c 1936, oil and gouache on linen 2015.887
- Margaret Preston** (Australia 1875–1963) *For a little girl* 1929, oil on canvas. Masterpieces for the Nation Fund 2015 and De Lambert Largesse Foundation 2014.2423
- Stanislaus Rapotec** (Italy 1913 – Australia 1997) *Experience in summer no 2* 1964, polyvinyl acetate and pigment on composition board. The Alan Boxer Bequest, 2014 2014.2395
- Hilda Rix Nicholas** (Australia 1884–1961) *Une Australienne* 1926, oil on canvas 2014.1819
- Jeffrey Smart** (Australia 1921 – Italy 2013) *The salvagers* 1946, oil on canvas 2015.855; *Ladbroke Gardens* 1949, oil on canvas. Bequest of Dr Lee MacCormick Edwards, 2015 2015.836; *The bicycle race (Death of Morandi)* 1966, oil on hardboard, Warwick and Jane Flecknoe Bequest Fund, 2015 2015.878
- Arryn Snowball** (born Australia 1977) *Ashes and diamonds I* 2012, oil on linen. Purchased with the assistance of the Prescott Family Foundation, 2015 2015.67
- Albert Tucker** (Australia 1914–1999) *Gamblers and parrots* 1960, polyvinyl acetate and synthetic polymer paint on composition board. The Alan Boxer Bequest, 2014 2014.2396
- Tony Tuckson** (Egypt 1921 – Australia 1973) not titled (PAP OP, No 33) 1958–61, oil and synthetic polymer paint on hardboard 2015.53; not titled (red, black and white—arabesques No 2) c 1962–65, polyvinyl acetate paint on hardboard 2015.54; not titled (no 184) c 1964, polyvinyl acetate paint and charcoal on hardboard 2015.55. All gifts of the estate of Margaret Tuckson, 2015; *Circle and arrow* c 1963, synthetic polymer paint and collage on hardwood 2014.2128
- Ruth Waller** (born Australia 1955) *Filly clams and slimy things* 1992, oil on canvas 2014.1807; *Mineral after Bellini* 2013, synthetic polymer paint on linen 2014.1808
- James Wigley** (Australia 1918–1999) *Three men at night* c 1959, tempera on hardboard. The Alan Boxer Bequest, 2014 2014.2398

Sculptures

- Arthur Boyd** (Australia 1920–1999) *Maquette for ceramic pylon* c 1955, glazed terracotta. The Alan Boxer Bequest, 2014 2014.2381

- Donald Brook (born Australia 1927) *Figure* 1966, welded metals and assemblage 2014.2068; *Acerobot* 1966, welded metals and assemblage 2014.2069. Both gifts of the estate of Bert Flugelman, 2014
- Anne Ferguson (born Australia 1939) *Homage to Gaudi* 2008, Carrara marble. Gift of the artist, 2014. Australian Government's Cultural Gifts Program 2014.2117
- Bert Flugelman (Austria 1923 – Australia 2013) *Chain* 1973, stainless, granite 2014.2129; not titled c 1984, assemblage 2014.2070; *Bon appetit* 1983–84, assemblage 2014.2130.A-D; not titled c 1985, rubber O-rings, copper, steel 2014.2067. All gifts of the estate of Bert Flugelman, 2014
- Mari Funaki (Japan 1950 – Australia 2010) not titled (maquette for NGA Stage 1 ceremonial pole 'Twilight') 2010, aluminium. Gift of the estate of Mari Funaki, 2015 2015.569
- Rosalie Gascoigne (NZ 1917 – Australia 1999) Thirty-four sculptures, including studies for sculptures 1970–99, various mediums. Gifts of Hester, Martin and Toss Gascoigne, 2015 2015.468-505, 567
- Inge King (born Germany 1915) *Wall sculpture* 1978, enamel paint on steel 2015.891; *Jumping Jack* 1986, polychrome steel 2015.889; *Ancestor* 1987, bronze 2015.888; *Capricorn* 1989, steel painted black 2015.890. All gifts of the artist, 2015. Australian Government's Cultural Gifts Program
- Andrew Rogers (born 1947) *I am* 2005, AP, bronze. Gift of the artist, 2015. Australian Government's Cultural Gifts Program 2015.558
- Peter Vandermark (born Australia 1960) *Conductor* 2014, galvanised metal ducting elbows, acrylic spheres 2014.2420
- Drawings**
- Khadim Ali (born Pakistan 1978) *Untitled* 2014, pencil, watercolour, gouache, gold leaf 2014.2400.A-B
- Mary Morton Allport (England 1806 – Australia 1895) not titled (spotted handfish swimming in a bay) 1869–74, pencil, pen, ink, watercolour 2014.2086
- Henry Mount Langton Atcherley (England 1863 – NZ 1901) *Inner South Head, Sydney* c 1895, watercolour 2015.797; *The Gap, Sydney* c 1895, watercolour 2015.798. Both gifts of Anne Gray, 2015. Australian Government's Cultural Gifts Program
- Adam Gustavus Ball (Ireland 1821 – Australia 1882) *The death of Burke* c 1861, pencil 2014.1801; *The death of Burke* c 1861, pencil, China white 2014.1802
- Martin Bell (born Australia 1978) not titled (6, 12, 21) 2013, from the series *Skull Gully*, pen, ink 2014.2073-2014.2075
- Maurice Bramley (NZ 1898 – Australia 1975) *Charlie in orbit* 1950–69, felt-tipped pen, ink, marker, pencil. Gift of Anna Eglitis, 2014 2014.1743
- Christian Capurro (born Australia 1968) *Work for tired eyes (figures in the landscape)* 2010–11, posters, synthetic polymer paint 2014.1709.A-B
- Arch Cuthbertson (Australia 1924–2001) not titled (abstract geometric shapes) 1960s, gouache, watercolour 2014.1723; not titled (abstract scene) 1960s, gouache, watercolour 2014.1724. Both gifts of Eastgate and Holst, 2014
- Helen Eager (born Australia 1952) not titled (front cover of concertina book) 2011, pen, ink, gold glitter pen 2014.1842
- T Evans not titled (landscape with tree) 1919, watercolour. Gift of Anna Eglitis, 2014 2014.1742
- Bert Flugelman (Austria 1923 – Australia 2013) 126 drawings, including preparatory studies for sculptures 1965–2007, various mediums. Gifts of the estate of Bert Flugelman, 2014 2014.1856, 1868-1872, 1880-1883, 1886-1887, 1893, 1897-1903, 1905, 1907, 1916-1919, 1921-1951, 1961-1969, 1971-1980, 1982-1984, 1987-1993, 2000.A-D-2001, 2004-2018, 2020-2021, 2023-2033, 2040-2045
- Merrick Fry (born Australia 1950) *Skylarking bus shelter* 1990, charcoal 2014.1749; *Bay with floating form* 2010–12, synthetic polymer paint, pastel 2014.1752; *Big market garden* 2010–12, synthetic polymer paint, charcoal, pastel 2014.1751; *The West Bank* 2010–12, synthetic polymer paint, charcoal, pastel 2014.1750. All gifts of Selina Redman OAM, 2014. Australian Government's Cultural Gifts Program
- Naylor Gill (1873 – Australia 1945) not titled (landscape scene) 1938, watercolour. Gift of Kim Hedrich, 2014 2014.1725
- Anne Marie Graham (born Austria 1925) *Susan sewing* 1957, ink, pencil 2014.1825; *Susan* 1958, pen, ink 2014.1823; *Wendy* 1958, pen, ink 2014.1822; *Model standing* 1971, pencil 2014.1826; *Seated model* 1976, pen, ink 2014.1824. All gifts of the artist, 2014

- JJ Hilder (Australia 1881–1916) not titled (bridge with cattle crossing) c 1900, watercolour 2014.2408
- Robert Hoddle (England 1794 – Australia 1881) *Between Jervis and Batemans Bay, near Narrawallee, New South Wales* 1830, watercolour 2014.2409
- Judy Holding (born Australia 1945) *Red birds* c 2013, collage 2014.1759
- Anton Holzner (born Austria 1935) *Painting* 1986, gouache. Gift of Anne Gray, 2015. Australian Government's Cultural Gifts Program 2015.799
- George W Lambert (Russia 1873 – Australia 1930) *Portrait of Colonel Herbert Cox-Taylor* c 1925, pencil. Gift of Anna Eglitis, 2014 2014.1740
- Rhys Lee (born Australia 1975) *Untitled* 2014, synthetic polymer paint 2014.1803; *Untitled* 2014, synthetic polymer paint 2014.1804
- Lionel Lindsay (Australia 1874–1961) *Bousaada* 1890–1950, pencil 2014.1845; not titled (study of a cat) 1890–1950, pencil 2014.1844; not titled (study of a duckling) 1890–1950, pencil 2014.1843; not titled (study of two gum tree) 1890–1950, pencil 2014.1847; not titled (study of white gum trees) 1890–1950, pencil 2014.1846; *Pastora a gypsy girl* 1902, watercolour, pencil 2014.1848. All gifts of Joanna Mendelssohn, 2014. Australian Government's Cultural Gifts Program
- Kate Lohse (born Australia 1948) *Break the silence* 1990, gouache, pencil. Gift of Joanna Mendelssohn, 2014. Australian Government's Cultural Gifts Program 2014.1849
- Arthur McIntyre (Australia 1945–2003) *Abundance for all I* 1960, collage, synthetic polymer paint 2015.49; *Abundance for all II* 1960, collage, synthetic polymer paint 2015.50. Both gifts of Daniel Mudie Cunningham, 2015. Australian Government's Cultural Gifts Program; *The art of China* 1960, collage, synthetic polymer paint. Gift of Daniel Mudie Cunningham, 2015 2015.66
- Alasdair McLuckie (born Australia 1984) *Untitled 4* 2011, pen, ink, pencil 2014.2374; *Untitled 5* 2011, pen, ink, pencil 2014.2371; *Untitled 7* 2011, pen, ink, pencil 2014.2372; *Untitled 8* 2011, pen, ink, pencil 2014.2373; *Untitled 10* 2011, pen, ink, pencil 2014.2370
- Hal Missingham (Australia 1906–1994) *The great dunes, Eyre* 1988, watercolour, pencil. Gift of Anne Gray, 2015. Australian Government's Cultural Gifts Program 2015.801
- Stieg Persson (born Australia 1959) not titled (lamb) 1988, pastel, synthetic polymer paint 2015.866; not titled (rose) 1988, pastel, synthetic polymer paint 2015.867. Both gifts of John McPhee, 2015. Australian Government's Cultural Gifts Program
- DH Souter (Scotland 1862 – Australia 1935) *When we went masquerading* 1919, pencil, gouache. Gift of Anna Eglitis, 2014 2014.1739
- Sarah Stone (England 1758–1844) *Eastern Rosella of New South Wales* c 1790, pen, ink, watercolour 2015.56
- Dorothy Thornhill (England 1910 – Australia 1987) not titled (study of female torso) 1976, pencil. Gift of Anna Eglitis, 2014 2014.1741
- Tony Tuckson (Egypt 1921 – Australia 1973) not titled (no 35) 1961–62, collage, charcoal, watercolour. Gift of the estate of Margaret Tuckson, 2015 2015.52
- Unknown artists *Testimonial to Mrs Robert Walker* 1874, ink on paper. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.831; Ten designs for tattoos 1910, pen, ink, pencil, watercolour. Gifts of Anna Eglitis, 2014 2014.1744, 1810–1818
- Unknown artist (Australia) not titled (three portrait drawings depicting John Varnham alias Wm Maskell, George Timms, and John Day alias Smith) 1835, pencil 2014.2418
- Brett Whiteley (Australia 1939–1992) *Girl shampooing hair, winter* 1963, charcoal, pencil, ink 2014.2387; *Christie drawing* 1964, charcoal 2014.2397. Both the Alan Boxer Bequest, 2014
- C Dudley Wood (Australia 1905–1980) not titled (mine) c 1950, watercolour, pencil 2015.802; not titled (screening plant) c 1950, watercolour, pencil 2015.803; not titled (secondary crusher) c 1950, watercolour, pencil 2015.804; not titled (Mt Bardot) c 1960, watercolour, pencil 2015.805. All gifts of Julie Wood and Ian Wood, 2015. Australian Government's Cultural Gifts Program
- Frederick Woodhouse (England 1820 – Australia 1909) *Deciding course for the Waterloo Cup* 1874, pencil. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.830

Prints

- Edith Alsop (Australia 1871–1958) *Old Dutchman* 1928, engraving. Gift of Eastgate and Holst, 2014 2014.1721
- Rachel Ang (born 1988) *Cosmic conversation* 2015, edn 6/50, digital print. Gordon Darling Australia Pacific Print Fund, 2015 2015.516
- Veda Arrowsmith (1922–2004) not titled (chequered pattern) 1971, edn 3/6, screenprint 2015.845; *Lotus sun* 1975, edn 5/8, screenprint 2015.846; *Red infusion* 1975, edn 8/8, screenprint 2015.847; *Adam and Eve* 1980, edn 20/20, screenprint 2015.848. All Gordon Darling Australia Pacific Print Fund, 2015
- Australian Print Workshop (est Australia 1989), Paul Partos (Czechoslovakia 1943 – Australia 2002), Leonard French (born Australia 1928), Davida Allen (born Australia 1951), Jan Senbergs (born Latvia 1939), John Wolseley (born England 1938), William Robinson (born Australia 1936), *Anti-Cancer Council of Victoria* 1990–91, edn 11/85, etching and five lithographs. Gift of Rio Tinto Limited, 2014 2014.1796.1-7
- Nick Baillie (born NZ 1990) *Designer's block* 2014, edn 2/10, digital print. Gordon Darling Australia Pacific Print Fund, 2015 2015.517
- George Baldessin (Italy 1939 – Australia 1978) not titled (print) 1962–79, edn 10/10, etching, aquatint. Gift of Anne Gray, 2015. Australian Government's Cultural Gifts Program 2015.800
- Heinrich Berger (working Australia 1850–1869, lithographer), HD Melville (print after) *Wreck "Admella" St 18 miles NW cape Northumberland as seen from the shore sketched on the morning 14th Augt 1859 being the 8th day after her loss* 1859, lithograph 2014.1756
- Dorrit Black (Australia 1891–1951) *Toucans* 1940s, linocut 2014.2416
- Rupert Bunny (Australia 1864–1947) *Carmen* c 1898, monotype. Purchased with the assistance of Maurice Cashmere, 2015 2015.59
- Charlotte Campbell *Rose* 2014, edn 2/10, digital print. Gordon Darling Australia Pacific Print Fund, 2015 2015.518
- John Carmichael (Scotland 1803 – Australia 1857, engraver), W & F Ford (publisher) *Sydney from the north shore* 1851, line engraving 2014.1840
- Sarah Contos *Rehearsals for a wakeful dreaming* 2015, screenprint on fabric. Gordon Darling Australia Pacific Print Fund, 2015 2015.510
- Noel Counihan (Australia 1913–1986), A Turner (printer), Broadsheet Publishers (est Australia 1967, publisher) *The Broadsheet: 7. The Boltwhole* 1967, edn 35/750, relief print. Gordon Darling Australia Pacific Print Fund, 2014 2014.1850
- Janet Dawson (born Australia 1935) Prints and drawings from the studio of Janet Dawson 1950–2009, various mediums. Gifts of the artist, 2015 2015.680, 683-795
- Robert Dighton (England 1752–1814) *A fleet of transports under convoy* 1782, etching, mezzotint, handcoloured 2014.1757
- Peter Drew (born Australia 1983) *Stop the boats* 2014, screenprint. Gordon Darling Australia Pacific Print Fund, 2015 2015.520.A-D
- Felicia Eriksson (born Sweden 1990) *Pale green* 2014, digital print. Gordon Darling Australia Pacific Print Fund, 2015 2015.514
- John Eyre (England 1771 – Australia after 1812, print after), Whittle & Laurie (England 1812–1818, publisher) *Southwest view of Sydney in New South Wales* 1814, engraving, watercolour 2014.2085
- Myrtle Fasken (England 1889–1972) not titled (mountain landscape with figures) 1925, edn 2/35, woodcut. Gift of Eastgate and Holst, 2014 2014.1722
- Bert Flugelman (Austria 1923 – Australia 2013) Thirty-six prints 1958–2005, various mediums. Gifts of the estate of Bert Flugelman, 2014 2014.1851, 1884-1885, 1888-1892, 1896, 1904, 1906, 1908, 1910-1912, 1920, 1952-1960, 1970, 1985, 1997-1998, 2022, 2034-2039
- Merrick Fry (born Australia 1950) *Dark hill* 1978, monotype 2014.1747; *Cattle around a dam* 1984, collage, pastel, synthetic polymer paint 2014.1748. Both gifts of Selina Redman OAM, 2014. Australian Government's Cultural Gifts Program
- Minna Gilligan (born Australia 1990) *Thought of you as my peek* 2014, edn 2/3, digital print. Gordon Darling Australia Pacific Print Fund, 2015 2015.507
- Franck Gohier (born France 1968), Red Hand Prints (est Australia 1997, print workshop) Thirty-seven prints 2012–13, screenprints, letterpress. Gifts of Franck Gohier, 2015 2015.9-45

- Brent Harris** (born NZ 1956), **Singapore Tyler Print Institute** (est Singapore 2002, print workshop) *Shadow* 2004, pressed-paper pulp, handcoloured. Gift of an anonymous donor, 2015. Australian Government's Cultural Gifts Program 2015.872
- Ariel Hassan** (born Argentina 1977) *Traces and determinants* 2014, edn 1/3, 3-channel video installation. South Australian Contemporary Art Fund, 2015 2015.63
- Weaver Hawkins** (England 1893 – Australia 1977) *Zoographical alphabet* 1929, edn 27/50, linocuts, letterpress. Gift of Ron Radford AM, 2015. Australian Government's Cultural Gifts Program 2015.885.1-27
- Petr Herel** (born Czechoslovakia 1943) not titled (group of figures) c 1972, edn 13/30, etchings, aquatints 2015.850; not titled (group of eight creatures) c 1985, etching, aquatint 2015.852; not titled (nude figure with aura) c 1985, etching, aquatint 2015.851; not titled (tower against night sky) c 1985, etching 2015.849. All gifts of Anne Gray, 2015
- Samuel Hill** (1763–1807, engraver), **Jacob Ulman** (active by 1825, compiler) not titled (collection of early American engravings, including 'The death of Captain Cook') 1790–97, engravings, relief prints 2014.1841.A-C
- RV Hood** (England 1802 – Australia 1888, lithographer), **Nathaniel Edward Billing** (England 1821 – Australia 1910, architect) not titled (architectural study of St John's Anglican Church, Belfast (PortFairy)) c 1855, lithograph 2014.1839
- Nicolas Huet** (1770–1830, print after), **Jean Alexandre Allais** (1792–1850, engraver) *In the fifth arrondissement of Paris, a view of the Jardin des Plantes, the English garden is behind the green house* c 1805, etching, engraving, gouache 2014.1760
- Locust Jones** (born NZ 1963) *Moon hair runt* 2012, edn 2/7, linocut. Gordon Darling Australia Pacific Print Fund, 2014 2014.2072
- John Loane** (born Australia 1950) *Ceci n'est plus une gravure a l'eau-forte* 2010–14, etchings, aquatints, ink. Gordon Darling Australia Pacific Print Fund, 2015 2015.527.A-B
- Marion Manifold** (born Australia 1954) *'a finely boned, beautiful face Botticelli would want to paint' (A Clark)* 2001, edn of 5, set of nine digital prints. Gift of the artist, 2015 2015.570.1-9
- Alasdair McLuckie** (born Australia 1984) *Cosmic love 1* 2014, edn 2/3, digital print 2014.2379; *Cosmic love 2* 2014, edn 2/3, digital print 2014.2378; *Cosmic love 3* 2014, edn 2/3, digital print 2014.2377; *Cosmic love 4* 2014, edn 2/3, digital print 2014.2376; *Cosmic love 5* 2014, edn 2/3, digital print 2014.2375
- Joseph Jenner Merrett** (England 1816 – NZ 1854, print after), **William Nicholas** (England 1807 – Australia 1854, lithographer), **WM Brownrigg** (printer, lithographic), **William Ford** (England 1823 – Australia 1884, publisher) *The warrior chieftains of New Zealand* 1846, lithograph, watercolour 2014.2421
- Rose Montebello** (born UK 1974) *Above and below* 2014, collage. Gordon Darling Australia Pacific Print Fund, 2015 2015.519
- George Morland** (England 1763–1804, print after), **Benjamin Duterrau** (England 1767 – Australia 1851, engraver), **John Raphael Smith** (England 1752–1812, publisher) *The farmer's door* 1790, stipple engraving, handcoloured 2014.1763; *The squire's door* 1790, stipple engraving, watercolour 2014.1762
- Sarah Mosca** (born Australia 1980) *Passenger* 2011, digital print 2015.509; *Vatn sky* 2011, digital print 2015.508. Both Gordon Darling Australia Pacific Print Fund, 2015
- Tom Nicholson** (born Australia 1973) *Monument for the flooding at Royal Park* 2009–10, stack of 2000 posters, sound and video 2014.2412.A-C
- Sidney Nolan** (Australia 1917 – England 1992) *Ram in tree* 1958, etching, aquatint. Gordon Darling Australia Pacific Print Fund, 2015 2015.64
- Mike Parr** (born Australia 1945), **John Loane** (born Australia 1950, printer), **Viridian Press** (est Australia 1988, print workshop) *Schizophrenia, power and religious blessing* 1991, etchings, drypoints, lift-ground aquatints. Gift of Material Pleasures, 2015. Australian Federal Government's Cultural Gifts Program 2015.8.A-L
- Patsy Payne** (born England 1955) Eight works 2008, from the series *Inside out*, eight pigment-transfer prints. Gifts of the artist, 2014. Australian Government's Cultural Gifts Program 2014.2076-2083
- Philippa Riddiford** (born NZ 1951) *The eyes have it #1* 2013, edn 9/20, giclée digital print 2015.511;

- Ye olde merry time* 2014, edn 13/40, giclée digital print 2015.513. Both Gordon Darling Australia Pacific Print Fund, 2015
- Charles Rodius** (Germany 1802 – Australia 1860) *Portrait of Biddy Salamander, Bulkabra and Gooseberry* 1834, lithograph 2014.2084
- Mona Ryder** (born Australia 1945) *10th anniversary* 1979, AP, drypoint 2014.1834; *Baby* 1979, edn 4/12, drypoint 2014.1833; *Man on chair* 1979, edn 5/12, engraving 2014.1835; *Do not* 1982, AP, etching, aquatint 2014.1836; *Dark cloud* 1984, edn 2/8, lithograph 2014.1837; *Ironing board wars* 1987, AP, etching 2014.1838. All Gordon Darling Australia Pacific Print Fund, 2014
- Ethel Spowers** (Australia 1890–1947) *The noisy parrot* 1926, edn 4/20, linocut 2015.563
- Sarah Stone** (England 1758–1844, print after), **D Butler** (print after), **John Debrett** (England 1753–1822, publisher) Twenty-five natural history prints 1789, from the book *The voyage of Governor Phillip to Botany Bay* 1789, etching. Gifts of John McPhee, 2015. Australian Government's Cultural Gifts Program 2015.532-556
- Violet Teague** (Australia 1872–1951), **Ina Gregory** (Australia 1874–1964), **Geraldine Rede** (Australia 1874–1943), **Alfred Ashley** *Birds of the sunny south with Australian flowers* c 1911, lithographs 2014.1720.1-15
- The Adventures Of** (est Australia 2013) *Phases of the moon* 2013, edn 59/100, digital print. Gordon Darling Australia Pacific Print Fund, 2015 2015.512
- Dorothy Thompson** (born NZ 1953), **Ian De Gruchy** (born South Africa 1952) *12th Birthday Party* 1965 1965, screenprint, gouache. Gift of the estate of Bert Flugelman, 2014 2014.1876
- Dorothy Thompson** (born NZ 1953) not titled (Budgie lecture) 1976, linocut. Gift of the estate of Bert Flugelman, 2014 2014.1986
- Lilian Tran** (born 1990) *I felt his touch in another world* 2013, digital print. Gordon Darling Australia Pacific Print Fund, 2015 2015.515
- Marian Tubbs** *Under striates 2* 2014, digital print. Gordon Darling Australia Pacific Print Fund, 2015 2015.506
- Unknown artists** (Australia) Eleven prints 1972–94, screenprints, linocut. Gifts of the estate of Bert Flugelman, 2014 2014.1877-1879, 1909, 1913-1915, 1981, 1999, 2002-2003
- Various artists** Eighteenth- and nineteenth-century European depictions of the Antipodes c 1715–1937, engravings, etchings, aquatints, watercolour, pencil 2014.2091.A-2111; Mid nineteenth-century depictions of topographic studies, exploration, flora, fauna and native inhabitants in the Antipodes 1846–68, lithograph, watercolour. Gifts of Rio Tinto Limited, 2014 2014.1765-1795; Four hundred Australian artist books 1969–2013, various mediums. Gifts of Glenn Barkley and Lisa Havilah, 2015. Australian Government's Cultural Gifts Program 2015.68-467; Forty-five works on paper from the archive of Lytlewode Press 1984–2013, etchings, aquatints, linocuts, watercolours, lithographs, pen, ink, synthetic polymer paint, pencil, gouache. Gifts of Kathy Littlewood, 2015. Australian Government's Cultural Gifts Program 2015.634-678
- James Wallis** (Ireland 1785 – England 1858, after), **Walter Preston** (England 1777 – Australia? 1819, engraver) *View of Hunter's River. Newcastle. New South Wales* (recto); *View of Newcastle. New South Wales* (verso) 1817, engraving 2014.2412AB
- AB Webb** (England 1887 – Australia 1944) *Fisherman, misty morning* c 1922, edn 17/50, woodcut 2014.1799; *Fisherman, nocturne* c 1922, edn 14/50, woodcut 2014.1800; *Nedlands* c 1922, edn 30/50, linocut 2014.1797; *The swamp, Monger's Lake* c 1925, edn 13/50, lithograph 2014.1798
- Brett Whiteley** (Australia 1939–1992) *Arthur Boyd* 1979, etching. Gordon Darling Australia Pacific Print Fund, 2015 2015.3
- C Dudley Wood** (Australia 1905–1980) *Hoadley's Duchess Box Chocs* c 1930, screenprint 2015.807; *Meltonian for all good shoes* c 1930, screenprint 2015.806; *Mignon Hosiery* c 1930, screenprint 2015.808. All gifts of Julie Wood and Ian Wood, 2015. Australian Government's Cultural Gifts Program
- Working Men's Educational Union** (est England 1852) *Australian animals* c 1860, lithograph 2014.1755

Decorative arts and design

- George Angell** (Great Britain, died 1884) *The Ward testimonial salver* 1854, sterling silver. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.832

- William Barber (Great Britain) *Teaspoon, fiddle pattern* 1833, sterling silver. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.814
- Thomas Wilkes Barker (Great Britain, died 1842) *Teaspoon, fiddle pattern* 1812, sterling silver. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.812
- Frank Bauer (born Germany 1942) *Coffee pot* 2010, 925 silver, 22-carat gold, purpleheart wood. Gift of Susan Armitage, 2015. Australian Government's Cultural Gifts Program 2015.843.A-B
- Richard Britton (Great Britain, died 1846) *Table fork, fiddle pattern* 1816, silver. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.820
- Joan Campbell (Australia 1925–1997) *Bungle Bungle* c 1985, earthenware. Gift of Anne Gray, 2015. Australian Government's Cultural Gifts Program 2015.809
- John Joel Cohen (England 1799 – Australia 1853) *Table spoon, fiddle pattern* c 1840, silver. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.833
- Richard Crossley and George Smith (England 1783–1812) *Dessert fork* 1807, sterling silver. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.824
- Alexander Dick (Scotland 1798 – Australia 1843) *Dessert fork, fiddle pattern* c 1835, silver. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.835
- Joungmee Do (born Korea 1966) *Rocky Mountain brooch* 2014, sterling silver 2015.47; *Wish bowl* 2014, fine silver, gold, steel 2015.48. Both purchased with the assistance of Meredith Hinchliffe, 2014
- William Eaton (Great Britain 1788–1856) *Table fork, fiddle pattern* 1821, silver. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.819
- William Edwards (England 1819 – Australia 1889) *Inkstand* c 1870, silver, emu egg. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.829
- Maureen Faye-Chauhan (born Australia 1969) *Rock II, brooch* 2013, stainless steel, silver 2014.2115; *Two cups, brooch* 2013, mild steel, silver 2014.2116
- Dianne Firth (born Australia 1945) *Plant trees* 2014, cotton 2014.1809
- Jeremy Garfield (England 1780 – Australia 1842) *Tea and coffee service* 1813–14, sterling silver. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.828.A-D
- Matthew Harding (born Australia 1964) *Vice versa* 1995, English elm, leather. Gift of Nicholas Coppel, 2015 2015.531
- Marian Hosking (born Australia 1948) *Clearing* 2012, 925 silver, mild steel, banksia, eucalyptus, porcelain, epoxy, paint. Gift of Marian Hosking, 2015 2015.557.A-E
- HM *Teaspoon, fiddle pattern* c 1860, silver. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.834
- Marc Newson (born Australia 1963), Idée Co Ltd (est Japan 1975) *Embryo* 1988, chair, aluminium, stainless steel, polyurethane, neoprene. Gift of Jason Yeap OAM, 2015. Australian Government's Cultural Gifts Program 2015.875
- Marc Newson (born Australia 1963), Marc Newson Ltd (est England 1997) *Random pak* 2007, chair, nickel. Purchased by the National Gallery of Australia Foundation, 2015 2015.879
- Denis O'Connor (born Australia 1953) *Elongated neck form* 1979, glass 2015.524; *Eroded form (Series II)* 1988, glass 2015.525.A-C. Both gifts of Denis O'Connor, 2015
- John Olsen (born Australia 1928), Kawashima Textile Mills (est Japan 1848, weaver) *Nocturne* 1971, wool, cotton, rayon 2015.870; *Flight of birds* 1972, wool, cotton, rayon 2015.869; *Harvest time* 1972, wool, cotton, rayon 2015.871; *The golden river* 1972, wool, cotton, rayon 2015.868. All gifts of the National Capital Authority, 2015
- John Pittar (Ireland, died 1825) *Table fork, fiddle pattern* 1814, silver. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.823
- KR (silversmith) *Table fork, fiddle pattern* c 1840, silver. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.822
- William Seaman (England 1779–1856) *Teaspoon, fiddle pattern* 1821, sterling silver 2015.816; *Teaspoon, fiddle pattern* 1821, sterling silver 2015.817; *Teaspoon, fiddle pattern* 1822, sterling silver 2015.815. All gifts of John Houstone,

2015. Australian Government's Cultural Gifts Program
- Ted Secombe** (born Australia 1957) *Ribbed blossom vase: yellow, green and blue* 2014, porcelain. Purchased with the assistance of Barbara van Ernst AM, 2014 2015.51; *Tall vase* 2015, porcelain. Purchased with the assistance of the National Gallery of Australia Foundation and Barbara van Ernst AM, 2015 2015.873
- Catherine Truman** (born Australia 1957) *Yellow twist cone, brooch* 2012, English limewood, paint, silver, steel 2014.2143
- Unknown artists** (born Great Britain) *Old English teaspoon* 1807, sterling silver 2015.813; *Dessert fork, fiddle pattern* 1816, sterling silver 2015.826; *Dessert fork, fiddle pattern* c 1845, sterling silver 2015.825; *Dessert spoon, fiddle pattern* c 1845, sterling silver 2015.818; *Table fork, fiddle pattern* c 1845, sterling silver 2015.821. All gifts of John Houstone, 2015. Australian Government's Cultural Gifts Program
- Unknown artist** (born Australia) *Locket brooch* c 1880, 15-carat gold, amethyst, glass, grosgrain. Gift of John Houstone, 2015. Australian Government's Cultural Gifts Program 2015.827
- Manon Van Kouswijk** (born The Netherlands 1967) *Reverse, necklace* 2013, porcelain 2014.2141
- Textiles**
- Alasdair McLuckie** (born Australia 1984) *Untitled 4* 2013, glass, fabric 2015.854; *Untitled 6* 2013, glass, fabric 2015.853
- Photomedia**
- Jane Burton** (born Australia 1966) *White stain #5, #7, #8, #10* 2011, pigment inkjet prints. Gifts of William Bowness, 2015 2015.4-7
- Anna Carey** (born Australia 1987) *Nest* 2009, pigment inkjet print 2014.1829; *Sunroom* 2010, pigment inkjet print 2014.1828
- Christine Cornish** (born Australia 1946) *Untitled 1986* 1986, gelatin silver photograph. Gift of the estate of Mark Hinderaker, 2014 2014.2363
- Janet Dawson** (born Australia 1935) not titled (Janet Dawson) 1950–75, gelatin silver photograph 2015.679; not titled (Janet Dawson drinking from a mug) 1955–80, slide transparency 2015.681; not titled (person outside terrace house) 1955–80, slide transparency 2015.682. All gifts of the artist, 2015
- Cherine Fahd** (born Australia 1974) *Camouflage chroma inny and Camouflage eye closed* 2013, edn 1/6, from the series *Camouflage*, digital Type C photographs 2014.1830-1831
- Frederick Flood** (England 1881–1965) *Manjimup WA* c 1920, Bromoil print 2014.2369
- Bert Flugelman** (Austria 1923 – Australia 2013) Twenty-five photographs 1971–2007, gelatin silver photographs, Type C photographs. Gifts of the estate of Bert Flugelman, 2014 2014.1857-1867, 1873-1875, 1894-1895, 2019, 2046-2053
- Janina Green** (born Germany 1944) *The bridge and the willow* 2003, Type C photographs on canvas. Gift of the artist, 2015 2015.1.1-12
- Fiona Hall** (born Australia 1953) *Beach series (man in terry towelling hat)* c 1985, gelatin silver photograph. Gift of the estate of Mark Hinderaker, 2014 2014.2362
- Gabriella Mangano** (born Australia 1972), **Silvana Mangano** (born Australia 1972) *Performance compositions for sculpture* (1–9) 2014, 9-channel HD digital video, 16:9, colour, sound 2014.2527
- Optronics Kinetics Collective** (est Australia) *Cubed tree* 1971, gelatin silver photograph 2014.1994; *Feathered office* 1971, gelatin silver photograph 2014.1995; not titled (photographs of work by Optronic Kinetics) 1971, gelatin silver photographs 2014.1996. All gifts of the estate of Bert Flugelman, 2014
- Trent Parke** (born Australia 1971) *No 827 Candid portrait of a man on a street corner. Adelaide, 2013* 2014 and *No 107 Candid portrait of a man on a street corner. Sydney. Australia, 2014* 2014, from the series *The camera is God (street portrait series)*, pigment inkjet prints 2014.1713-1714
- Sue Richter** (born Australia 1949) Thirteen photographs c 1975–79, Type C photographs. Gifts of the estate of Bert Flugelman, 2014 2014.2054-2066
- Matthew Sleeth** (born Australia 1972) *Century Southern Tower Hotel* 2005, Type C photograph. Gift of an anonymous donor, 2014. Australian Government's Cultural Gifts Program 2015.46
- Craig Tuffin** (born Australia 1969) *Ngaio Mala This is me* 2013, tintype 2014.2136; *Mibin-Gugin-gali, The eagle of the north* 2014, ambrotype 2014.2135
- Unknown artists** not titled (members of the Bullock family, Adelaide) c 1860, ambrotype. Gift of Jane Hylton (nee Bullock), 2014 2014.2413;

not titled (pastoral property possibly Mudgee) c 1870, cased ambrotype. Gift of the estate of Mark Hinderaker, 2014 2014.2364

John F Williams (born Australia 1933) *Golden wedding Marrickville, Sydney* 1970, gelatin silver photograph. Gift of the estate of Mark Hinderaker, 2014 2014.2361

Indigenous

Paintings

Paddy Nyunkuny Bedford (Australia 1920–2007, Gija) *Untitled* 2006, natural earth pigment, synthetic polymer paint and binder on linen 2014.1753; *Untitled* 2006, natural earth pigment, synthetic polymer paint and binder on linen 2014.1754

Gela Nga-Mirraitja (Paddy) Fordham Wainburranga (Australia 1933–2006, Rembarrnga) *Too Many Captain Cooks* 1985, natural earth pigment on eucalyptus bark. Gift of Penelope McDonald, 2015. Australian Government's Cultural Gifts Program 2014.2414

Tijlpi Kunmanara Kankapankatja (Australia 1930–2012, Pitjantjatjara & Yankunyatjara) *Kalaya Tjina Walalkaranya (Emu tracks at Walalkara)* 2004, synthetic polymer paint on canvas 2014.2365; *Walalkaraku Ngura (Walalkara Country)* 2004, synthetic polymer paint on canvas 2014.2366; *Walalkaraku Ngura (Walalkara Country)* 2004, synthetic polymer paint on canvas 2014.2367. All gifts of Wayne and Vicki McGeoch, 2014. Australian Government's Cultural Gifts Program

Jack Karedada (Australia 1918–2003, Wunambal) not titled (wandjina) c 1971, natural earth pigment on eucalyptus bark 2014.1745

Ray Ken (born Australia 1938, Pitjantjatjara & Yankunyatjara) *Kulata Tjuta* 2013, synthetic polymer paint on linen 2014.2399

Josh Muir (born Australia 1991, Yorta Yorta & Gunditjmara) *Heaven's Gate* 2014, digital print on aluminium. Purchased with the assistance of the National Gallery of Australia Foundation ATSI Fund, 2015 2015.526

Paul Nabulumo (born Australia 1971, Kuninjku) *The Sun, the Moon and the Star* 2014, natural earth pigment on eucalyptus bark 2014.2134

Dorothy Napangardi (Australia 1948–2013, Warlpiri) *Mina Mina* 2008, synthetic polymer paint on canvas 2014.1764

Charlie Numbulmoore (Australia 1905–1971, Ngarinyin) not titled (wandjinas) c 1965, natural earth pigment on cardboard 2014.1746

Daniel Walbidi (born Australia 1983, Mangala & Yulparija) *Kirriwirri* 2014, synthetic polymer paint on linen 2014.1711

Pedro Wonaeamirri (born Australia 1974, Tiwi) *Jilamara* 2014, synthetic polymer paint on canvas 2014.1832

Sculptures

Various artists (born Australia 1949–1988, Gajirrabeng, Jaru, Miriwoong & Murrinh-Patha) *BOAB100* 2013, aluminium. Gift of Wesfarmers Limited, 2015 2015.58.A-O

Albert Croker (Australia 1908–1968, Tiwi & Iwaidja) *The buffalo* c 1959, natural earth pigment on wood 2014.2131

Jimmy Thaiday (born Australia 1987, Erub Mer) *Gaba gaba* 2014, cane and resin on ceramic. Purchased with the assistance of the National Gallery of Australia Foundation ATSI Fund, 2015 2015.522.A-B

Indji Tharwul (Australia 1898–1965, Murrinh-Thebin) *Prawns by a waterhole* c 1950, natural earth pigment on eucalyptus bark 2014.2133

Drawings

Albert Namatjira (Australia 1902–1959, Arrarnta) *Mangeraka and hunter* 1939, watercolour, pencil on paper 2014.2132

Photomedia

Michael Cook (born Australia 1968, Bidjara) *Majority Rule Court* 2014, inkjet print 2014.1827

International

Paintings

Paul Jenkins (USA 1923–2012) *Phenomena net casting* 1976, oil on canvas 2015.810; *Phenomena watch over* 1976, synthetic polymer paint on canvas 2015.811. Both bequests of Dr Lee MacCormick Edwards, 2015

Drawings

Ker-Xavier Roussel (France 1867–1944) *Faun and nymphs in a landscape* 1910, pastel, charcoal. The Poynton Bequest, 2014 2014.2125

Édouard Vuillard (France 1868–1940) *A young girl seated in a chair in the studio* 1909, pastel, charcoal. The Poynton Bequest, 2014 2014.2124

Prints

Georg Baselitz (born Germany 1938) *Aurora* 2005–06, edn 5/6, from the series *In the woods and on the heath*, linocut, handcoloured. The Poynton Bequest, 2014 2014.2137

Gilbert & George (est UK 1967: Gilbert Proesch, Italy 1943, George Passmore, UK 1942) *Crusade* 2014, from the series *Utopian pictures*, digital print. The Poynton Bequest, 2015 2015.521

David Hockney (born Great Britain 1937) *An erotic etching* 1975, edn 50/100, from the book *The erotic arts*, etching 2014.2112; *Red Square and the forbidden city* 1982, edn 50/1000, from the book *China diary*, lithograph 2014.2114. Both the Poynton Bequest, 2014; *31 May, no 2* 2011, edn 23/25, from the series *The arrival of Spring in Woldgate, East Yorkshire in 2011*, digital print. The Poynton Bequest, 2015 2015.62

Gary Hume (born England 1962) *Magda* 2012, edn 29/56, linocut 2014.2138; *Paradise five* 2012, edn 29/56, linocut 2014.2139; *Paradise four* 2012, edn 29/56, linocut 2014.2140. All the Poynton Bequest, 2014

Allen Jones (born Great Britain 1937) *Untitled* 1974, edn 50/100, from the book *The erotic arts*, screenprint. The Poynton Bequest, 2014 2014.2113

Sarah Morris (born Great Britain 1967) *Department of Water and Power Los Angeles* 2004, edn 14/45, screenprint. The Poynton Bequest, 2014 2014.2126.A-D

Alphonse Mucha (Czechoslovakia 1860–1939) *Lorenzaccio* 1896, lithograph. The Poynton Bequest, 2015 2015.877

James Turrell (born USA 1943) *Still light* 1990–91, AP III/X, series of eight aquatints. The Poynton Bequest, 2014 2014.2214.1-8; *Suite from Aten reign* 2014, presentation proof, aquatint, à la poupée. Gift of James and Kyung Turrell, and Pace Editions, in honour of Ron Radford AM, 2014 2014.2215.1-3

Decorative arts and design

David Bielander (born Switzerland 1968) *Koi* 2014, leather, drawing pins, gold 2014.2142

Douglas Bucci (born USA 1970) *Islet* 2012, stainless steel, 3D-printed. Gift of Helen W Drutt English and H Peter Stern, 2015 2015.529

Cartier (est France 1847) *Hairpin* c 1905, silver, seed pearls, diamonds, celluloid 2015.564

Cartier (est France 1847, manufacturer) *Clutch bag* c 1925, silk brocade, satin, diamonds, gemstones, metal, mirror 2015.565

Graham Marks (born USA 1951) *Chain and brain* c 1985, stoneware, iron. Gift of Helen W Drutt English and H Peter Stern, 2015 2015.530

Rudolf Staffel (USA 1911–2002) *Light gatherer* c 1985, glazed porcelain. Gift of Helen W Drutt English and H Peter Stern, 2015 2015.528

Photomedia

Laurence Aberhart (born NZ 1949) *Toowoomba, Queensland, 27 August 1997* 1997, gelatin silver photograph. Gift of Peter Fay, 2015 2015.566

Anderson and Low (UK 1990) *Champions* (portfolio 1) 2007–08, forty silver gelatin prints 2015.632.1-40; *Champions* (portfolio 2) 2007–08, forty-three silver gelatin prints 2015.633.1-40. Both gifts of the American Friends of the National Gallery of Australia, Inc, New York, NY, USA, 2015, made possible with the generous support of Michael Wilson

Asia

Paintings

Azuma Toyo (Japan 1755–1839) *Hermitage in the forest* 1830, six-panel screen, ink on paper 2014.2645; *Plum and bamboo grass* 1830, six-panel screen, ink, colour and gold on paper 2014.2646

Bunryu (Japan) *Arashiyama* 1908, six-panel screen, ink and colour on paper 2014.2676

Chosho (Japan) *Women enjoying literati amusements* 1660, pair of six-panel screens, ink, colour and gold on paper 2014.2148.A-B

- Edo period (Japan 1603–1868) *Portrait of Gigen Rinzai (Lin Chi)* 17th century, ink and colour on paper, silk. Donated by Donald Love from the estate of John Sherman Henderson, 2015 2015.844; *Peach spring valley* 1620, six-panel screen, ink, colour and gold on paper 2014.2602; *Haboku landscape* 1640, ink on paper 2014.2603; *Pheasant and plum tree* c 1640, six-panel screen, ink, colour and gold on paper 2014.2146; *Boats and landscape* 1650, set of four sliding doors, ink and gold on paper 2014.2606.A-D; *Literati at play, painting and drinking tea* 1650, four-panel screen, ink on paper 2014.2604; *Nyoirin Kannon* 1650, ink on paper 2014.2147; *Landscape* 1660, hanging scroll, ink on paper 2014.2607; *Haboku landscape* 1670, pair of six-panel screens, ink on paper 2014.2149.A-B; *Cranes in spring and summer* 1680, pair of six-panel screens, ink, colour and gold on paper 2014.2609.A-B; *Frog immortal* 1680, hanging scroll, ink on paper 2014.2150; *Taikobo fishing* 1680, hanging scroll, ink on paper 2014.2151; *Tosa handscroll paintings* 1680, pair of six-panel screens, ink and colour on paper 2014.2152.A-B; *Autumn and winter* 1720, pair of six-panel screens, ink on paper 2014.2615.A-B; *Pines by the seashore* mid 18th century, pair of six-panel screens, ink and gold on paper 2014.2626.A-B; *The poet Ariwara-no-Narihira* 1740, hanging scroll, ink on paper 2014.2153; *Genji's flute and the princess's koto* 1750, six-panel screen, ink, colour and gold on paper 2014.2624; *Genji-e* 1760, six-panel screen, ink, colour and gold on paper 2014.2627; *Queen Mother of the West* 1760, six-panel screen, ink, colour and gold on paper 2014.2628; *Mountain landscape* 1770, six-panel screen, ink and gold on paper 2014.2629; *Landscape* 1774, hanging scroll, ink on paper 2014.2593; *Beauty with children* 1775, hanging scroll, ink on paper 2014.2157; *Geese and bamboo in winter* 1780, six-panel screen, ink, colour and gold on paper 2014.2632; *Hawk and goose* 1780, two-panel screen, ink and colour on paper 2014.2631; *Twelve animals of the zodiac* 1816, pair of six-panel screens, ink and colour on paper 2014.2160.A-B; *Literatus and attendant* 1830, hanging scroll, ink on paper 2014.2161; *Eighteen shikishi of the Immortals of Poetry* 1840, six-panel screen, ink on paper 2014.2655; *Tilling the fields* 1840, pair of six-panel screens, ink and colour on paper 2014.2694.A-B; *Mount Fuji* 1850, hanging scroll, ink on paper 2014.2594; *Party with floating wine cups at the Orchid Pavilion* 1850, six-panel screen, ink, colour and gold on paper 2014.2660; *Rising dragon* 1855, hanging scroll, ink on paper 2014.2595; *Thatched cottage in the hills* 1860, pair of six-panel screens, ink on paper 2014.2697.A-B
- Fujishima Seison (Japan 1863–1935) *Deep mountains and distant view* 1925, pair of six-panel screens, ink and gold on paper 2014.2709.A-B
- Ganku (Japan 1749–1839) *Flaming jewel* 1830, hanging scroll, ink on paper 2014.2647
- Ganryo (Japan) *Climbing to the shrine* 1845, six-panel screen, ink and gold on paper 2014.2656
- Gyosoku (Japan) *Waterfall in the mountains* mid 18th century, six-panel screen, ink and gold on paper 2014.2622
- Gyoyo (Japan) *Misty mountains* 1935, pair of six-panel screens, ink on paper 2014.2712.A-B
- Hanabusa Nobukatsu (Japan 1698–1737) *Literati amusements* 1730, pair of six-panel screens, ink and gold on paper 2014.2617.A-B
- Hasegawa Ketsuryu Seigai (Japan) *Sages in the countryside* 1830, pair of six-panel screens, ink and gold on paper 2014.2689.A-B
- Hasegawa Tohaku (Japan) *Boat and plovers* 1620, four-panel screen, ink, colour and gold on paper 2014.2601
- Hatta Koshu (Japan) *Cranes and rising sun* 1815, hanging scroll, ink on paper 2014.2637
- Hijiya Bunkei (Japan 1899–1951, painter), Kusakabe Meikaku (Japan 1838–1922, calligrapher) *Birds, flowers and calligraphy* 1930, ink on paper 2014.2710.A-B
- Hosen (Japan) *Amanohashidate and Maikonohama* mid 19th century, pair of six-panel screens, ink on paper 2014.2695.A-B
- Hosoi Kinkoku (Japan 1761–1832) *Walking a mountain path* 1825, six-panel screen, ink and colour on paper 2014.2641
- Igarashi Shunmei (Japan) *Pale landscape* 1774, pair of six-panel screens, ink on paper 2014.2684.A-B
- Imao Keinen (Japan 1845–1924) *The four amusements* 1885, six-panel screen, ink and gold on paper 2014.2673; *Early spring* 1895, six-panel screen, ink and colour on paper 2014.2675
- Insho (Japan) *The history of kabuki* c 1890, six-panel screen, ink and colour on paper 2014.2168

- Itoh Zensho (Japan 1730–1804) *Tipping vessel in the Lu ancestral temple* 1790, hanging scroll, ink on paper 2014.2158
- Jin Shiheng (Japan) *Spirit stones* 1890, pair of six-panel screens, ink on paper 2014.2703.A-B
- Kamasan, Bali (Indonesia) *Sinta's ordeal, scene from the Ramayana* early 20th century, shrine hanging, pigments on cotton. Gift of Antonia Begbie, 2014 2014.2368
- Kano Chikanobu (Japan 1660–1728) *Red finch in a willow-cherry branch* 1720, hanging scroll, ink on paper 2014.2616
- Kano Eiden (Japan 1854–1895) *Tiger* 1855, ink and colour on paper 2014.2663
- Kano Eigako (Japan 1790–1867) *Peaceful rural landscape* 1860, pair of six-panel screens, ink and gold on paper 2014.2698.A-B
- Kano Hogai (Japan 1828–1888) *Wisteria and peony* 1880, pair of sliding doors, ink and colour on paper 2014.2701.A-B
- Kano Nobuetsu (Japan) *Visit of retired Emperor Goshirakawa to Ohara* 1730, six-panel screen, ink, colour and gold on paper 2014.2618
- Kano school (Japan 1603–1868) *Master teaching disciples* 1700, six-panel screen, ink, colour and gold on paper 2014.2610; *Male and female immortals* 1750, pair of double-sided six-panel screens, ink, colour and gold on paper 2014.2154.A-B; *Pine and cranes* 1750, six-panel screen, ink, colour and gold on paper 2014.2623; *Plum blossom in snow* c 1760, six-panel screen, ink and colour on paper 2014.2625; *Peonies and geese* 1770, six-panel screen, ink, colour and gold on paper 2014.2630
- Kano Seisen'in (Japan 1796–1846) *Haboku landscape* 1840, pair of six-panel screens, ink and gold on paper 2014.2693.A-B
- Kano To'un (Japan 1625–1694) *Rising dragons* 1685, six-panel screen, ink on paper 2014.2611
- Kano Yasunobu (Japan) *Autumn and winter* 1675, pair of six-panel screens, ink and gold on paper 2014.2608.A-B
- Kawamura Bunpo (Japan 1779–1821) *Pavilion on a cliff* 1815, six-panel screen, ink on paper 2014.2638
- Kekkyo (Japan) *Playful landscape* 1790, pair of six-panel screens, ink and gold on paper 2014.2159.A-B
- Kikuchi Yosai (Japan 1788–1878) *Spring flowers and autumn leaves* 1870, pair of four-panel screens, ink on paper 2014.2700.A-B
- Kishine Ryukei (Japan 1853–1935) *Viewing the waterfall from the shade of the pines* 1925, hanging scroll, ink on paper 2014.2681
- Kogaku (Japan) *Cherry tree and pheasants* 1829, six-panel screen, ink and colour on paper 2014.2644
- Kurai Seppo (Japan 1792–1844) *Snowy landscape* 1851, hanging scroll, ink on paper 2014.2662
- Kusumi Morikage (Japan 1630–1700) *Visiting the literati's cottage by boat* 1690, pair of six-panel screens, ink and gold on paper 2014.2592.A-B
- Maekawa Bunrei (Japan 1837–1917) *Cranes flying over the open sea* 1910, six-panel screen, ink, colour and gold on paper 2014.2677; *Kyoto scenes* 1910, pair of six-panel screens, ink and colour on paper 2014.2706.A-B
- Maki Hyappo (Japan 1801–1863) *Birds and flowers* 1850, six-panel screen, ink and colour on paper 2014.2659
- Maruyama Obun (Japan 1833–1887) *Young pines* 1875, six-panel screen, ink and gold on paper 2014.2670
- Maruyama Okyo (Japan 1733–1795) *Goose* 1790, hanging scroll, ink and colour on paper 2014.2634
- Matsumura Goshun (Japan 1752–1811, attributed to) *Mount Fuji and Sagami bay* 1800, pair of six-panel screens, ink and gold on paper 2014.2687.A-B
- Matsumura Goshun (Japan 1752–1811) *Quiet inlet* 1800, six-panel screen, ink and gold on paper 2014.2635
- Matsumura Keibun (Japan 1779–1843) *Mountain cherry tree* 1835, six-panel screen, ink, colour and gold on paper 2014.2650
- Meiji period (Japan 1868–1912) *Landscapes seen through fan-shaped windows* 1880, six-panel screen, ink, colour and gold on paper 2014.2671; *Playful images* 1892, pair of six-panel screens, ink, colour and gold on paper 2014.2704.A-B; *Flowers and fish* 1900, hanging scroll, ink on paper 2014.2596
- Miyako Gogyo (Japan 1864–1919) *Small fishing village* 1910, six-panel screen, ink and colour on paper 2014.2678
- Momoyama period (Japan 1573–1615) *Geese* 1590, ink on paper 2014.2598; *Taikobo fishing* 1590, ink on paper 2014.2145; *Bush clover* 1600, fan, ink and

- gold on paper 2014.2591; *Net and chime* 1600, fan, ink, silver and gold on paper 2014.2590; *Snowy garden* 1600, handscroll fragment, ink, colour and gold on paper 2014.2144
- Mori Sosen (Japan 1747–1821) *Monkeys in the pines* 1815, six-panel screen, ink and colour on paper 2014.2639
- Mori Tetsuzan (Japan 1775–1841) *Maple leaves* 1830, six-panel screen, ink and colour on paper 2014.2648
- Mura Tokyoku (Japan) *Deer* 1850, hanging scroll, ink and colour on paper 2014.2661; *Mount Fuji* 1935, hanging scroll, ink on paper 2014.2597
- Murasaki Senkei (Japan) *Spring party of literati* 1880, pair six-panel screens, ink and colour on paper 2014.2702.A-B
- Nagayama Koin (Japan 1765–1849) *Plum tree* 1840, four-panel screen, ink and gold on paper 2014.2653
- Nakabayashi Chikkei (Japan 1816–1867), Nukina Kaioku (Japan 1778–1863) *Waterfall* 1852, hanging scroll, ink on paper 2014.2165
- Nakahara Nantenbo (Japan 1839–1925) *Ox* 1925, ink on paper 2014.2682
- Nangoku (Japan) *West lake* 1820, six-panel screen, ink on paper 2014.2640
- Niimura Suiseki (Japan 1865–1935) *Landscape* 1917, hanging scroll, ink on paper 2014.2679
- Nishikawa Sukenobu (Japan 1671–1750, attributed to) *Cherry blossom beauty* 1740, hanging scroll, ink and colour on paper 2014.2621
- Nishiyama Kan'ei (Japan) *Cranes on a cliff* 1884, hanging scroll, ink and colour on paper 2014.2672
- Ohara Shigetomi (Japan 1800–1879) *Flaming jewel* 1870, hanging scroll, ink on paper 2014.2167
- Oishi Matora (Japan) *Battle scene* 1830, six-panel screen, ink, colour and gold on paper 2014.2649
- Okubo Shibutsu (Japan) *Bamboo* 1830, pair of six-panel screens, ink on paper 2014.2690.A-B
- Omura Zuiun (Japan), Ryosai (Japan) *Birds and flowers* 1930, pair of six-panel screens, ink and colour on paper 2014.2711.A-B
- Onishi Chinnen (Japan) *Cranes* 1846, two-panel screen, ink on paper 2014.2657
- Oniwa Gakusen (Japan 1820–1899) *Cranes flying over the open sea* 1870, six-panel screen, ink, colour and gold on paper 2014.2666
- Sawa Baito (Japan 1772–1853) *Plum tree* 1826, hanging scroll, ink on paper 2014.2643; *Plum tree* 1849, hanging scroll, ink on silk 2014.2164
- Sengyokuran (Japan) *Dragon and tiger* 1840, pair of six-panel screens, ink on paper 2014.2163.A-B
- Shen Nanpin (China 1682–1736) *Peacocks* 1732, hanging scroll, ink and colour on paper 2014.2620
- Shibata Gito (Japan 1780–1819) *Immortals* 1810, six-panel screen, ink on paper 2014.2636
- Shiko (Japan) *Matsumoto Koshiro VII as Fukashichi* c 1920, paint on board 2015.585; *Nakamura Fukusuke IV as Umago* c 1920, paint on board 2015.588; *Nakamura Kichiemon as Ishikawa Goemon* c 1920, paint on board 2015.586; *Nakamura Kichiemon as Ishikawa Goemon* 1930s, paint on board 2015.587. All gifts of Dr Lee Kerr and Mark Henshaw, 2015. Australian Government's Cultural Gifts Program
- Shiokawa Bunrin (Japan 1801–1877) *Gazing at the moon* 1870, six-panel screen, ink, colour and gold on paper 2014.2667; *Seaside pines under snow* 1870, two-panel screen, ink on paper 2014.2668
- Shosen Homei (Japan) *Mountains and bridge* c 1797, pair of eight-panel screens, ink and gold on paper 2014.2686.A-B
- Showa period (Japan 1926–89) *Flying Kannon* 1930, hanging scroll, ink on paper 2014.2172
- Shushuku (Japan) *Monkeys* 1700, hanging scroll, ink on paper 2014.2612
- Soga Sanchokuan (Japan) *Hawk* 1650, ink on paper 2014.2605
- Suzuki Shonen (Japan 1849–1918) *Birds and flowers* 1910, pair of six-panel screens, ink and colour on paper 2014.2707.A-B
- Suzuki Shosen (Japan 1872–1925) *Summer mountains* 1920, pair of six-panel screens, ink on paper 2014.2708.A-B
- Taisho period (Japan 1912–26) *Waves* 1915, pair of six-panel screens, ink and colour on paper 2014.2169.A-B; *Landscape* 1925, hanging scroll, ink on paper 2014.2171; *Towering pine tree* 1925, hanging scroll, ink on paper 2014.2170
- Tani Buncho (Japan 1762–1840) *Rising and descending dragons* 1830, ink on paper 2014.2691.A-B
- Tatebe Hakuho (Japan 1871–1927) *Misty dawn, young pines* 1920, pair of six-panel screens, ink, colour and gold on paper 2014.2680

Tosa Mitsubumi (Japan 1812–1879) *Pines and cranes at the seaside* 1865, pair of six-panel screens, ink and gold on paper 2014.2699.A-B

Toyohiko Okamoto (Japan 1773–1845) *Afternoon in the mountains* 1835, six-panel screen, ink and gold on paper 2014.2651; *Literati and pastoral scenes* 1835, pair of six-panel screens, ink and colour on paper 2014.2692.A-B; *Monkey and keeper* 1835, two-panel screen, ink on mica-stencilled paper 2014.2652

Toyooka Zuishi (Japan 1813–1886) *Mount Fuji* 1873, hanging scroll, ink on paper 2014.2669

Kim Hoa Tram (born Vietnam 1959) *Interconnections in life* 2013, ink on paper. Gift of Jason Yeap OAM, 2015 2015.568

Tsukioka Sessai (Japan, died 1839) *Beauty in the snow* 1830, hanging scroll, ink and gold on paper 2014.2162

Tsurusawa Tansaku (Japan, died 1797) *Lakeside landscape* 1790, pair of six-panel screens, ink on paper 2014.2685.A-B

Ueda Kokei (Japan 1830–1860) *Silk making village* 1860, six-panel screen, ink and gold on paper 2014.2665

Unkoku style (Japan) *West lake* 1700–50, eight-panel screen, ink and gold on paper 2014.2613; *Riverside town* 1730, six-panel screen, ink and gold on paper 2014.2619

Unkoku Toeki (Japan 1591–1644) *Realm of immortals* 1640, pair of six-panel screens, ink and gold on paper 2014.2599.A-B

Unkoku Togan (Japan 1547–1618) *Su Dongpo riding a donkey* 1605, hanging scroll, ink on paper 2014.2600

Unkoku Tojun (Japan) *Sages and immortals* 1820, pair of six-panel screens, ink on paper 2014.2688.A-B

Unpo (Japan) *Waterfall* 1925, hanging scroll, ink on paper 2014.2683

Uragami Shunpo (Japan 1820–1849) *Spring and fall grasses and flowers* 1846, six-panel screen, ink and colour on paper 2014.2658

Yabu Chosui (Japan 1814–1867) *Three bridges* 1860, hanging scroll, ink on paper 2014.2166

Yamaguchi Soken (Japan 1759–1818) *God of agriculture and healing* 1781, hanging scroll, ink on paper 2014.2633

Yamaoka Tesshu (Japan 1836–1888) *Flaming jewels* 1886, six-panel screen, ink on paper 2014.2674

Yanagisawa Kien (Japan 1703–1758) *Flowers* 1750, pair of six-panel screens, ink, colour and gold on paper 2014.2155.A-B

Yanagisawaoka Sesshi (Japan) *Mountains and sea* 1700, pair of six-panel screens, ink on paper 2014.2614.A-B

Yokoyama Kazan (Japan 1783–1837) *A traveller departs a mountain cottage* 1825, six-panel screen, ink on paper 2014.2642

Yokoyama Seiki (Japan 1791–1864) *Pine cones* 1855, ink and gold on paper 2014.2664; *Young pines and swallows* 1855, pair of six-panel screens, ink on paper 2014.2696.A-B

Yoshimura Shuzan (Japan 1698–1776) *Snowy landscape* 1774, hanging scroll, ink on paper 2014.2156

Yugoku (Japan) *Birds and flowers* c 1900, pair of six-panel screens, ink on paper 2014.2705.A-B

Sculptures

Meiji period (Japan 1868–1912) *Vase* c 1900, stoneware, overglaze enamels, gilding. Gift of Peter Hack in memory of William Liu OBE, Barbara Stephenson and Ilona Hack, 2015. Australian Government's Cultural Gifts Program 2015.523

Philippines *Saint Michael the Archangel* late 18th – 19th century, wood, pigment, gesso, lacquer. Gift of Ron Radford AM, 2014. Australian Government's Cultural Gifts Program 2014.2401

Prints

Edo period (Japan 1603–1868) *Amida in his paradise, after the Taima Mandara in Taima-dera, Nara* 1840, woodblock 2014.2654

Hasegawa Sadanobu III (Japan 1881–1963) *Postcard* 1930s, woodblock 2015.594; *Dance performance of Kagami-jishi* 1950s, woodblock 2015.597; *Yuzuki, the ferryman* 1950s, woodblock 2015.596; *Benkei in 'The subscription list'* 1959, from the series *Selection of Japanese traditional dances (Kokusui buto sen)*, woodblock 2015.595. All gifts of Dr Lee Kerr and Mark Henshaw, 2015. Australian Government's Cultural Gifts Program

Ishii Hakutei (Japan 1882–1958) *Nakamura Juzaburo as Isogai* 1915, from the magazine *Shin nigao (New Portraits)*, woodblock. Gift of Dr Lee Kerr and Mark Henshaw,

2015. Australian Government's Cultural Gifts Program 2015.602
- Kiyotada Torii** (Japan 1875–1941), **Kiyosada Torii** (Japan 1844–1901) Fourteen prints, from the series *Eighteen plays of kabuki* 1896, woodblocks. Gifts of Dr Lee Kerr and Mark Henshaw, 2015. Australian Government's Cultural Gifts Program 2015.577-579, 613-16, 620-621, 626-630
- Matsuda Seifu** (Japan 1880–1978) Three prints, from the magazine *Shin nigao (New Portraits)* 1915, woodblocks. Gifts of Dr Lee Kerr and Mark Henshaw, 2015. Australian Government's Cultural Gifts Program 2015.619, 623-624
- Meiji or Taisho period** (Japan 1868–1912 or 1912–26) *Ichimura Uzaemon XV as Igami no Gonta in 'Yoshitsune and the thousand cherry trees'* early 20th century, woodblock. Gift of Dr Lee Kerr and Mark Henshaw, 2015. Australian Government's Cultural Gifts Program 2015.598
- Natori Shunsen** (Japan 1886–1960) Seven prints, from the magazine *Shin nigao (New Portraits)* 1915, woodblocks. Gifts of Dr Lee Kerr and Mark Henshaw, 2015. Australian Government's Cultural Gifts Program 2015.571-576, 625
- Ogawa Hyoe** (Japan) Two prints, from the magazine *Shin nigao (New Portraits)*, woodblocks. Gifts of Dr Lee Kerr and Mark Henshaw, 2015. Australian Government's Cultural Gifts Program 2015.600-601
- Torii Tadamasu** (Japan 1904–1970) *Kumadori on gold base from 'Lion on the Stone Bridge'* c 1940, from the series *Famous kabuki makeup*, woodblock 2015.603; *Ichikawa Danjuro VII as Soga Goro* 1940, from the series *A continuation of the makeup styles of the eighteen kabuki plays*, woodblock 2015.612; *Kumadori* 1940, from the series *A continuation of the makeup styles of the eighteen kabuki plays*, woodblock 2015.604. All gifts of Dr Lee Kerr and Mark Henshaw, 2015. Australian Government's Cultural Gifts Program
- Toshihide Migita** (Japan 1862–1925) *Ichikawa Danjuro IX as Onna Kusunoki* c 1890, woodblock 2015.606; *Ichikawa Danjuro IX as Shinzaemon* c 1890, woodblock 2015.605. Both gifts of Dr Lee Kerr and Mark Henshaw, 2015. Australian Government's Cultural Gifts Program
- Toyohara Kunichika** (Japan 1835–1900) *The fox Tadanobu in 'Yoshitsune and the thousand cherry trees'* 1867, woodblock 2015.611; *Kabuki fight scene* c 1870, triptych, woodblock 2015.584; *Scene from 'Sukeroku: Flower of Edo'* 1872, triptych, woodblock 2015.581; *Onoe Kikugoro V as Takahashi Oden and Ichikawa Sadanji I as Juro Sukenari* 1879, triptych, woodblock 2015.583; *Ichikawa Danjuro IX as Yanone Hachiro in 'The arrow sharpener'* 1882, triptych, woodblock 2015.592; *Onoe Kikugoro V as Nikki Danjo and Nakamura Shikan IV as Arajishi Otokonosuke in 'The precious incense and autumn flowers of Sendai'* 1882, triptych, woodblock 2015.622; *Ichikawa Sadanji I as Togachi Saemon, Ichikawa Danjuro IX as Benkei and Nakamura Fukusuke IV as Yoshitsune in 'The subscription list'* 1887, triptych, woodblock 2015.580; *Nakamura Fukusuke IV as the maid Takigawa and Onoe Kikugoro V as Kozaru Shichinosuke in 'The mesh pattern and the lantern with the chrysanthemum and paulownia crest'* 1897, triptych, woodblock 2015.582; *Scene from 'Picture book of the Taiko'* late 19th century, woodblock 2015.609. All gifts of Dr Lee Kerr and Mark Henshaw, 2015. Australian Government's Cultural Gifts Program
- Utagawa Kunisada I** (Japan 1786–1865) *Ichikawa Ebizo V as Kumagai Naokane* 1852, from the series *The sixty-nine stations of the Kisokaido*, woodblock 2015.607; *Matsumoto Koshiro V as Ishikawa Goemon* 1852, from the series *Parody of the thirty-six selected poets*, woodblock 2015.610; *Kabuki actors performing a struggle between a sumo wrestler and a firefighter* 1860, triptych, woodblock 2015.589; *Kabuki actors as thieves of 'The water margin'* 1863, triptych, woodblock 2015.591; *Nakamura Shikan IV as Asaina Tobei* 1863, from the series *Heroic commoners in kabuki*, woodblock 2015.608; *Scene from act seven of 'The treasury of the loyal retainers'* 1863, triptych, woodblock 2015.590. All gifts of Dr Lee Kerr and Mark Henshaw, 2015. Australian Government's Cultural Gifts Program
- Utagawa Toyokuni** (Japan 1769–1825) *Kabuki performance of a Soga Brothers Play* c 1800, triptych, woodblock. Gift of Dr Lee Kerr and Mark Henshaw, 2015. Australian Government's Cultural Gifts Program 2015.631

Yamamura Koka (Japan 1885–1942) Four prints, from the magazine *Shin nigao (New Portraits)* 1915, woodblocks. Gifts of Dr Lee Kerr and Mark Henshaw, 2015. Australian Government's Cultural Gifts Program 2015.593, 599, 617-618

Textiles

Liv Saem (Cambodia 1932–2003) *Skirt cloth* 2000–01, silk, natural dyes. Gift of Jennie Roberts, 2015 2015.560

Ms Lhamo (Bhutan) *Woman's skirt-wrap* 2013–14, silk, metallic thread. Gift of Her Majesty Queen Mother Gyalyum Sangay Choden Wangchuck of Bhutan, 2014 2015.57

Palembang (Indonesia) *Man's headcloth* 19th – early 20th century, silk. Gift of Clive Rogers, 2014, in memory of RB Cito Cessna, 1945–2009 2014.2422

Peranakan Chinese people (Indonesia) *Pouch or lower half of a two-part case* 1890–1910, silk velvet, silk, cotton, glass, metal, paper. Gift of H Cheah in honour of Robyn Maxwell, 2015 2015.796

Photomedia

CB Nieuwenhuis (The Netherlands 1863 – Indonesia 1922, attributed to), Haarlem—Kleynenberg & Co Twelve plates 1895–1910, from *Schoolplaten: foto's van Nederlandsch-Indie, Suriname en Nederlandse Antillen*, photogravures 2014.1727-1738

Koyo Okada (Japan 1895–1972) *Slanting light from Mt Shichimen, 1982 metres* c 1955–65, gelatin silver photograph 2014.2127

Unknown artist *Workers in India* c 1865, daguerreotype 2014.2087

Yang Yongliang (born China 1980) *The sunk ship* 2008, from the series *On the quiet water*, pigment inkjet print on canvas scroll. Gift of Jason Yeap OAM and Min Lee Wong, 2015 2015.876

Pacific

Sculptures

Mathias Kauage (PNG 1944–2003) *Man with animal* 1968, copper 2015.561; *Helicopter* 1970s, copper 2015.562

John Taiapa (NZ 1911–1979) *Maori woodcarving* 1960–70, wood. Gift of Graham Anderson

and Ronnie Ransfield, Custodial Trustees, 2014 2014.2402.A-F

Kanak people (New Caledonia) *Mask* 19th century, wood, paint 2014.1806

Fiji *Bag* 1850–83, fibre 2014.1805

Photomedia

Bruce Connew (born NZ 1949) *Kanaky* 2004, gelatin silver photographs 2014.2089; *Stopover, a story of migration, Fiji* 2007, gelatin silver photographs 2014.2090; *Censored* 2008, pigment inkjet prints 2014.2088

APPENDIX D STAFF STATISTICS

The NGA ended the 2014–15 financial year with 244.71 full-time equivalent (FTE) employees compared to 257.93 in the 2013–14 financial year.

				Ongoing	Fixed-term & casual	Total
	Headcount	Full-time	Part-time	FTE	FTE	FTE
June 2015	204	177	27	194.46	50.25	244.71
June 2014	214	189	25	200.89	57.04	257.93

Staff classification

Classification	Ongoing		Fixed-term			Casual
	Headcount	FTE	Headcount	FTE	Headcount	FTE
SES Band 1–2	1	1	2	2	-	-
EL2	22	21.6	2	2	-	-
EL1	23	21.6	1	1	-	-
NGA6	44	41.91	1	1	2	0.77
NGA5	28	26.85	7	5.8	19	4.59
NGA4	29	27.64	7	6	2	0.81
NGA3	34	31.7	9	8.4	5	1.88
NGA1–2	23	22.16	3	2.17	68	13.83
Total	204	194.46	32	28.37	96	21.88

Equity and diversity

	Male	Female	Total	Indigenous	People with disability	Culturally diverse background
SES Band 1–2	3	-	3	1	-	-
EL2	9	15	24	1	-	3
EL1	7	17	24	-	-	2
NGA6	13	34	47	1	-	4
NGA5	10	44	54	1	3	3
NGA4	11	27	38	2	1	3
NGA3	22	26	48	-	-	7
NGA1–2	32	62	94	1	-	11
Total	107	225	332	7	4	33

Staff by program area

Department	EL2	EL1	NGA6	NGA5	NGA4	NGA3	NGA1/2
	FTE	FTE	FTE	FTE	FTE	FTE	FTE
Curatorial and Educational Services	10.8	3.8	17.84	12	8	8.11	9.88
Exhibitions and Collections Services	4	6.6	16.18	13.9	8.45	19.68	-
Corporate Services	6.8	12.4	11.8	11.94	14.6	14.05	29.88

Training and development

Expenditure

Program	Employees		Cost
	Headcount	Total	Per Employee
Specialised training packages			
Raisers Edge	24	\$11,551	\$479
Caring for the Collection	64	n/a	n/a
Conflict De-Escalation	10	\$3330	\$333
Adobe DPS	4	\$5207	\$1301
Total	102	\$20,088	
General learning and development			
Information technology	14	\$6670	\$476
Communication and writing	16	\$15,709	\$981
Crystal reporting	2	\$2223	\$1111
Project management	5	\$5090	\$1018
Financial management	3	\$1819	\$606
People management	11	\$9805	\$891
Conferences and symposia	61	\$78,561	\$1287
Total	112	\$119,877	

Training days

Classification	Male	Female	Total
SES Band 1–2	7.6	0	7.6
EL1–2	50.18	70.45	120.63
NGA5–6	35.72	152.69	188.41
NGA1–4	85.76	91.26	177.02
Total	179.26	314.40	493.66

APPENDIX E LEGISLATIVE REQUIREMENTS

This appendix provides information on matters required by legislative to be included in the annual report. The legislative requirements are outlined in:

- Schedule 2, Part 4 of the *Work Health and Safety Act 2011*
- section 311A of the *Commonwealth Electoral Act 1918*
- section 516A of the *Environment Protection and Biodiversity Conservation Act 1999*.

Work health and safety

Initiatives	Measure	2013–14	2014–15
WH&S policies	Reviewed and amended	36	48
	New	N/A	6
Workplace inspections	Inspections carried out	157	161
	Hazards identified	128	67
	% of hazards actioned	100%	100%
	% of hazards corrected	38%	35%
WH&S training	Staff trained	73	133
	Courses attended	15	18
Health programs	Health checks carried out	76	77
	Influenza vaccinations administered	98	113
	Yoga classes	20	28
	Other programs	1	1
Workstation assessments	Ergonomic assessments carried out ¹	43	27
Safe work procedures and risk management	Incidents reported	115	78
	Notifiable incidents	2	3 ²
	Rate per 1000 full-time equivalent (FTE) employees	0.2%	0.3%
Early intervention for lost-time injuries	Serious lost-time injuries	2	0
	Rate per 1000 FTE employees (target: 3%)	1.7%	0%
	Average weeks of lost time	2.7	0
	Rate per 1000 FTE employees (target: 3.6%)	5.2%	0%

1. All new employees engaged for six months or more received an ergonomic workstation assessment.

Advertising and market research

Advertising and market research payments exceeding \$12,565 are outlined below.

Company	Activity	Amount
Repucom International	Online survey of <i>James Turrell</i> ticket buyers and economic impact study	\$22,000
Total		\$22,000

Advertising campaigns

During 2013–14, the NGA conducted the following exhibition advertising campaigns: *James Turrell: a retrospective*, *Arthur Boyd: agony and ecstasy*, *Colour my world*, *Impressions of Paris: Lautrec, Degas, Daumier*, *Stars of the Tokyo stage: Natori Shunsen's kabuki actor prints*, *NGA Contemporary*, *Streetwise: contemporary print culture*, *Robert Motherwell: At five in the afternoon*, *Atua: sacred gods from Polynesia* and *Bali: island of the gods*. Further information on those advertising campaigns is available at nga.gov.au and in the reports on Australian Government advertising prepared by the Department of Finance. Those reports are available at finance.gov.au/advertising.

Ecologically sustainable development

Through a philosophy of 'rethink, reduce, reuse, repair, recycle', the NGA will continually improve its business performance and conduct its operations in an environmentally responsible manner. Principles of Ecologically Sustainable Development are incorporated into asset management and procurement decisions and into the strategic plan, annual business plan and project planning. The NGA fosters a commitment to sustainability in its staff. This environmentally aware business culture extends to relationships with suppliers with the aim to continually improve environmental best practice in activities and operations conducted by and for the NGA.

As required under section 341ZA of the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act), the NGA has a heritage strategy. The strategy was developed with the assistance of specialist consultants and meets the NGA's general obligations under the EPBC Act to take no action that has, will have or is likely to have a significant impact on the environment unless approved by the Minister for the Environment.

Environmental performance

The NGA operates a large public building and a smaller annexe and receives hundred of thousands of visitors every year. Strict environmental controls must also be maintained to protect the national collection on display and in storage across two sites.

During the year, meetings with other cultural institutions through the Cultural Facilities Management Working Group and Council of Australian Museum Directors and with organisations such as the Australian Institute for the Conservation of Cultural Materials have been aimed at widening the current set temperature and relative humidity parameters, which will help reduce water, gas and electricity use.

New temperature-control strategies that allow for wider deviation outside parameters without impacting on works of art are regularly tested. At the end of the year, the NGA was investigating both drift and isoperm control of set points to improve efficiency.

Relative energy use

Relative energy use can provide greater understanding of efficiencies achieved in the year. The relative factors provided in the following tables comprise the number of air-conditioning operating hours (OH), number of occupants (O) and median number of works of art in the national collection (WOA). The number of occupants is calculated using the following formula:

number of occupants = number of visitors + (full-time equivalent employees x average number of days worked)

This year, the number of air-conditioning operating hours was 8760, the number of occupants was 730,644 and the median number of works in the collection was 173,796.

Energy consumption

	2013-14	2014-15	Relative energy use		
	Total	Total	Per OH	Per O	Per WOA
Electricity (kWh)	10,847,969	10,811,133	1234.15	14.8	62.21
Green energy	10%	10%			
Tri-generation system	12%	11%			
Gas (MJ)	42,072.30	46,589.24	5.32	0.06	0.27

LED lighting has been installed in some areas of the NGA, but predominately back of house. The NGA will commence installing LED lighting within gallery spaces starting in late September 2015. The installation of LED lighting will represent a 72% decrease in lighting energy consumption.

During 2014-15, the NGA's consumption of electricity only decreased moderately, indicating a general reduction in consumption, but this was offset by an increase in gas consumption during the year.

The NGA's tri-generation system will need to be re-evaluated after 1 July 2015, as an increase in gas rates from \$4.80/MJ to around \$7.80/MJ will significantly impact the cost effectiveness of running the tri-generation system in its current format.

The NGA uses variable-speed drives on selected major plant and monitors plant and equipment performance to maximise efficiency of operation.

Greenhouse gas emissions

	2013-14	2014-15	Relative energy use		
	Total	Total	Per OH	Per O	Per WOA
CO2 (tonnes)	1399	1395	0.16	0.0019	0.01

Water consumption

	2013-14	2014-15	Relative energy use		
	Total	Total	Per OH	Per O	Per WOA
Water (litres)	200,000	200,000	22.83	0.27	1.15

The NGA captures rainwater and water through reverse osmosis. This water is stored in a 600,000 litre storage tank used for water features and irrigation and bathroom amenities in the building.

Waste produced

	2013-14	2014-15	Relative energy use		
	Total	Total	Per OH	Per O	Per WOA
Landfill (kg)	872	1064	0.1215	0.0015	0.0061
Recycled (kg)	833	765	0.1592	0.0019	0.0080
% Bottles and cans	52%	52%			
% Paper	48%	48%			

The NGA re-uses paper as much as possible in office operations and recycles paper and cardboard, photocopier and printer toner cartridges and restaurant cooking oil. All printers are also set to print in duplex by default.

Products sourced from renewable/recyclable sources

	2013-14	2014-15
	Total	Total
Office paper	95%	97%
Other office products	5%	9%
Total	25%	29%

The NGA also uses 95% FSC-certified paper for all major publications, *Artonview* and its greeting cards, postcards, posters and other paper products.

APPENDIX F AGENCY RESOURCE STATEMENT

	Actual available appropriations 2014-15 (a) \$'000	Payments made 2014-15 (b) \$'000	Balance remaining (a - b) \$'000
Opening balance/reserves at bank	4,885	4,885	-
Ordinary annual services¹			
Departmental appropriation			
Departmental appropriation	33,818	33,818	-
Revenues from other sources	30,902	25,093	5,809
Total ordinary annual services	69,605	63,796	5,809
Other services²			
Departmental non-operating			
Equity injections	17,004	17,004	-
Total other services	17,004	17,004	-
Total resourcing and payments	86,609	80,800	5,809

1. Appropriation Bill (No1) 2013-14 and Appropriation Bill (No3) 2013-14

2. Appropriation Bill (No2) 2013-14 and Appropriation Bill (No4) 2013-14

APPENDIX G LIST OF REQUIREMENTS

This report complies with the *Commonwealth Authorities (Annual Reporting) Orders 2011* issued by the Minister for Finance and Deregulation on 22 September 2011.

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Other statutory requirements include the *Work Health and Safety Act 2011*, *Commonwealth Electoral Act 1918* and *Environment Protection and Biodiversity Conservation Act 1999*.

GLOSSARY AND INDICES

GANDEL HALL



GLOSSARY

Abbreviations

Abbreviation	Definition
AASB	Australian Accounting Standards Board
AFNGA	American Friends of the National Gallery of Australia
ANG/NGA	Australian National Gallery/National Gallery of Australia
APS	Australian Public Service
CMMS	computerised maintenance management system
CMS	collection management system
CSR	Collection Study Room
DAMS	digital asset management system
DTP	Digital Transition Policy
EDRMS	electronic document and records management system
EPBC Act	Environment Protection and Biodiversity Conservation Act 1999
FRR	Financial Reporting Rule
FTE	full-time equivalent
GST	goods and services tax
ICT	information and communication technologies
IDPA	Individual Development and Performance Agreement
iOS	mobile operating system created and developed by Apple
IPS	Information Publication Scheme
NGA	National Gallery of Australia
PGPA Act	Act Public Governance, Performance and Accountability Act 2013
SES	Senior Executive Service
SET	Senior Executive Team

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