

■ national gallery of **australia**



annual report 1999–2000



national gallery of australia

Annual Report 1999–2000

© National Gallery of Australia 2000

ISSN 1323-5192

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage and retrieval system, without permission in writing from the publisher.

Produced by the Publications Department of the National Gallery of Australia, Canberra

Printed in Australia by Goanna Print, Canberra

National Gallery of Australia

GPO Box 1150, Canberra ACT 2601

www.nga.gov.au

Cover: **Alfred Sisley** 1839–1899 *Un sentier aux Sablons* [A path at Les Sablons] 1883 oil on canvas
A Millennium Gift of Sara Lee Corporation National Gallery of Australia

14 August 2000

The Honourable Peter McGauran MP
Minister for the Arts and Centenary of Federation
Parliament House
CANBERRA ACT 2600

Dear Minister

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 1999 to 30 June 2000.

The report is submitted to you in accordance with the *Commonwealth Authorities and Companies Act 1997* and the *National Gallery Act 1975*. The report has been prepared in conformity with the *Commonwealth Authorities and Companies Orders for Report of Operations* (August 1998).

A handwritten signature in black ink, appearing to read 'Kerry Stokes'.

Kerry Stokes AO
Chairman of Council

Contents

Letter of Transmission	iii
Chairman's Foreword	1
Director's Report	2
Corporate Overview	6
Performance 1999–2000	
Outcome and Outputs	10
Developing the Collection	11
Documenting the Collection	16
Maintaining the Collection	17
Providing Access to Works of Art	19
Providing Information About Works of Art	24
Managing Resources	28
Appendixes	
1. Council of the National Gallery of Australia	33
2. Management Structure on 30 June 2000	34
3. Staff of the National Gallery on 30 June 2000	35
4. Staffing Overview	38
5. Acquisitions 1999–2000	40
6. Exhibitions held at the National Gallery of Australia	53
7. Travelling Exhibitions	54
8. Inward and Outward Loans	57
9. National Gallery of Australia Volunteers	63
10. Publications of the National Gallery of Australia	65
National Gallery of Australia Financial Report 1999–2000	66
Index	99

Chairman's Foreword

It has been another year of significant developments for the National Gallery of Australia.

Nearly 1.3 million people visited the National Gallery or attended one of its travelling exhibitions in Australia or abroad. A record level of attendance at major exhibitions at the Gallery was achieved, and for the second year in succession a record number of works of art were lent for exhibition around the country or overseas. These achievements are in line with the Gallery's corporate plan set in 1998.

It was also a year for the acquisition of a number of significant works of art and for continuation of a more selective acquisition policy.

The Gallery Council welcomed Mr Robert Ferguson to the Council in September 1999.

The Commonwealth Government's changed financial accountability framework resulted in the Gallery's appropriation increasing significantly. The changed arrangements will enable the Gallery to address building refurbishment requirements that have been of concern to the Gallery Council for some time.

Exhibitions, acquisitions and other elements of the Gallery's programs were generously supported by many corporations and individuals and on behalf of the Council I would like to express appreciation for this generous support. I also wish to convey the Council's appreciation to the National Gallery's volunteers for their continued involvement. The Council also wishes to acknowledge the support of Commonwealth Government throughout the year, particularly that provided by our Ministers, Senator the Hon. Richard Alston and the Hon. Peter McGauran,



Mr Kerry Stokes AO,
Chairman of the National Gallery of Australia Council

and officers of the Department of Communications, Information Technology and the Arts, especially Secretary Mr Neville Stevens and Executive Director of Arts, Mr Rob Palfreyman. The Art Indemnity Australia scheme continues to serve us well and the Government's continued support of this scheme is appreciated.

Finally I wish to express appreciation to the Director, Brian Kennedy, and to the Gallery's staff for their efforts during another challenging year.

A handwritten signature in cursive script, reading "Kerry Stokes". The signature is written in dark ink on a light background.

Kerry Stokes AO
Chairman of Council

Director's Report



Dr Brian Kennedy,
Director of the National Gallery of Australia

The need to measure and report on performance is a requirement of all Government agencies. The National Gallery of Australia recognises this responsibility, but emphasises also that the effect of our activities is primarily qualitative rather than quantitative. We seek to confer social benefits on the community. We provide opportunities for personal interaction with works of art and prefer to measure our successes in experiential terms, such as how memorable they are, or how intriguing, innovative, thought-provoking, diverse, traditional, curious, inspiring. The National Gallery offers the experience of engagement with objects and activities focussed on them. When reading this Annual Report, it is useful to keep in mind that the performance reporting regime with which we comply as an organisation tells only one part of the story of our activities.

The statistics show that the past year has been a year of significant achievement for the National Gallery. We have attracted a record level of support for major exhibitions in Canberra as well as for our travelling exhibitions internationally. The visitation to the Gallery in Canberra of 574,415 represented a 57%

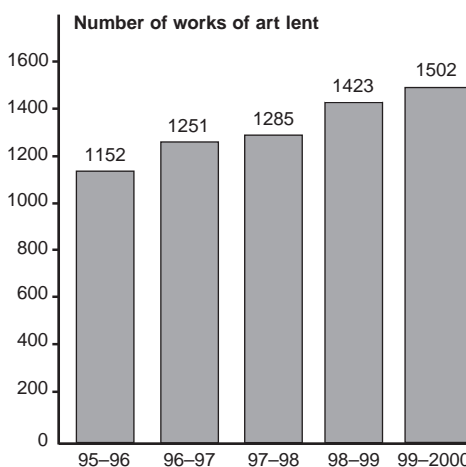
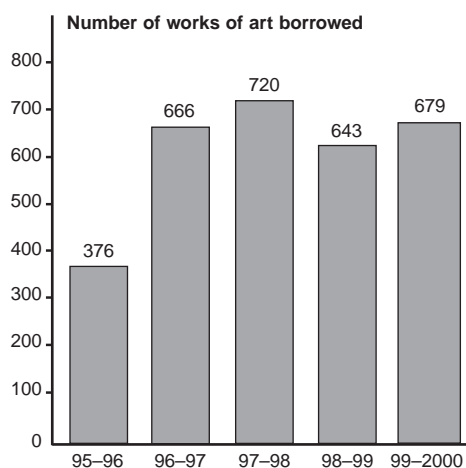
increase on 1998–99. Overall visitation, including travelling exhibitions, reached 1,283,867. We have set also for the second year in a row a record for the number of works of art lent to exhibitions throughout Australia and abroad. These achievements are in line with our corporate objectives of providing greater access to works of art and to information about them locally, nationally and internationally.

The record attendance level for major exhibitions was directly related to a strategy of diverse exhibition programming which commenced the year with the simultaneous display of *From Russia with Love: Costumes from the Ballets Russes 1909–1933* and *An Impressionist Legacy, Monet to Moore: The Millennium Gift of Sara Lee Corporation*. These two fabulous exhibitions complemented each other and inspired a higher level of attendance to the combined exhibition than either would have attracted alone. The success of *Chihuly, Hockney & Stella: Masterworks in Glass, Paint and Print* exceeded expectations and proved to be very popular with the public. *The Book of Kells and The Art of Illumination* combined with the *Revealing the Holy Land* photography exhibition continued the ambitious program of exhibitions. We wish to acknowledge the generous cooperation of Trinity College, Dublin and the Irish Government for allowing the Gospel of St Mark from the Book of Kells to travel to Australia for this exhibition. The exhibition program was completed with the absorbing contemporary Chinese exhibition *Inside Out: New Chinese Art*.

In line with our stated policy of building a collection of works of art of outstanding aesthetic quality, works of art acquired in the year included: Alfred Sisley's *Un sentier aux Sablons (A path at Les Sablons)*; Luca Giordano's *The Rape of the Sabines*; Eugene von Guérard's *Govett's Leap and the Grose River Valley, Blue Mountains New South Wales, 1873*; Brett Whiteley's *Fidgeting*

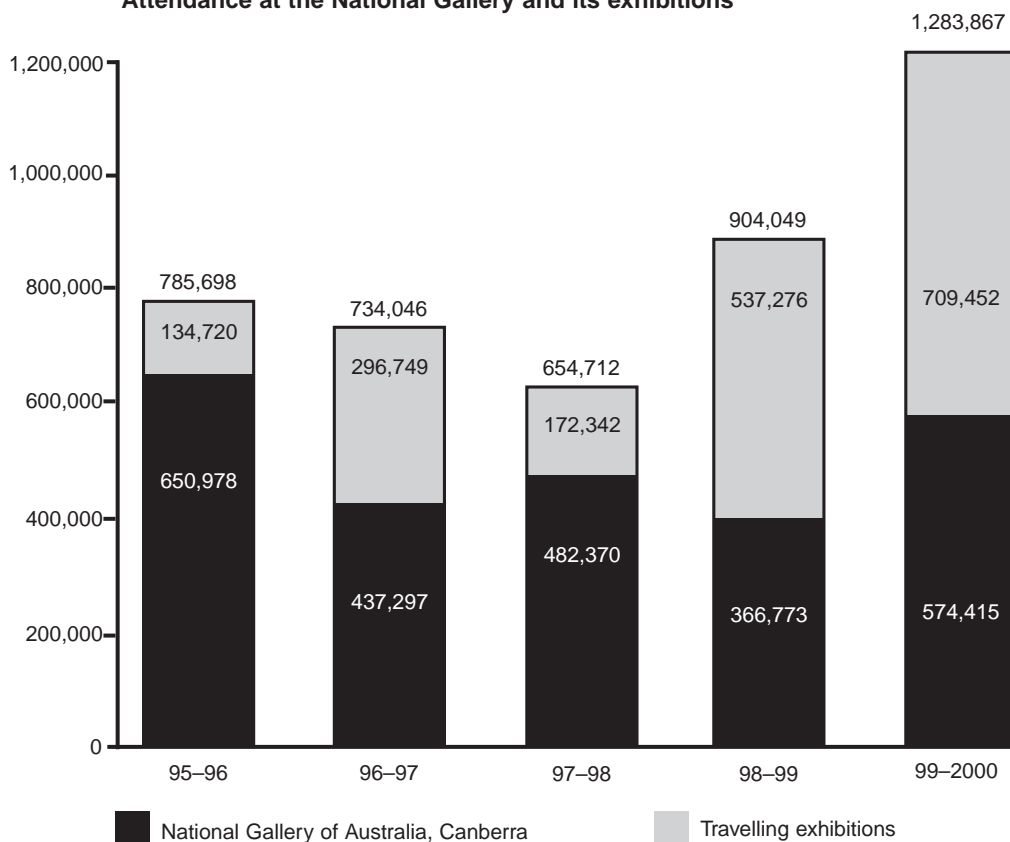
with infinity; William Robinson's *Springbrook with lifting fog*; and Max Dupain's *New Guinea series*. Acquisitions are listed in full in Appendix 5.

The ongoing development of the National Gallery's collection relies not only on continued Government funding, but also on the generous support of individuals. We are most appreciative of the private sector's recognition of the Gallery's policy achievements as evidenced by the increased levels of benefaction. Members of the National Gallery of Australia Council were particularly generous this year, with substantial cash donations being received from Kerry Stokes AO, Carol and Tony Berg AM, the O'Reilly family and Philip Bacon AM. Mr Bacon also donated Brett Whiteley's *Fidgeting with infinity*. In addition to the generous support of the Council, Dr Peter Farrell established the Photography Fund with a substantial donation. The Fund has already made a number of significant acquisitions. The Alfred Sisley painting *Un sentier aux Sablons (A path at Les Sablons)* was donated formally to the Gallery by Sara Lee Corporation during the year and has now been hung in our permanent collection. The National Gallery wishes to pay tribute to Sir Otto and Lady Frankel



Gary Hardgrove MP, Stewart McArthur MP, Colin Hollis MP, Frank Mosefield MP and Paul Neville MP from the House of Representatives Standing Committee on Communications, Transport and the Arts with Dr Brian Kennedy

Attendance at the National Gallery and its exhibitions



whose bequest is to be applied to the purchase of works of art or craft by New Zealand artists. A number of works were acquired in the year utilising funds from this bequest. We also wish to acknowledge the ongoing support of Mr L. Gordon Darling AO CMG, Mr James Fairfax AO, and Dr Orde Poynton AO CMG.

The record level of achievement at international travelling exhibitions is due principally to the response to the exhibition *Contemporary Aboriginal Art in Modern Worlds* at the State Hermitage Museum in St Petersburg. Over 500,000 were estimated to have visited the exhibition during the two months it was on display. Within the statistics included in this report, an attendance level of 491,078 has been used for attendance at Aboriginal art exhibitions abroad, as this was the confirmed level of attendance at the exhibition during its European

tour to Lausanne, Hanover and St Petersburg. This number excluded school children, however, who visited the exhibition in very large numbers at the Hermitage Museum in St Petersburg. The numbers who saw the exhibition therefore well exceeded 500,000, making this the most visited Australian indigenous art exhibition mounted internationally to date.

The National Gallery of Australia Foundation under the chairmanship of Tony Berg is making considerable progress and has completed effective groundwork for a major fundraising campaign to be conducted in the year ahead.

In addition to the major exhibition program, a lively program of collection based exhibitions was presented at the Gallery. Exhibitions are detailed at Appendix 6.

The travelling exhibitions program was expanded



His Excellency The Hon. Sir William Deane AC, KBE (Governor-General of Australia) and Lady Deane with Dr Brian Kennedy and Mrs Mary Kennedy at the opening of *The Book of Kells* and *The Art of Illumination*

again this year and saw 13 exhibitions travel to 53 venues. The Partnership program with museums and galleries throughout Australia has been expanded from the 12 announced in October 1998 to the current 17. The response from our regional partners has been positive and mutually beneficial. The effort of the Gallery staff responsible for developing and managing our extensive travelling exhibitions and loan program are warmly acknowledged.

The Gallery's finances have improved significantly in 1999–2000. We are now in a position to support some major acquisitions and to fund the first stage of the master plan to refurbish and develop the Gallery building. The architectural firm of Tonkin Zulaikha Greer is working with us to design improvements to the building. The plans are being developed and we

can anticipate a transformation of the Gallery, providing improved public facilities, over the next few years.

The year has been a very demanding one for all at the National Gallery and I am most grateful to the Council, the staff, and the many guides and volunteers for achieving so much for the National Gallery of Australia.

Dr Brian Kennedy
Director

Corporate Overview



The Hon. Peter McGauran MP searching The Gordon Darling Australasian Print Fund homepage www.nga.gov.au/ausprints at the launch of *Landscapes in Sets and Series: Australian Prints from 1960s – 1990s*

Enabling Legislation

The National Gallery of Australia, which opened to the public in October 1982, is a statutory authority established by the *National Gallery Act 1975*. The National Gallery forms part of the Communications, Information Technology and the Arts portfolio.

Responsible Ministers

The Ministers responsible for the National Gallery of Australia are Senator the Hon. Richard Alston, Minister for Communications, Information Technology and the Arts, and the Hon. Peter McGauran MP, Minister for the Arts and the Centenary of Federation.

The *National Gallery Act 1975* and the *Commonwealth Authorities and Companies Act 1997* prescribe certain powers to the Minister which include:

- to make available Commonwealth land and buildings for National Gallery purposes;
- to approve the acquisition of works of art valued in excess of a prescribed limit (currently \$10 million);
- to approve the disposal of works of art;
- to approve the acquisition or disposal of any property, right or privilege other than a work of art in excess of a prescribed limit (\$1 million);

- to approve the National Gallery's entry into a contract for construction of a building in excess of a prescribed limit (\$1 million);
- to approve or revoke the appointment of deputies for part-time National Gallery Council members;
- to convene a meeting of the National Gallery Council;
- to grant the Director of the National Gallery leave of absence other than recreation leave;
- to appoint a person to act temporarily in the position of Director of the National Gallery and to determine the terms and conditions of that appointment;
- to terminate temporary appointments as Director of the National Gallery;
- to issue directions regarding employment of staff and terms and conditions of employment of staff at the National Gallery; and
- to issue directions regarding the form and timing of submission of budget estimates of the National Gallery each financial year.

Exercise of Minister's Powers

The Minister on two occasions appointed an Acting Director.

National Gallery Powers and Functions

The powers of the National Gallery as prescribed in the *National Gallery Act 1975* are, subject to that Act, to do all things necessary or convenient to be done for, or in connection with, the performance of its functions. The functions of the National Gallery as provided in the Act are:

- to develop and maintain a national collection of works of art; and
- to exhibit, or to 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 National Gallery.

National Gallery Corporate Plan

In October 1998 the National Gallery's Corporate Plan for 1999–2001, *Into the New Millennium*, was launched by the Minister, Senator the Hon. Alston, on the occasion of its publication. The plan outlines the National Gallery's purpose, vision for the new millennium and strategies, consistent with the functions specified in the Act.

The National Gallery Council

The National Gallery of Australia is governed by an 11-member Council, the members of which are listed in Appendix 1. The Director of the National Gallery is the executive officer and a member of the Council.

The members, other than the Director, are appointed by the Governor-General for three-year terms, having regard to their knowledge and experience with respect to the visual arts and other areas of knowledge relevant to the affairs of the National Gallery. Mr Kerry Stokes AO is Chairman of the Council, Mr Cameron O'Reilly was Deputy Chairman until 30 June 2000, and Dr Brian Kennedy is the Director.

Mr Robert Ferguson was appointed to the Council for a three-year term from 9 September 1999.

The Council was assisted by the work of two committees throughout the year. Mr Richard Allert AM, Chairman, Mr Cameron O'Reilly and Ms Carol Schwartz served on the Finance and Audit Committee. Mr Harold Mitchell, Chairman, Mr Philip Bacon AM, Mrs Ann Lewis AM, Ms Lyn Williams and Dr Kennedy served on the Development Committee.

Structure of the National Gallery

A seven-program management structure served the National Gallery's operational requirements, and provided appropriate lines of authority and accountability. The National Gallery's management structure on 30 June 2000 is shown in Appendix 2, while members of staff are listed in Appendix 3. A staffing overview is given in Appendix 4.

Agency Agreement

Terms and conditions of employment of National Gallery staff are expressed in the National Gallery's Agency Agreement which was certified



Council members, June 2000 (left to right standing): Mr Anthony Berg AM, Mr Harold Mitchell, Ms Carol Schwartz, Mr Richard Allert AM, Mrs Ann Lewis AM, Ms Lyn Williams and Mr Philip Bacon AM. (left to right seated): Mr Robert Ferguson, Mr Cameron O'Reilly, Mr Kerry

in the Australian Industrial Relations Commission on 14 January 1999. The Agreement was made for a two-year term which is due to conclude in December 2000.

Social Justice and Equity

The National Gallery's programs are developed with an emphasis on public accessibility and adhere to the principles outlined in the Government's *Charter of Public Service in a Culturally Diverse Society* (July 1998). All exhibitions, public programs and publications are designed to provide the greatest possible access to the National Gallery's collection for all Australians and visitors. Special services are provided for people with disabilities and for speakers of languages other than English. The program of travelling exhibitions focuses specifically on providing Australians living in rural and remote communities with access to the National Gallery's collection. Further access to the National Gallery's collection is provided through the Gallery's web site www.nga.gov.au. Aboriginal and Torres Strait Islander art and culture are fundamental to the National Gallery's collection and are shown in consultation with indigenous communities.

Internal and External Scrutiny

Internal Audit

Compliance audits and audits of systems and controls, and a business opportunity assessment were undertaken during the year and the results presented through the Finance and Audit Committee.

External Audit

The audit of financial statements was undertaken by the Australian National Audit Office (ANAO).

Committees of Inquiry

National Gallery officers appeared before the Senate Environment, Communications, Information Technology and the Arts Legislation Committee and provided information about the National Gallery's operations and funding.

The Gallery was also represented at the House Standing Committee on Communications, Transport and the Arts and provided information about the National Gallery's involvement with the Art Indemnity Australia Scheme.

Judicial Decisions

During the year the National Gallery settled a legal action initiated by a former employee regarding the Gallery's ability to terminate a fixed-term contract.

Indemnities and Insurance Premiums for Officers

The National Gallery has arranged Professional Indemnity Cover to a liability limit of \$10 million on any one claim and in the aggregate, and has arranged Directors and Officers Liability Cover to a liability limit of \$10 million on any one claim and in the aggregate. Comcover is the insurer. Members of the Council, the Director and the staff are covered by the insurance.

Service Charter

The National Gallery's *Service Charter* was launched on 6 March 1998. The *Service Charter*, which was developed in consultation with visitors and staff, outlines the services provided, what visitors can expect, and how they can assist the National Gallery to make improvements.

The standards by which our services are measured include: courteous, responsive and friendly services; informed staff; a welcome and safe environment; and appropriate and well-maintained facilities. Visitors may provide feedback on the extent to which these standards are met by completing a form available at the Gallery and on its web site, or by letter, telephone, facsimile or email.

During the year the Gallery received a variety of responses from visitors. All comments were acknowledged promptly. The average time taken to respond to complaints was 14 days. Assessment of comments to the National Gallery Feedback Officer indicates that almost all

complainants felt their criticisms were handled in a satisfactory manner. Comments included issues of catering, seating facilities within the Gallery spaces and public toilet facilities. Comments in support of the exhibition program and the permanent collection in general were received.

Freedom of Information

In 1999–2000 the National Gallery received six requests for access to documents under the *Freedom of Information Act 1982*. Information that was not exempt was released to the applicants. One applicant sought an internal review under Section 54 of the Act.

Members of the public may inquire in person about Freedom of Information matters, submit formal requests for access, or inspect documents to which access has been granted, at the access point below during business hours (Monday to Friday, 10am to 5pm). Enquiries about procedures for seeking information from the National Gallery under the *Freedom of Information Act 1982* may also be made in writing, by telephone, facsimile or email.

Freedom of Information Coordinator
The Manager, Human Resource Management
National Gallery of Australia
Parkes Place
PARKES ACT 2600

Postal Address
GPO Box 1150
CANBERRA ACT 2601
Telephone: (02) 6240 6559
Facsimile: (02) 6240 6436
Email: helen.gee@nga.gov.au
Web site: www.nga.gov.au

The Director, Deputy Director, Head of Human Resource Management, Manager Human Resource Management, Head of Planning and Facilities, Manager Facilities (Services) and

Manager Office Services are the authorised decision makers as required by the Freedom of Information Act 1982. The categories of documents held by the National Gallery are detailed in the Personal Information Digest published annually by the Privacy Commissioner, Human Rights Australia.

Advertising and Market Research

The National Gallery recognises the importance of advertising and promoting its events and activities, as well as learning from market research. Expenditure incurred this year for market research and surveys was \$21,216 compared with \$4,000 the previous year.

The National Gallery arranged the promotion of events, with design provided mainly by staff. Some assistance was obtained from an advertising agency in the promotion of the exhibition *Masterworks in Glass, Paint and Print*. Total expenditure on advertising and publicity in the year was \$624,737 compared with \$558,424 the previous year.

A direct mail organisation is used to sort and mail magazines and correspondence to Members of the National Gallery of Australia. The cost of such services in the year amounted to \$30,199, excluding postage, compared with \$23,496 the previous year.

Other Information

Information concerning workplace diversity, equal employment opportunity, workplace relations, industrial democracy, occupational health and safety, and staff training and development is given in Appendix 4.

Performance 1999 – 2000

Outcome and Outputs

The National Gallery receives funding from the Commonwealth Government to:

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

The enhancement of people's understanding and enjoyment of the visual arts is an aim of the Government as it confers social benefits on the Australian community and enhances the reputation of Australia in the international art world. The main focus is thus on developing and maintaining a quality collection and providing access to and information about both the collection and works of art on loan to the Gallery.

The Gallery leads the way in Australia in developing a premier collection and through the use it makes of the collection in service to the public. The Gallery develops, researches, preserves, displays, interprets and promotes the collection, complemented with exhibitions, outward loans and access to works of art. In addition, the Gallery enhances the understanding and enjoyment of the visual arts through innovative public programs, information in multimedia and published forms and diverse membership and education programs.

The outcome is achieved through the delivery of two outputs – **collection development and maintenance** and **access to and information about works of art**.

Output performance information has been gathered for the following:

Collection development. The National Gallery aims to build a collection of works of art of outstanding quality through acquisition, gift and bequest, and through disposal.

Collection documentation. The National Gallery's collection is accessioned and documented in order to account for each work of art in the collection. Works of art are catalogued to provide information about the collection and to enable access to that information.

Collection maintenance. The National Gallery stores, secures and conserves its collection in order to preserve it for the Australian people now and for the future.

A collection of outstanding aesthetic quality is important to the Australian community, and thus the Gallery will develop and maintain the collection accordingly. The collection provides the basis for enhancing understanding and enjoyment of the visual arts, and thus the Gallery seeks to maximise the productive use of the collection as a public asset.

Access to works of art. The National Gallery provides access to works of art by displaying, exhibiting and lending its collection, as well as borrowing works from other sources. Access to works from the collection which are not on display is also provided. The National Gallery aims to maintain the highest museum standards of display and exhibition.

Information about works of art. The National Gallery enhances the understanding, knowledge and enjoyment of art by providing information about and promoting the benefits of works of art through membership and visitor services, education and public programs and through multimedia. The Gallery seeks to achieve the widest audience possible both in attracting visitors to the Gallery and by sending works of art around Australia and overseas, thereby improving access to works of art and providing information about them. It encourages enjoyment of the collection through innovative displays, exhibitions and public programs. It also fosters research and scholarship about works of art and promotes the artistic achievement of Australia.

Developing the Collection



Eugene von Guérard *Govett's Leap and the Grose River Valley, Blue Mountains, NSW* 1873 oil on canvas
National Gallery of Australia

Objectives

The National Gallery of Australia develops its collection in order to enhance the community's understanding and enjoyment of the visual arts. The collection tells the story of indigenous and non-indigenous Australian art, and includes work by major individuals and movements in Australian and International art. This year the collection was enriched through the acquisition of outstanding works of art from Australia and around the world.

Strategies

The National Gallery concentrates on acquiring premium works of art, and builds the collection by seeking works through purchase, bequest and donation. The revised Acquisition Policy was published in October 1998, as part of the Corporate Plan for the three years 1999–2000 (see *Into the New Millennium: Corporate Plan 1999–2001*, pp.23–9).

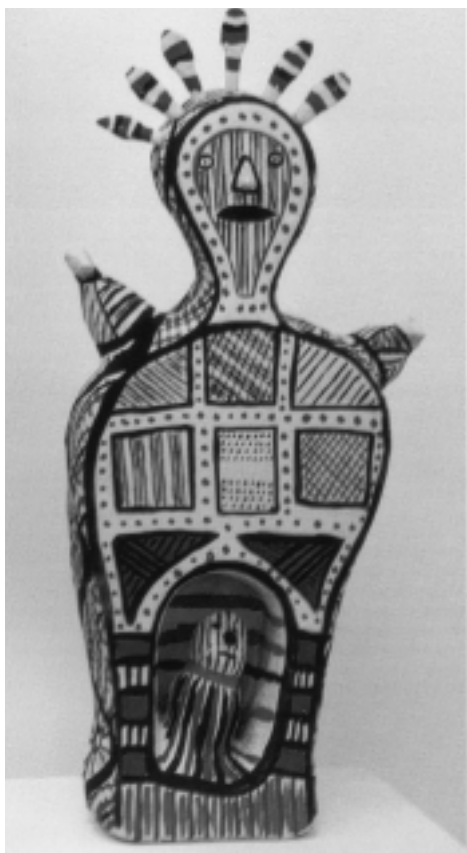
Collection Development

Important acquisitions were made in every area of the collection, including Aboriginal and other Australian art, as well as art from Asia, Europe and America.

Purchases, Gifts and Bequests

Amongst gifts to the collection was Brett Whiteley's *Fidgeting with infinity* 1966–67 presented by Philip Bacon AM. Painted in London at the height of Whiteley's international success, it is a response to the poverty that the artist encountered during a visit to India.

The Australian decorative arts collection was enriched by a number of generous gifts. Alessi s.p.a. and Anna Schwartz donated work by Susan Cohn, as did the artist. In the International decorative arts area a collection of important ceramics by studio potters Lucie Rie, Hans Coper, Shoji Hamada and Bernard Leach was a bequest of Sir Otto and Lady Frankel.



John Patrick Kelantumama *Purukapali grieving over the body of his dead son Jinani, singing a song of birds, while being watched by a Mopatiti* 1999 ceramic
National Gallery of Australia

As part of Sara Lee Corporation's millennium gift of its corporate collection to museums around the world, the National Gallery received Alfred Sisley's *A path at Les Sablons (Un sentier aux Sablons)* 1883, while David Hockney generously gave three preliminary drawings for the painting *A Bigger Grand Canyon*.

Orde Poynton Esq, CMG was recently honoured with the Order of Australia, to acknowledge his contribution to Australian cultural life and in particular his generous funding of International Prints, Drawings and Illustrated Books at the National Gallery of Australia. Within this broad field of international collecting Dr Poynton's financial support has recently enabled the Gallery to acquire a series of important Japanese *ukiyo-e* coloured woodcuts. Significant amongst

these are Utagawa Hiroshige's *Evening scene at Saruwaka Street* 1856, and Katsushika Hokusai's *The poem of Sangi Takamura* c.1835–36. The latter work was a particular favourite of Claude Monet.

Purchased through the Gordon Darling Australasian Print Fund was an exceptional linocut diptych, *Yirritja Ga Dhuwa Ngatha* 1999. This work is a large collaborative piece produced by the women artists at Yirrkala — Yolngu Miyalk of Yirrkala. Each panel represents the Yirritja and Dhuwa perspective of the interplay between people, ancestors, seasons, and hunting cycles in North East Arnhem Land.

The richness and diversity of the photography acquisitions program in 1999–2000 was made possible through the NGA Photography Fund established in August 1999 with a donation from Dr Peter Farrell, CEO of ResMed Inc. of San Diego and Sydney. The Australian work acquired through the fund was a unique 27-print portfolio of New Guinea images by Max Dupain taken during his war service in 1944 and later exhibited at the Museum of Modern Art, New York. Other International works acquired through the fund were 19th century mammoth photographic prints by Edouard Baldus and Carleton Watkins and an elaborately framed English daguerreotype portrait with the handbill advertising the photographer's service to intending emigrants for Australia still attached.



Edouard-Denis Baldus *Cathédrale d'Amiens vue générale* from the album *Chemin de Fer du Nord, ligne de Boulogne à Paris* 1855 National Gallery of Australia NGA Photography Fund 2000 with the assistance of Dr Peter Farrell

A generous bequest from Sir Otto and Lady Frankel was received in the year. The bequest comprised a substantial cash sum to be applied for the purchase of works of art or craft by New Zealand artists, as well as a painting, two drawings, and ten stoneware pieces from their private collection

Australian, Aboriginal and Torres Strait Islander Art

The major acquisition for the Department of Australian Painting and Sculpture was the purchase of Eugene von Guérard's *Govett's Leap and the Grose River Valley, Blue Mountains, NSW 1873*. Depicting the awe-inspiring spectacle of the Grose Valley, stretching to Mt Hay and the Pinnacles in the far distance, the tiny figures in the lower foreground provide a measure of scale and suggest man's insignificance in the face of Nature. The Gallery's acquisition of this work, which now hangs alongside Von Guérard's other masterpiece *North-east view from the northern top of Mount Kosciusko 1863*, affords visitors the opportunity to view together two of the greatest manifestations of the Romantic Sublime in Australian art.

Painted over one hundred years later, William Robinson's *Springbrook with lifting fog 1999* shows the continuing strength of the landscape tradition in Australian art. This work was purchased with funds from the Nerissa Johnson Bequest, enabling the Gallery to acquire an outstanding example of this artist's work.

In the Aboriginal and Torres Strait Islander collection area, *Barnda (Long Neck Tortoise) 1999* is a major new painted work by John Bulunbulun after a successful foray into the printmaking medium. *Barnda* is Bulunbulun's personal 'Dreaming' and this large scale bark represents a first in the collection for works solely devoted to the artist's own totem. Rosella Namok's *Kaapay & Kuyan 1998–99* represents a new generation of indigenous artists working



Ah Xian *China. China. Bust 15 1999*
cast porcelain with hand-painted underglaze design
National Gallery of Australia

in the fine arts and is the first major work from the Lockhart region to enter the collection. The National Gallery's strong collection of Tiwi art is brought up to date with the ceramic sculpture by Mark Virgil Puaut, *Death of Jinani 1999*. It is the companion piece to fellow Tiwi artist John Patrick Kelantumama's *Purukapali grieving over the body of his dead son Jinani, singing a song of birds, while being watched by a Mopatiti 1999*, also in the collection.

As part of the recent curatorial restructure, the Departments of Australian Prints and Australian Drawings are now combined. Continuing the commitment to acquire outstanding works on paper, the department purchased John Lewin's *Government House, Parramatta 1806* and *The South Head Lyllie of New South Wales 1810*. These exceedingly rare and beautiful water-colours are by the first professional artist in the colony of New South Wales. Another important acquisition was William Fernyhough's *A series of twelve profile portraits of Aborigines of New South Wales 1836*. Popular during the early colonial period, it is a fine example of this now rare publication.



Luca Giordano *The Rape of the Sabines* c.1672–74 oil on canvas National Gallery of Australia
Purchased 2000, with the assistance of Mr Philip Bacon AM

A most interesting find was a group of watercolours and drawings from the 1940s by Mary Cockburn-Mercer. An elusive artist with a romantic life story, Mercer lived in France where she was associated with Picasso and other School of Paris painters, later fleeing the Spanish Civil War to live in Tahiti. The National Gallery is the first major public gallery in Australia to collect the work of this important Australian modernist.

Important additions to the collection of Australian Decorative Arts included ceramic works by Merric Boyd, notably his portrayal of *Arthur Boyd, the artist's son aged two*, Milton Moon, Samuel Hoffman, Hermia and David Boyd; a group of contemporary glass by Maureen Williams, Fiona Hall and Clare Belfrage; and a 19th-century Birds-eye Muskwood Pedestal Bowl.

Three works by Ah Xian from the *China Series*, are cast from life models and overpainted with motifs and glazes found on traditional Chinese ceramics. Drawn from both classical Western sculpture and Oriental art, these seemingly decorative and serene works present a hauntingly surreal view of art in a cross-cultural setting. Internationally, *Bustier* 1980, a striking fibreglass corset-style bodice moulded in the shape of an idealised, naked female torso by Issey Miyake, was purchased.

A group of Jeff Carter photographs was also added to strengthen representation of his stories on the workers of outback and rural Australia.

International Art

Luca Giordano's *The Rape of the Sabines* c.1672–74, is full of drama, vitality, vigorous anatomical poses, clever lighting and bravura showmanship. It is one of a series of four large works created for the Palazzo Vecchia (now Palazzo Romanelli) in Vicenza. The purchase accords with the Gallery's stated policy of concentrating on premium works of art, and representing major individuals and movements in international art. The painting has been purchased with the assistance of Philip Bacon AM, Council Member of the National Gallery of Australia. This is another example of the support given to the current acquisition policy by Gallery Council members. In the year Kerry Stokes AO, Carol and Tony Berg AM and the O'Reilly family generously contributed funds towards the purchase of David Hockney's, *A Bigger Grand Canyon*.

Important photography acquisitions included a group of Asian images by French photojournalist Henri Cartier-Bresson, and colour photographs of India by Raghubir Singh, an Indian photojournalist first inspired by Cartier-Bresson's work.

This year's acquisitions of Asian art serve to enrich the existing strengths of our collections in Southeast Asian art and to expand the capacity of the Gallery's permanent displays.

In the field of Southeast Asian ancestral art, the sculpture of the various Dayak communities of the large island of Borneo is amongst the most visually powerful and technically superior. In that region, one of the primary avenues for cultural expression is in the decoration of the communal long house. The purchase of three huge carved beams from the chief's quarters in the Kayan long house display powerful images of the dog-dragons, serpents, demonic faces and figures in an interesting combination of low-relief designs interspersed with raised three-dimensional forms. Their display in the long house simultaneously repels evil spirits and attracts benevolent deities.

The purchase of four leaves from Thai Buddhist text, on special local paper *khoi*, is a significant addition to the Gallery's small but important collection of Southeast Asian illustrated manuscripts, while works of Tibetan Tantric art have been added to the collection to balance the serene imagery of the Gallery's Southeast Asian Theravada Buddhist sculpture.

A late Mughal embroidered wall hanging illustrates two important themes in Indian Islamic art. The form of the hanging duplicates the architectural arch or prayer niche, while the flowering plant or stem within the alcove is a key element in Islamic design.

1999–2000		
Measure	Target	Actual
Acquisitions consistent with acquisition policy	100%	100%
Collection reviewed	5%	7%
Total cost of Collection Development	\$2.9m (excluding CUC)	\$3.82m (excluding CUC)

Documenting the Collection

Objective

The National Gallery of Australia's collection is accessioned and documented in order to account for each work of art in the collection. Works of art are catalogued to provide information about the collection and to enable access to that information.

Strategies

The National Gallery maintains appropriate records of works of art by applying appropriate professional standards of collection documentation.

The collection is documented by:

- ensuring all works of art are accessioned on acquisition;
- utilising a computerised collection management system;
- undertaking research and scholarship on the collections and documentation such research and scholarship;
- updating and amending information as appropriate about collections; and
- auditing collection documentation records on a regular basis.

Collection Documentation

All works were accessioned as formally acquired by the National Gallery.

The Gallery is currently in the process of revising and updating its computerised collection management system. Over the year, market research and data analysis has been undertaken in preparation for a replacement system. The Gallery is well advanced with the review and close to deciding on a new system. Installation of the new system is expected to take place in the second half of 2000.

Digitisation of over 10,000 images of works in the collection has been achieved. Images of works of art assist collection management and facilitate electronic access to the Gallery's collection.

During the year catalogue records for works from all collection areas were enhanced through research and scholarship.

A statistical sample of the Gallery's collection and collection management records was the subject of audit scrutiny in the year. The result of the audit was satisfactory.

1999–2000		
Measure	Target	Actual
Works accessioned to approved standard	99%	100%
Works fully catalogued in the year	500	1802
Total cost of Collection Documentation	\$1.73m (excluding CUC)	\$1.49m (excluding CUC)

Maintaining the Collection

Objective

The National Gallery of Australia maintains and preserves its collection of works of art in order to enhance the community's understanding and enjoyment of the visual arts, now and in the future.

Strategies

The National Gallery cares for its works of art by applying the highest professional standards of collection management and conservation.

The collection is maintained and preserved by:

- ensuring that all works of art are secure;
- providing high quality environmental conditions in display and storage areas;
- developing and using appropriate handling techniques and storage facilities; and
- applying preventive and restorative conservation practices.

Maintaining and Preserving the Collection

Paper conservators collaborated with Trinity College, Dublin staff on care of the *Book of Kells Gospel of Saint Mark* during its loan to Australia. A display of the materials used for illuminated manuscripts, including quill pens and rare pigments, was created for the exhibition. Results of the research into the Dufour wallpaper *Les sauvages de la Mer Pacifique* were published and presented at the AICCM First National Symposium on the Conservation of Paper, Books, and Photographic Materials.

The infra-red imaging project has continued with imaging equipment supplemented by a computer, software and a digital camera. Investigations centred on the use of the infra-red vidicon and colour infra-red photography for the examination of works of art on paper. The focus of the research has been the effectiveness of



George Lambert *The old dress* 1906 oil on canvas
National Gallery of Australia

these techniques for the non-destructive analysis of pigments. Findings were presented at the 16th Australian Conference on Electron Microscopy in February 2000.

In painting conservation a conscious effort has been made to attend to paintings that have long been considered unsuitable for exhibition due to structural deterioration. In this category fall George Lambert's, *The old dress* and Bernard Hall's *Study for The Quest*. Painting conservators provided conservation information to the public and contributed articles to the Gallery's magazine *artonview* on *Il vento dei galli neri* by Enzo Cucchi, and *Abel Tasman, his wife and daughter*, attributed to Jacob Cuyp.

Textiles conservators began the year with the *From Russia with Love* exhibition, which required daily maintenance and monitoring. Management of the textile storage area at Parkes



Attributed to Jacob Gerritsz Cuyp (1594–1651) *Portrait of Abel Tasman, his wife and daughter c.1637* (detail) oil on canvas
On loan to the National Gallery of Australia from the Rex Nan Kivell Collection, National Library of Australia, Canberra.
Infrared reflectography revealing an earlier version of Janetjie Tjaer's head

included examination of over 2,200 textiles. New storage systems were implemented for over 700 works.

Objects conservators prepared *The Aboriginal Memorial* and *Contemporary Australian Aboriginal Art in Modern Worlds* exhibitions which travelled to Lausanne, Hanover, and St Petersburg. Preparation of over 400 objects, conservation treatment, documentation and packing, as well as setting up and demounting of the exhibitions occupied much of the year. The analysis and research regarding the condition, materials, and history of the Ambum Stone is a continuing project, which will extend into the next year.

Collection storage areas improved and security has been enhanced with the installation of proximity card readers on all storage doors, allowing better management of individual areas.

A record number of works of art (1502) were loaned in the year. The outward loans are detailed in Appendix 8.

Coordination of transportation, customs clearance, courier scheduling and safe arrival and dispatch of works of art for exhibitions and loans was successfully achieved in the year.

The Partnership program which aims to increase access to works of art in the National Gallery's collection throughout Australia, and to encourage the exchange of skills between art institutions was expanded in the year. Five regional and metropolitan partner galleries and museums joined the program during the year, bringing the total number of partners to 17.

The National Gallery complements works in its collection by borrowing from public and private collections. The National Gallery borrowed 679 works from 48 public and 54 private lenders during the year. Details are given in Appendix 8.

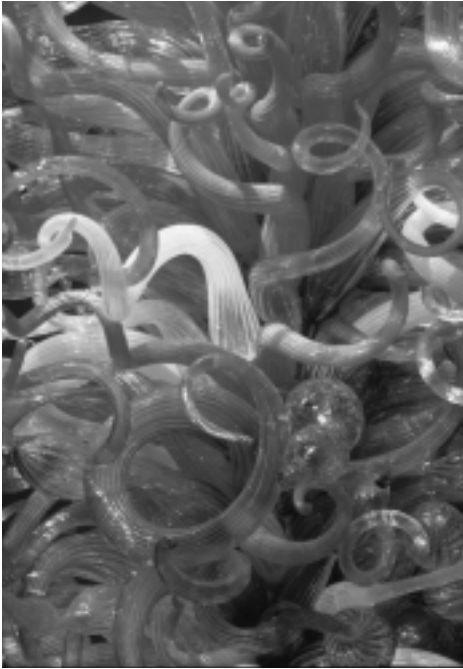
Security

A review of security was conducted during January 2000 by an independent security firm. A security risk review, in accordance with AS/NZS 4360:1999 and a review of existing security arrangements, including those for works of art on loan, were undertaken.

An action plan has been developed which addresses issues identified in the review report. The action plan provides for an implementation over a three-year period.

1999–2000		
Measure	Target	Actual
Collection held in conditions consistent with NGA standards	95%	99%
Incidents of damage	<25	4
Number of conservation treatments	450	920
Cost per square metre of art storage	\$105	\$154
Cost per conservation treatment	\$2000	\$1298

Providing Access to Works of Art



Dale Chihuly *Citron green tower with red infusion 1999* (detail)
blown glass collection of the artist

Objectives

The National Gallery of Australia provides access to works of art locally, nationally and internationally.

Strategies

The National Gallery provides access to works of art to the public through its displays and exhibitions, loans, educational and public programs and through printed and electronic publications.

Activities

During 1999–2000, 1,283,867 people visited the National Gallery's collection and visiting touring exhibitions: 574,415 people visited the National Gallery of Australia in Canberra, while 218,374 people attended the Gallery's travelling exhibitions throughout Australia; internationally, 491,078 visitors attended the Gallery's exhibitions displayed in Switzerland, Germany, Russia and the United Kingdom.

The exhibition program was delivered to a diverse audience. Tourists enjoyed guided tours; students and teachers strongly supported the exhibition and education programs as evidenced by the dramatic increase in attendance.

The Gallery sought public response to its standard of access through the *Service Charter* and exhibition surveys. Responses were overwhelmingly positive.

Exhibitions were held to mark the passing of the much respected Australian artists, Rosalie Gascoigne, Nigel Thomson and Albert Tucker.

Display of the Collection

The National Gallery regularly changes the display of its permanent collection in order to provide the best possible access to the widest range of works of art.

Exhibitions

Twenty-one exhibitions were presented at the National Gallery of Australia during 1999–2000 (see Appendix 6). Highlights of the year included:

An Impressionist Legacy, Monet to Moore: The Millennium Gift of Sara Lee Corporation. Comprising more than 50 major Impressionist and post-Impressionist paintings and sculptures, the exhibition attracted a total attendance of 144,553. In 1998 Sara Lee Corporation announced its intention to donate major works of art in its corporate collection to public museums and galleries throughout the world. The National Gallery received Alfred Sisley's *Un sentier aux Sablons (A path at Les Sablons)* 1883 as well as the exhibition of the collection prior to its dispersal.

From Russia with Love: Costumes for the Ballets Russes 1909–1933. This exhibition from the National Gallery's collection was complemented by loans from St Petersburg's State Museum of Theatre and Music. The concurrent exhibitions *Monet to Moore* and *From Russia with Love*

proved to be extremely popular.

Chihuly, Hockney & Stella: Masterworks in Glass, Paint and Print. The temporary exhibitions wing was transformed into an exotic world of colour and light by the dynamic installation of vivid glass creations by Dale Chihuly, America's first National Living Treasure. The exhibition surveyed Chihuly's practice over two decades and showcased new works executed for Canberra — some specifically for the Floriade Festival. The logistics of staging this major 3D exhibition were considerable and the large number of components required for this exhibition filled seven sea containers.

Chihuly, Hockney & Stella: Masterworks in Glass, Paint and Print also featured the Gallery's major acquisition David Hockney's *A Bigger Grand Canyon*. This inspiring work is based on the theme of the depiction of space and is painted on 60 canvases. The second component of this exhibition was *The Fountain* by Frank Stella, a large scale collaborative work by Frank Stella and Master Printer, Ken Tyler, — another major acquisition for the Gallery in 1999.

The popularity of *Chihuly, Hockney & Stella: Masterworks in Glass, Paint and Print* exceeded expectations with an average of 836 visitors per day. Total attendance was 103,680. National Gallery Security staff noted the high visitor satisfaction level, with some long-serving attendants stating they had not previously encountered such a satisfied audience.

The Book of Kells and The Art of Illumination Ireland's greatest medieval treasure, the *Book of Kells*, produced by Irish monks circa AD 800, is one of the most splendid illuminated manuscripts in European art. In collaboration with Trinity College, Dublin, the Gospel of St Mark, one of the four volumes of the *Book of Kells*, travelled to Australia for this special exhibition. A custom-built safe and an internal cradle were manufactured, and the highest security measures were developed to ensure the safety of the work.



The Hon. John Howard MP, Prime Minister, Mr Bertie Ahern TD, An Taoiseach (Prime Minister of Ireland), Ms Celia Larkin and Mrs Janette Howard at *The Book of Kells and The Art of Illumination*

Emeritus Professor Margaret Manion AO developed the accompanying exhibition — a highly researched and impressive collection of 55 illuminated manuscripts from public collections in Australia and New Zealand. A popular component of this exhibition was a display developed by the Conservation department featuring an extensive range of pigments, tools, and materials used in the preparation and production of manuscripts.

The accompanying exhibition *Revealing the Holy Land: The Photographic Exploration of Palestine*, a travelling exhibition from the Santa Barbara Museum of Art, was complemented with a group of objects from Pella in Jordan and additional photographs and lithographs from the Gallery's collection.

The two exhibitions were extremely well received by the public with an attendance of 80,708. Visitor satisfaction levels were very high and in part this was due to the dramatic design and complementary lighting of the exhibition, audio tour and education and public programs developed for these exhibitions. The *Book of Kells* received excellent media coverage throughout the display period and significant sponsorship support.



Susan Cohn and Roger Leong Senior Assistant Curator, International Decorative Arts at the opening of *Techno Craft: The work of Susan Cohn*

Techno Craft: The work of Susan Cohn 1980–2000 This exhibition was the first survey of a contemporary jeweller and metalworker to be mounted by the National Gallery and featured jewellery and metalwork for commercial production and exhibition by one of Australia's leading practitioners. The exhibition will tour to six venues in six states throughout 2000 and 2001.

Inside Out: New Chinese Art This first major international exhibition of contemporary Chinese art explored the vitality and dynamic changes in Chinese culture in the late 20th century. A travelling exhibition curated by Gao Minglu for the Asia Society in New York and the San Francisco Museum of Modern Art *Inside Out* examines the many ways in which the challenges

of recent social, economic and cultural changes have confronted artists in Mainland China, Taiwan, Hong Kong and further abroad.

Inside Out comprises works in a variety of media including several major installation works such as *Book from the Sky* by Xu Bing, with its elegant play on Chinese literary traditions, and Gu Wenda's ethereal enclosure *Temple of Heaven*. A new work by Cai Guo-qiang, *Crystal Tower*, was specifically created for the Gallery proving to be a major engineering feat for the Gallery's installation team. Another major work which was developed for this exhibition was a performance by Zhang Huan *My Australia 1*. The performance involving 50 naked participants and a flock of sheep culminated in Zhang Huan carrying a lamb into the Gallery.

Keeping Culture: Aboriginal Art to Keeping Places and Cultural Centres This unique initiative, combines an exhibition of contemporary Aboriginal art, which will travel to regional Aboriginal keeping places and cultural centres, with an Aboriginal Curatorial Mentorship Program for regional indigenous curators.

An extensive two-week program for interns from indigenous communities was conducted at the Gallery, culminating in the installation of the exhibition which opened to the public on 25 March 2000. The project was assisted by the Thomas Foundation and will tour to the Coorong and Riverland areas of South Australia, Tasmania, and the south coast of New South Wales from September 2000.

Travelling Exhibitions

Travelling exhibitions are a vital part of the National Gallery's strategy for providing access to works of art for a wide audience outside Canberra — in regional and remote centres and metropolitan areas throughout Australia, and internationally.

International Exhibitions

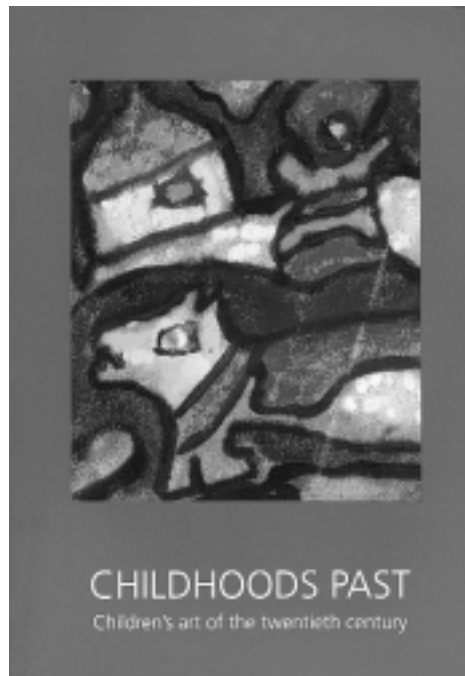
Contemporary Australian Aboriginal Art in Modern Worlds

The first part of the exhibition, *The Aboriginal Memorial*, opened the tour at the Olympic Museum in Lausanne, Switzerland, in July 1999 where it attracted record crowds over the European summer.

From an unusually balmy Swiss summer *The Memorial* was then shown at the Sprengel Museum in Hanover, Germany. *The Memorial* was situated in the front glass-walled room of the Sprengel Museum where it could be seen clearly from the busy streets below. The first snows of winter were falling and the days were getting shorter; the Sprengel therefore decided to light *The Memorial* around the clock to create a spectacular night vision.

In the depths of the northern winter *The Memorial* was trucked to Lubeck, ferried over the Baltic Sea to Helsinki, and across the Russian border at midnight to St Petersburg where it was installed alongside the complement of the exhibition, in the Nikolai Hall of the old Winter Palace of Catherine the Great, now the State Hermitage Museum. The exhibition *Contemporary Australian Aboriginal Art in Modern Worlds* attracted nearly half a million visitors in just two months.

Arthur Boyd and the exile of imagination, held at Australia House, London, was formally opened by the Princess Royal on Tuesday 27 June 2000 as part of Australia Week in London and is a component of Australia's Centenary of Federation Celebrations.



Australian Exhibitions

Six new exhibitions commenced national tours in 1999–2000 highlighting the strengths of the National Gallery's collections of Australian and International art.

Re-Take: Contemporary Aboriginal and Torres Strait Islander Photography was the first exhibition of indigenous photography to bring together documentary and new media works in an historical survey.

Drawn from the National Gallery's rich collection of international drawings, prints and illustrated books *Dance Hall Days: French posters from Chéret to Toulouse-Lautrec*, and *Matisse: The art of drawing* have been major drawcards for audiences in regional and metropolitan centres.

Childhoods Past: Children's art of the twentieth century is the first major exhibition and catalogue to feature a selection of drawings and paintings collected by Frances Derham (1894–1987) — artist, educational pioneer and 'mother of child art in Australia'. The collection was donated to the people of Australia in 1975 and is now held at the National Gallery of Australia.

The exhibition is a collaboration with Macquarie University and Queensland University of Technology.

Natural Causes: Landscape photographs by Ansel Adams and Eliot Porter is providing audiences in regional venues with the rare opportunity to view the work of two major 20th-century photographers — Adams is considered to be the exemplary figure in black and white landscape photography and Porter demonstrated the power of colour photography.

The National Gallery's pre-eminent collection of works by John Brack — paintings, prints and drawings — is showcased in the exhibition *John Brack: inside and outside*. For over 40 years until his death in 1999, Brack was in the forefront of Australian art, producing some of our most enduring and iconic images of modern urban life.

The Elaine and Jim Wolfensohn Gift Suitcase Kits and the 1888 Melbourne Cup travelling exhibitions have continued to tour to schools and community groups in regional Australia, and this year included audiences in remote Aboriginal communities in the Northern Territory.

In all, 635 works of art from the National Gallery's collection were shown in this year's travelling exhibitions. During 1999–2000, 13 travelling exhibitions were visited by 709,452 people at 49 Australian and four international venues. Details are given in Appendix 7.

1999–2000		
Measure	Target	Actual
Visitors satisfied with displays and exhibitions	80%	85%
Number of visitors to the Gallery and its Travelling Exhibitions	700,000	1,283,867
Number of works of art lent	1,500	1,502
Venues visited by Travelling Exhibitions	25	53
Total cost of exhibition displays Travelling Exhibitions	\$10.83m (excluding CUC)	\$14.08m (excluding CUC)

Providing Information About Works of Art



School children participating in an International art discussion tour

Objectives

The National Gallery of Australia provides access to information about works of art locally, nationally and internationally.

Strategies

Access and information about works of art is provided to the public through educational, membership, and public programs, and through printed and electronic publishing.

Activities

Information was provided in many forms. Patrons enjoyed guided tours, students and teachers supported the education program, youth events attracted large audiences, programs for the disadvantaged elicited community praise and support, and seminars attracted specialist scholars and a general audience. Internationally acclaimed artists who exhibited and discussed their work attracted large audiences. Information provided in support of Gallery exhibitions included labels, explanatory wall texts, exhibition catalogues and articles included in the Gallery magazine *artonview*.

Information was provided electronically on the web site www.nga.gov.au and on interactive screens in Gallery spaces; through audio-guides and through the weekly film program. Voluntary Guides and Education staff provided information on a daily basis.

Educational Services

A total of 80,353 students and teachers from across Australia participated in the Gallery's education programs compared with 71,574 in the previous year.

Information was sent to students and teachers throughout Australia at the beginning of the school year and prior to each major exhibition. Information was also provided on the Gallery's web site www.nga.gov.au. Requests to borrow videos of the collections as pre-visit material remained consistent.

Material for teachers was available both on the web site and in hard copy. Through the generous sponsorship of the Thomas Foundation, an education resource kit including images and information was published and distributed to schools.

Professional development for teachers was conducted for each major exhibition, attracting 455 participants. National Gallery Education staff developed curricula units for the NSW Department of Education.

Staff worked with professional bodies, including the National Capital Education Tours Project, which was successful in obtaining funding to promote Canberra nationwide as an Educational Tourism site for schools.

The number of hours worked by Voluntary Guides during the year was 6,765, representing an average of 60 hours per guide for the 119 guides participating in the active guiding program. The guides interacted with over 60,000 visitors on Discovery Tours. Twenty-four new Voluntary Guides commenced a 12-month training program.

Courses for gifted and talented students, for students with special needs and for students with English as a second language continued. Two 'Arts For Health' programs received national

acclaim. Special access days were provided for two major exhibitions and monthly radio broadcasts for the visually impaired continued. An eight-week course including workshops was conducted for the University of the Third Age as a component of a number of services for The Year of Older Persons. These programs attracted many first-time visitors.

Three exhibitions were held in the Children's Gallery. *The Russian Ballet for Children* provided information at an appropriate level to complement the major exhibition, and encouraged interactivity through the use of costume. The exhibition *Dog* featured images of canines from many cultures and a person-sized kennel. The exhibition featured in *Dogs Life* and *Australian Artists* magazine and in community newspapers. *Eye Spy with My Little Eye* encouraged children to find clues by viewing the objects displayed in cases set into the especially raised floor. The children's exhibitions provided wheelchair access and proved to be very popular with families.

The youth event *Sub-urban* featured the arts in many forms — music, drama, dance, fashion, electronic media and the fine arts. More than 2,000 young people and their families participated in this event.

The structured and supervised program for interns attracted hundreds of inquiries and of the 74 formal tertiary student applicants, 40% were placed.

The Summer Scholarship attracted 460 applicants of whom 16 year eleven students were brought to Canberra from throughout Australia to participate in an intensive week of study with staff at the National Gallery, at the Arthur and Yvonne Boyd Education Centre at Bundanon and with artists and the staff of the Canberra School of Art.



The Australian Chamber Orchestra performing a work by composer Ross Edwards, inspired by David Hockney's *A Bigger Grand Canyon*.

Collection Study Room

Works of art not currently on display are available for viewing in the Collection Study Room by the public, students, scholars and artists. This year the program attracted 1,643 visitors viewing 9,998 works of art.

Public Programs

The diverse program of events this year was designed to inform visitors about the visual arts and to assist in placing art within a broader context. Sixty-nine artists delivered illustrated talks and discussed their art within the relevant Gallery spaces. The Gallery was also privileged to present talks by eminent scholars including Professor Keith Critchlow from the Prince of Wales Institute of Architecture, London; Joachim Pissarro, Seymour H. Knox, Curator of European and Contemporary Art, Yale University; and Professor Bernard Smith. The Hon. Gough Whitlam AC QC welcomed back to the Gallery Jackson Pollocks' *Blue Poles* following the Jackson Pollock retrospective exhibition at the Museum of Modern Art, New York.

The Gallery's 17th annual Birthday Lecture, sponsored by Qantas, was delivered by three internationally acclaimed artists: David Hockney, Frank Stella, and Master Printer, Ken Tyler. In a continuing drive to include interaction between various areas of the arts, the Gallery hosted a poetry reading by celebrated Irish poet, Paul Durcan, and heard authors Colm Tóibín and



Brian Kennedy, David Hockney, Ken Tyler and Frank Stella opening *Masterworks in Glass, Paint and Print*

Drusilla Modjeska discuss their writings. Forty five musical events were held during the year by performers including the Goldner String Quartet; Alexander Boyd; and the Australian Chamber Orchestra performing a newly commissioned work by composer Ross Edwards, inspired by David Hockney's *A Bigger Grand Canyon*.

National Gallery curators and educators delivered 155 talks and lectures in Gallery spaces as well as focusing on smaller works in the Collection Study Room. The Gallery coordinated six symposia and four major lecture series.

More than 70 films and videos were screened during the year including a Children's Holiday Film Festival and general art related documentary films screened weekly.

As a component of the Gallery's Public Programs, the Community Arts program continued to provide events, workshops and performances aimed at a broad audience. The program included activities for grandparents and grandchildren, music and dance, and the popular children's painting workshop with glass artist Dale Chihuly. The ongoing generous support of the Canberra Southern Cross Club enabled several workshops and tours specifically designed for disadvantaged children.

Sub-urban 2 took place in December 1999 celebrating the dynamic force of youth culture through music, fashion and extreme sports displays.

Membership

During the year Members were offered the opportunity to attend more than 500 events relating to special exhibitions and the permanent collection. These included lectures and after gallery hours viewings – specifically to view exhibitions including *Chihuly: Masterworks in Glass*, *The Book of Kells and The Art of Illumination* and *Inside Out: New Chinese Art*.

Other events included morning teas, dinners, tours of exhibitions, concerts, lectures and bus excursions. Members received invitations to exclusive previews of all exhibitions with a record number of 850 people attending the opening of *The Book of Kells and The Art of Illumination*. The Melbourne Cup lunch was once again a success, complemented with a talk given by the Assistant Curator, International Decorative Arts focusing on shoes held in the collection.

Membership totalled 28,498 at 30 June 2000 compared with 27,135 the previous year. A new electronic bookings and ticketing system is being considered to increase the efficiency of services to Members.

Research Library

The Research Library serves a dual purpose both as a support service for the work of the staff of the Gallery and, increasingly, as a resource for researchers and members of the public in support of the Gallery's objective to provide access to information about works of art. External access has also been enhanced by the development of an on-line reference query form on the web site, by customised access to our catalogue on the web site and by the resumption of the loading of our holdings into the national bibliographic database, Kinetica.

The number of visits by external researchers this year rose to 733 and the number of queries from external readers and members of the public rose to 1,818. This is in addition to 2,416 queries from staff. Information was provided for 97% of the total 4,234 queries. Reader training means that

much of the use of the Research Library is unassisted. Access through inter-library loan was extended when the Research Library joined the Kinetica on-line inter-library loan system. In all, 354 items were sent out on inter-library loan. 185 items were borrowed from other libraries.

The National Gallery is indebted to the many people who continue to donate material to the Research Library by gift or on exchange: 1,472 mono-graphs were donated this year including two significant collections of books given by Dale Chatwin and The Hon. Rae Else-Mitchell. The purchase of a major rare title *Die Wiener Werkstätte 1903–28* was made possible by an anonymous donation.

In addition, a further 1,976 titles were purchased for the monograph collection and 4,812 monographs were added to the catalogue. Cataloguing of the serials collection has been given priority and is nearing completion with the records beginning to transfer to Kinetica. 29,745 items were added to the Documentation Collection. The Research Library is fortunate to have a group of voluntary indexers whose work on our archival and audio-visual holdings is invaluable.

Publishing the collection

The National Gallery continued to provide access to the collection by publishing images of and

information about works of art — including many not on display — through print and electronic means such as books, magazines, the web site and touchscreens.

Print Publication

In 1999–2000 the National Gallery published five catalogues to accompany exhibitions as well as three publications on the collection. The catalogues published were illustrated in full-colour and featured scholarly essays.

Four issues of the National Gallery's magazine *artonview* and a variety of smaller publications and promotional material were also produced. National Gallery of Australia publications for the year are listed in Appendix 10.

Multimedia

During the year, 250,530 people accessed the web site. All the National Gallery's exhibitions appeared on the web site with images, databases, videos and interviews with artists. Due to the generous support of the Gordon Darling Australasian Print Fund, approximately 9,000 digital images were available on the web site at 30 June 2000. Touchscreens located in public areas and selected gallery spaces continue to be popular with the public for accessing information. The Gallery's web site was shortlisted for the International Museums on the Web, Best Website.

1999–2000		
Measure	Target	Actual
Attendees satisfied with Gallery events	80%	85%
Number of events	6000	9057
Number of attendees at education public program events	105,000	127,518
Number of users accessing information using multimedia	130,000	250,530
Cost per attendee at events	\$11.80	\$11.81
Cost per multimedia access	\$2.40	\$0.92

Managing Resources



National Gallery Shop

Objectives

The National Gallery of Australia seeks to obtain and strategically manage the resources required to deliver agreed outputs and support its operations.

Strategies

The National Gallery of Australia:

- obtains revenue through Commonwealth Government appropriation and through its operations, commercial activities, sponsorship and other fundraising activities;
- manages its resources strategically to maximise support for the National Gallery's objectives; and
- strives to apply best practice policies and procedures associated with the provision of effective support services.

Financial Operations

The Commonwealth Government's financial accountability and management framework, including accrual accounting and outcomes and outputs funding and reporting, was introduced in 1999–2000. The implications for the National

Gallery are significant as reference to the financial statements included in this annual report will demonstrate.

In particular the appropriation from the Commonwealth Government for operations increased from \$20.486m to \$161.528m principally because of the introduction of funding for the capital usage charge (\$136.864m), depreciation (\$7.246m) and insurance (\$0.674m).

Revenue from other sources increased from \$11.523m to \$17.455m. Increased revenue from commercial operations, interest and donations were the major contributors.

Operating expenses in the year increased from \$26.521m to \$33.642m due principally to the increased level of major exhibitions activity, introduction of commercial equivalent insurance and increased employee expenses. Average full-time equivalent staff numbers increased from 207.5 in 1998–99 to 221.4 including casual staff engaged for major exhibitions.

Refurbishment of the building is a major priority as evidenced by the level of public interest in the Gallery's nearly 20-year-old air conditioning system. The planned refurbishment and enhancement is to be undertaken over a number of years. As funding of the refurbishment and enhancement project is expected to be achieved from current Government funding arrangements and from Gallery operations, it will be necessary for the Gallery to direct operating surpluses, as well as any purpose specific funding, towards the building project. In 1999–2000 a surplus after capital usage charge and donations in cash or in kind for works of art of approximately \$3.5m was achieved. This net surplus is to be applied towards the funding of the building refurbishment and enhancement project.

Works of art comprising purchases and gifts valued at \$8.049m were acquired in the year compared with \$13.595m in the previous year.

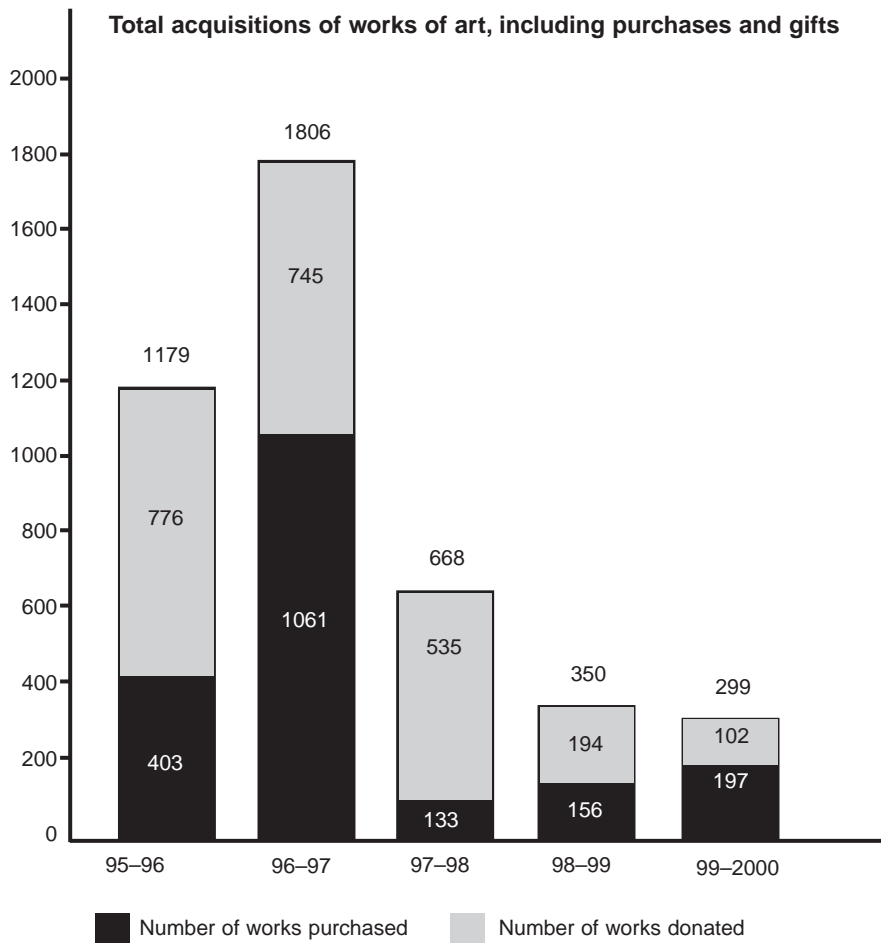
Commercial Operations

The National Gallery Shop and specialist shops established for major exhibitions continue to have a significant role in generating revenue to support the National Gallery's programs. These shops also play an important part in enhancing the visitor's experience of the National Gallery, its collections and its programs, by extending awareness of the collection and sustaining contact long after a visit.

The National Gallery Shop continues to lead the way in major museum merchandising with its extensive range of books, journals and art-

related products. Its success is due largely to the exclusive merchandise designed and developed in house, complemented by products from outside suppliers which relate to the collection.

During the year, special exhibition shops operated for *From Russia with Love: Costumes for the Ballets Russes 1909–1933*; *An Impressionist Legacy, Monet to Moore: The Millennium Gift of Sara Lee Corporation*; *The Book of Kells and The Art of Illumination* and *Revealing the Holy Land: The Photographic Exploration of Palestine*. An extensive range of merchandise was produced for these shops, complementing the exhibition themes. In addition to shop operations, trade and mail order sales also generated revenue.





Mr Gordon Darling AO, CMG with Ms Melanie Eastburn the recipient of the first Gordon Darling Australasian Print Fund Fellowship

Revenue was also generated from charges applied for admission to exhibitions, membership subscriptions and catering licence fees. Altogether these commercial operations generated \$6.544m compared with \$2.809m, the previous year.

Art Indemnity Australia

The Commonwealth Government's indemnity scheme, Art Indemnity Australia, enables significant works of art to be displayed in venues throughout the country. Indemnity of up to \$1 billion at any one time was available to cover works of art included in major exhibitions in the year. In the year 1999–2000 indemnity was provided for the exhibition *The Book of Kells and The Art of Illumination*, which was displayed at the National Gallery from 25 February to 7 May 2000.

Sponsorship

The National Gallery's program this year was achieved with the generous support of many sponsors. As well as continuing to build on long-term partnerships, new partnerships were established during the year.

The National Gallery thanks all its sponsors for their generous support over the past year and particularly acknowledges the following:

- Sara Lee Corporation, Seven Network, Prime Television for combined sponsorship of *An Impressionist Legacy, Monet to Moore The Millennium Gift of Sara Lee Corporation*;

- ACTEW Corporation, artsACT, The Thomas Foundation and Mrs Beverley Mitchell for sponsoring *Chihuly: Masterworks in Glass*;
- Jim and Elaine Wolfensohn for their continued support of the Wolfensohn Gift;
- Australian Air Express, Visions of Australia, DAS Distribution and Acoustiguide of Australia for supporting the National Gallery Travelling Exhibitions Program;
- Art Exhibitions Australia, the Department of Foreign Affairs and Trade, the Australia Council, the International Olympic Committee, The Thomas Foundation, Northern Territory Tourism Commission and Northern Territory Department of Arts and Museums for assisting with the major exhibitions of *The Aboriginal Memorial* and *Contemporary Australian Aboriginal Art in Modern Worlds* arranged by the National Gallery of Australia and the National Museum of Australia;
- Tyrrells Wines for supporting Members events;
- The Gordon Darling Foundation for sponsoring the catalogue published to accompany the travelling exhibition *Childhoods Past: Children's art of the twentieth century*;
- The Gordon Darling Australasian Print Fund for its continuing support of the development of the Australasian print collection.
- The Moët & Chandon Foundation for sponsoring the *Moët & Chandon Touring Exhibition*;
- The Canberra Southern Cross Club for sponsoring the National Gallery's Community Arts Program;
- SMS Consulting, Qantas Airways, the Australian International Hotel School and the Arthur and Yvonne Boyd Education Centre at Bundanon for supporting the 2000 Summer Scholarships;



Sub-urban 2 youth culture event

- Maxwell Opticals Pty Ltd for assisting the Gallery's Photography Department;
- The Embassy of Israel for assisting with the visit to Australia of Mr Nissan Perez, Chief Curator of Photography, Museum of Israel, for the exhibition *Revealing the Holy Land: The Photographic Exploration of Palestine*;
- Yalumba Wines for assisting with wine for the opening function for *The Antipodeans: Challenge and response in Australian art 1955–1965*;
- The Thomas Foundation for supporting the travelling exhibition *Keeping Culture: Aboriginal Art to Keeping Places and Cultural Centres*;
- The Irish Tourist Board, APN News & Media, Independent News & Media PLC, the Seven Network, Aer Lingus, Qantas Freight, Gateway Computers, Waterford Wedgwood, Guinness Australia, Irish Distillers and Montblanc for sponsoring *The Book of Kells and The Art of Illumination*;
- Apple Centre, Canberra for assisting with the multimedia component of the presentation of *Eye Spy with My Little Eye*;
- Delatite Winery for providing wine for the opening function for *Techno Craft: The work of Susan Cohn 1980–2000*; and

- Interflora for assisting in the presentation of 'Art in Bloom', Floral responses to works of art.

Venue Hire

The National Gallery provides an attractive venue for corporate and other functions which help to raise the profile of the Gallery. Revenue from the hire of facilities in the year totalled \$62,885, compared with \$61,976 in the previous year.

Foundation

The National Gallery of Australia Foundation is a non-profit organisation established to support the National Gallery. It is a company limited by guarantee under the Corporations Law. The National Gallery controls the Foundation through its appointment of the majority of the Foundation's board, and the National Gallery's Director, Council Chairman and Deputy Chairman are directors of the Foundation. The National Gallery's Financial Report incorporates the financial activities of the Foundation.

In the year the Foundation received major donations from Carol and Tony Berg AM, Kerry Stokes AO, The O'Reilly family, Philip Bacon AM, and Dr Peter Farrell.

The Foundation produces its own Annual Report that details its operations and activities and lists all members. For further information contact the Development Office telephone (02) 6240 6410.

Gallery Building

Following public competition, in March 2000 the Gallery appointed Tonkin Zulaikha Greer as Managing Architect to provide a range of architectural and engineering services for the refurbishment and enhancement of the building and its site. Since that time the Gallery has been working with the Managing Architect and the National Capital Authority to develop Master Plans and design concepts for the refurbishment and enhancement of the Gallery.



Brian Dunlop *Portrait of Orde Poynton* 1998 oil on canvas
National Gallery of Australia

A program of works to address water leaks and problems with condensation inside the building was undertaken during the year. Work commenced on investigating and documenting solutions to upgrade a number of the Gallery building services, including code compliance works, fire services, air conditioning plant and equipment and security systems.

In addition to the program of works required to refurbish the building, the Managing Architect commenced work to further develop design concepts for a new front entrance to the Gallery to address access issues and improve visitor orientation.

American Friends of the National Gallery of Australia

The American Friends of the National Gallery of Australia (AFANG) is a charitable foundation established in the United States of America for American taxpayers wishing to support the National Gallery. AFANG facilitates gifts of works of art and bequests from United States taxpayers. It continues to provide support for the development of the collection and to promote understanding of Australian art in the United States of America. Trustees meet twice a year; this year meetings were held in New York in November 1999 and May 2000.

Information Technology

In order to facilitate the introduction of new personnel, finance, collection management and point of sale management information systems, and to ensure Y2K readiness, the Gallery put in place, with the assistance of appropriate consultants, a new information technology environment during the year in review.

Interaction with Other Authorities

The nature of the business of the National Gallery requires it to deal with Commonwealth, state and local government bodies, as well as embassies, universities, galleries, museums, art schools, and other professional bodies within Australia and overseas.

APPENDIX 1

Council of the National Gallery of Australia

The following people served on the Council during the year ended 30 June 2000.

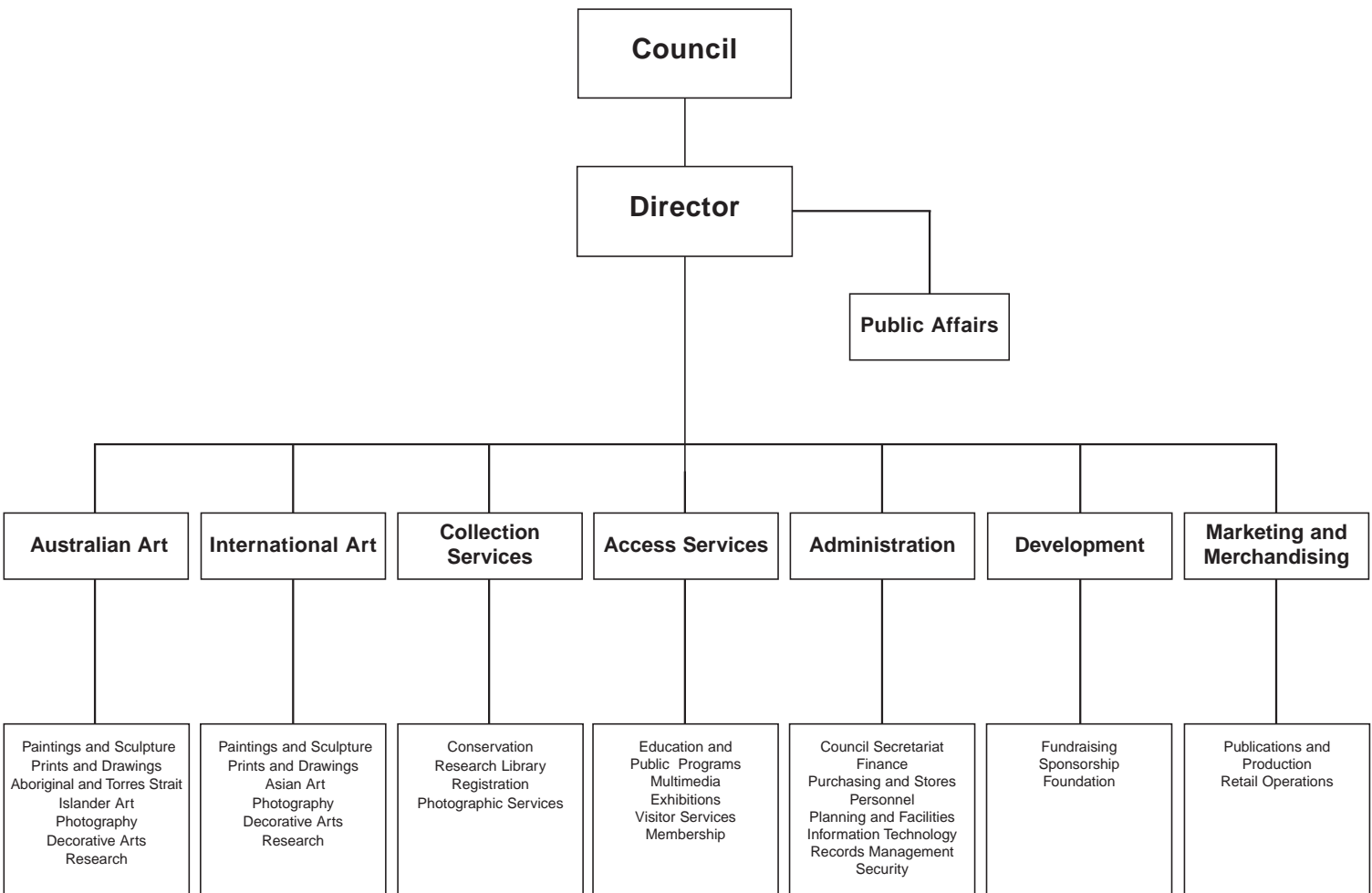
	Appointment terms	Council meetings		Council Committee meetings	
		Held	Attended	Held	Attended
Mr Kerry Stokes, AO Chairman from 1 January 1996	30 June 1993 – 29 June 1996 30 June 1996 – 31 December 1998 1 January 1999 – 31 December 1999 1 January 2000 – 31 December 2000	6	6	-	-
Mr Cameron O'Reilly (1) Deputy Chairman from 10 December 1996	9 December 1994 – 8 December 1997 14 May 1998 – 30 June 2000	6	3	7	4
Dr Brian Kennedy, Director (2)	8 September 1998 – 31 August 2003	6	6	6	6
Mr Richard Allert AM (1)	24 November 1998 – 23 November 2001	6	5	7	7
Mr Philip Bacon AM (2)	4 December 1996 – 3 December 1999 4 December 1999 – 7 March 2003	6	5	6	6
Mr Anthony Berg AM	20 August 1997 – 19 August 2000	6	6	-	-
Mr Robert Ferguson	9 September 1999 – 8 September 2002	5	4	-	-
Mrs Ann Lewis AM (2)	24 November 1998 – 23 November 2001	6	6	6	5
Mr Harold Mitchell (2)	24 November 1998 – 23 November 2001	6	5	6	6
Ms Carol Schwartz (1)	25 August 1998 – 24 August 2001	6	5	7	5
Ms Lyn Williams (2)	20 August 1997 – 19 August 2000	6	5	6	5

(1) Member of Finance and Audit Committee

(2) Member of Development Committee

The Council met on six occasions in the year. The Finance and Audit Committee met on seven occasions and the Development Committee on six.

Management Structure on 30 June 2000



APPENDIX 3

Staff of the National Gallery on 30 June 2000

Executive

Brian Kennedy, Director

Mary-Lou Lyon, Personal Assistant to the Director

Elizabeth Campbell, Executive Assistant

Alan Froud, Deputy Director

Jay Sargent, Personal Assistant to the Deputy Director
/Council Secretary

Public Affairs

Helen Power, Promotions Officer

Joy Dawe, Acting Events Coordinator

Melinda Kibukamusoke, Events Coordinator
(on long-term leave)

Australian Art

John McDonald, Head of Australian Art

Roger Butler, Senior Curator, Australian Prints,
Posters, Illustrated Books and Drawings

Anne McDonald, Senior Assistant Curator, Australian
Prints, Posters, Illustrated Books and Drawings

Janie Gillespie, Assistant Curator,
Australian Prints, Posters, Illustrated Books and
Drawings

Deborah Hart, Senior Curator,
Australian Paintings and Sculpture

Elena Taylor, Senior Assistant Curator,
Australian Paintings and Sculpture

Wendy Carlson, Acting Administrative Assistant
Australian Art

Wally Caruana, Senior Curator,
Aboriginal and Torres Strait Islander Art

Avril Quail, Senior Assistant Curator,
Aboriginal and Torres Strait Islander Art

Susan Jenkins, Acting Senior Assistant Curator,
Aboriginal and Torres Strait Islander Art

Carly Lane, Acting Administrative Assistant
Aboriginal and Torres Strait Islander Art

International Art

Jane Kinsman, Senior Curator, International Prints,
Drawings and Illustrated Books

Mark Henshaw, Senior Assistant Curator, International
Prints, Drawings and Illustrated Books

Roy Forward, Acting Project Officer, International
Prints, Drawings and Illustrated Books

Roger Leong, Senior Assistant Curator, International
Decorative Arts

Lucina Ward, Assistant Curator,
International Paintings and Sculpture

Robyn Maxwell, Senior Curator, Asian Art

Gary Hickey, Senior Assistant Curator, Asian Art

Charlotte Galloway, Acting Assistant Curator, Asian Art

Ben Divall, Acting Assistant Curator, Asian Art

Melanie Eastburn, Acting Assistant Curator, Asian Art

Bronwyn Campbell, Acting Assistant Curator, Asian Art

Margaret Stack, Administrative Assistant

Gael Newton, Senior Curator, Photography

Anne O'Hehir, Assistant Curator, Photography

Christine Dixon, Senior Curator, Research

Steve Tonkin, Assistant Curator, Research

Robert Bell, Curator, Decorative Arts and Design

Collection Services

Erica Persak, General Manager, Collection Service

Lesley Arjonilla, Administrative Assistant

Conservation

Janet Hughes, Head of Conservation

Allan Byrne, Senior Conservator, Paintings

Kim Brunoro, Conservator, Paintings

Sheridan Roberts, Conservator, Paintings

Susie Bioletti, Senior Conservator, Paper,
Photographs and Moving Images

Andrea Wise, Conservator, Paper,
Photographs and Moving Images

Fiona Kemp, Conservator, Paper,
Photographs and Moving Images

Ranson Davey, Acting Conservator, Paper

Debbie Ward, Senior Conservator, Textiles

Micheline Ford, Conservator, Textiles

Charis Tyrrel, Conservation Assistant, Textiles

Beata Tworek-Matuszkiewicz,
Senior Conservator, Objects

Gloria Morales, Conservator, Objects

Shulan Birch, Senior Mountcutter

John Wayte, Framer Mountcutter

Jane Saker, Acting Framer Mountcutter

Greg Howard, Conservation Technician, Framing

Elizabeth Radford, Preventive Conservator

Cheree Martin, Administrative Assistant

Bruce Ford (on long-term leave)

Research Library

Margaret Shaw, Chief Librarian

John Thomson, Deputy and Acquisitions Librarian

Gillian Currie, Bibliographic Services Librarian

Helen Hyland, Cataloguing Coordinator /
Reference Librarian

Kathleen Collins, Reference Librarian

Sandra Garnett, Acting Cataloguer

Samantha Pym, Monographs Officer

Cheng Phillips, Serials Officer

Kate Brennand, Inter-Library Loans / Exchange Officer
Caitlin Perriman, Documentation / Cataloguing Officer
Charles Higgins, Documentation Filer / Shelver

Registration

Christine Law, Acting Registrar, Collections
Maree Fay, Acting Administrative Assistant
Adrian Finney, Assistant Registrar, Documentation
David Pearson, Systems Officer
Teresita Cashmore, Documentation Officer
Denise Talent, Assistant Registrar,
Loans and Exhibitions
Vivienne Dorsey, Registration Assistant,
Loans and Exhibitions
Bronwyn Gardner, Registration Assistant,
Loans and Exhibitions
Juliet Flook, Registration Assistant,
Loans and Exhibitions
Rowena Paget, Acting Administrative Assistant
Loans and Exhibitions
Jennifer Storer, Art Handling Coordinator
Ben Holloway, Packer
David Nugent, Assistant Packer
Valerie Alfonzi, Paintings and Objects Coordinator
Sasha Nixon, Acting Paintings and Objects Assistant
Gillian Raymond, Works on Paper Assistant
Fiona Bolton, Acting Works on Paper Assistant
Edward Radclyffe, Acting Art Handler

Photographic Services

Bruce Moore, Manager, Photographic Services
Eleni Kypridis, Photographer
Richard Pedvin, Photographer
Roger Booth, Audio Visual Librarian
Wilhelmina Kemperman, Photographic Records Officer

Access Services

Ron Ramsey, General Manager, Access Services
Sharon Peters, Acting Administrative Assistant

Education and Public Programs

Susan Herbert, Head of Education
and Public Programs
Michael Fensom-Lavender, Administrative Assistant

Education

Barbara Brinton, Manager, Education
Jenny Manning, Project Coordinator
Phillipa Winn, Project Officer
Gudrun Genee, Administrative Officer,
Guides (on leave)
Jo-Anne Walsh, Administrative Officer, Bookings

Public Programs

Barbara Poliness, Acting Manager, Public Programs
Peter Naumann, Manager, Public Programs (on leave)
David Sequeira, Project Coordinator (on leave)
Maryanne Voyazis, Project Officer

Lyn Brown, Acting Project Officer
Egidio Ossato, Audio Visual Technician

Multimedia

Andrew Powrie, Designer
Alison Leach, Acting Project Officer

Exhibitions

Ingrid Kellenbach, Head of Exhibitions
and Travelling Exhibitions
Ren Pryor, Manager, Exhibitions
Jos Jensen, Manager, Exhibitions Design
Margaret Wigley, Exhibitions Designer
Patrice Riboust, Exhibitions Designer
Sue Quayle-Bates, Graphic Design Assistant
Lyn Conybeare, Project Officer, Exhibitions
David Turnbull, Project Officer, Exhibitions,
Installation Supervisor
Lloyd Hurrell, Art Handler
Ben Taylor, Art Handler
Peter Vandermark, Art Handler
Derek O'Connor, Acting Art Handler
Sam Bottari, Art Handler
Warren Harris, Acting Art Handler

Travelling Exhibitions

Jude Savage, Manager, Travelling Exhibitions
Mark Van Veen, Project Officer
Belinda Cotton, Project Officer
Helene Hayes, Acting Project Officer

Visitor Services

Piera Bigna, Reception Officer
Evelyn Dyball, Reception Officer
Christine Nicholas, Reception Officer
Janet Matson, Reception Officer

Membership

Sylvia Jordan, Coordinator, Membership
Helen Kennett, Membership Officer
Keith Woutersz, Acting Membership Officer

Marketing and Merchandising

Ruth Patterson, Head of Marketing and Merchandising
Gyongyi Smee, Administrative Assistant
Ainslie Inman, Acting Project Officer

Publications and Design

Suzanna Campbell, Publications Manager
Kirsty Morrison, Senior Designer
Carla Da Silva Pastrello, Graphic Designer
Alistair McGhie, Editor
Penelope Sillis, Purchasing and Systems Coordinator
Leanne Handreck, Rights and Permissions Officer
Annette Connor, Trade and Mail Order Sales Officer
Katrina Manning, Administrative Assistant

Commercial Operations

Beverly Scott, Production Development Officer
Richard Baz, Shop Manager
Annette Stefanou, Assistant Manager
Susie Greentree, Shop Supervisor
Ami Alexis, Shop Assistant
Angela Moser, Shop Assistant
Daniel Bigna, Shop Assistant
Jennifer Spence, Shop Assistant
Jared Wilkins, Shop Assistant
Fiona Brideoake, Shop Assistant
Beatrice Gralton, Shop Assistant

Development

Elizabeth Malone, Development Officer

Administration

Finance

Margaret Baird, Head of Finance
Karyn Cooper, Manager Finance
Stuart Wise, Assistant Manager
Roberto Thomas, Finance Officer
Trinh Poonpol, Finance Officer
Barbara Reinstadler, Finance Officer

Human Resource Management

Helen Gee, Acting Manager,
Human Resource Management
Melinda Carlisle, Acting Assistant Manager,
Human Resource Management
Andrew Overy, Acting Personnel Officer
Brad Hunt, Assistant Personnel Officer
Margaret Webber, Salaries Clerk
Manolita Ramsey, Recruitment Officer

Planning and Facilities

Phil Rees, Head of Planning and Facilities
Mark Nash, Manager Facilities (Services)
John Santolin, Manager IT and Office Services
Michael Hansen, Assistant Manager, Security
Gail McAllister, Assistant Manager, Security
Garry Cox, Manager Facilities
Tava Sitauti, Assistant Manager Facilities
Darren Houlihan, Fitter
Mathew Hogan, Electrician
Michael Sultana, Acting Electrician
Charles Summerell, Carpenter
Brett Redfern, Carpenter
David Sharrock, Carpenter
Helmut Rudolph, Painter
Drew Hinman, Apprentice Cabinetmaker
Gale Millwood, Security Administrative Officer
Joy Pensko, Planning and Facilities
Support Officer
John O'Malley, Senior Security Officer
Zek Stefek, Senior Security Officer

William Taylor, Senior Security Officer
Jose Campuzano, Senior Security Officer
Peter Duckworth, Senior Security Officer
Peter Gleeson, Senior Security Officer
Michael Lawrence, Senior Security Officer
Michael Holley, Acting Senior Security Officer
David Eals, Security Officer
Stephen Jones, Security Officer
Kurt Maurer, Security Officer
Joe Stefek, Security Officer
Ben Williams, Security Officer
Graeme Brogan, Security Officer
Yvonne Brown, Security Officer
Ramon Cabrera, Security Officer
Peter Elliot, Security Officer
Lawrence Geraghty, Security Officer
Sue Howland, Security Officer
Len Kershaw, Security Officer
Frank Mayrhofer, Security Officer
Andrew McLeod, Security Officer
Deborah Nimmo, Security Officer
Alan Oshyer, Security Officer
Kadrinka Ratajkoska, Security Officer
Maurice Renton, Security Officer
Janine Turner, Security Officer
Simon Jolsz, Security Officer (on long-term leave)
Veselka Cvetanoska, Janitor
Josip Rukavina, Janitor
Jan Gryniecicz, Janitor

Information Technology

Tony Bray, Acting Network Administrator
Jan Daniels, IT Support Officer
Lorraine Jovanovic, Acting Client Support Officer

Records Management

Robine Polach, Manager, Information and Records
Treeboone Komalajoti, Systems Administrator, TRIM
Cynthia Ponting, Assistant Systems Administrator
and Documents Officer
Zora Santrac, Assistant, Information
and Records Officer

Purchasing and Stores

Wolf Stoeckl, Warehouse and Supplies Manager
Philip Murphy, Warehouse Storeman
Frank Navarro, Warehouse Storeman

APPENDIX 4

Staffing Overview

National Gallery of Australia staff are employed under the *National Gallery Act 1975*. On 30 June 2000 the National Gallery employed 286 staff made up of 183 permanent staff (81 male and 102 female), 39 temporary staff (23 male and 16 female) and 64 casual employees (25 male and 39 female). The 183 permanent staff comprised of 169 full-time and 14 part-time employees. The average staffing level during the year was 221 full-time equivalent staff, which includes additional staff engaged to service major exhibitions. There were 183 permanent employees on 30 June 2000 compared with 177 in the previous year.

Senior Executive Service

On 30 June 2000 the National Gallery had two male Senior Executive Service officers. They were the Director, SES Band 3 equivalent, and the Deputy Director, SES Band 2 equivalent. There was no change from the previous year. In addition five program managers were employed. These positions are not aligned directly with the Senior Executive Service, but remuneration for these positions exceed those available for NGA Executive Level 2 positions.

Workplace Diversity and Equal Employment Opportunity

The National Gallery is developing a Workplace Diversity plan to ensure best use is made of the diverse backgrounds, skills, talents and perspectives of all staff.

Workplace Relations

Implementation of the Gallery's current Certified Agreement is continuing and the nominal expiry date is 31 December 2000. Negotiations have commenced to develop the next certified agreement to meet the needs of the National Gallery and its staff.

Industrial Democracy

The National Gallery is committed to consulting and communicating about workplace issues with employees and employees' representatives. The Gallery Consultative Committee, established under the National Gallery's Certified Agreement, provides a forum for industrial democracy discussions between management, staff and union representatives. The committee met on four occasions during the year. Its agreed purpose is to discuss workplace issues in a spirit of cooperation and trust. The committee forum enables employees and their representatives to receive information on workplace issues that affect them, and provides an opportunity for them to contribute and have their views taken into account.

Occupational Health and Safety

In accordance with *Subsection 74(1)* of the *Occupational Health and Safety (Commonwealth Employment Act) 1991* (the Act) the following information is provided.

The National Gallery recognises its responsibility and obligations, as outlined in the Act, to create and maintain a safe and healthy environment for all of its staff and for all of its visitors, ahead of the protection of equipment or collections and ahead of the provision of its services.

The National Gallery's *Occupational Health and Safety Policy and Agreement 2000/2001* was approved during the year in review. The Agreement provides for the establishment of a OH&S committees to deal with occupational health and safety matters. The Committee met five times during the year.

The National Gallery tested air and water quality during the year, with all tests proving satisfactory. Other OH&S activities included workplace assessments, referrals of staff for screen-based vision testing and training for first aid officers and fire wardens. Two building evacuations were conducted during the year, one during opening hours, requiring all staff and visitors to evacuate the building.

There were no dangerous occurrences during the year that arose out of the conduct of undertakings by the National Gallery that required the giving of notice under Section 68.

Comcare Investigation

In March and April 2000 Comcare Australia conducted an investigation into the Gallery's heating, ventilation and air conditioning systems. Comcare Australia advised the Gallery that it had received information from an anonymous informant alleging, among other things, that the air conditioning system at the Gallery was: unsafe; presented a health risk to the staff and public; and was not being maintained to a satisfactory standard. The April 2000 Comcare Australia report concluded that:

- the systems of maintaining and cleaning the humidifier system and water were appropriate.
- there was no evidence that contaminants had entered the air conditioning system.
- provided maintenance continued to be conducted according to the regimes established, the air conditioning plant does not represent a risk to health and safety.

The investigating officer recommended that the Gallery:

1. review air conditioning maintenance procedures to ensure that the intervals between cleaning cycles are appropriate.
2. conduct a review of all sick leave including those when no reason is given to confirm that there are no "clusters" within work groups that may be attributable to the work environment.

In response to the recommendations the Gallery:

1. reviewed procedures and increased the incidence of cleaning, and has reduced the intervals between cleaning cycles.
2. reviewed sick leave records and established that there was no evidence of clusters within work groups that may be attributable to the work environment. The Gallery is continuing to monitor sick leave on an ongoing basis.

In May and June 2000, a number of further allegations in relation to the management and maintenance of the Gallery's air conditioning systems and related matters were aired in Parliament and in the media.

In response, in June 2000, the Gallery commissioned a further independent investigation of these allegations.

The results of these investigations are awaited.

Staff Training and Development

Training and development of staff remained a priority through the year. In addition to on-the-job training, the skills and professionalism of staff were fostered through a range of training and development activities. These included assistance with further education and training programs such as middle management skills development. National Gallery staff attended national and international conferences as both presenters and participants.

Expenditure on staff training in the year totalled \$100,452.

Acquisitions 1999–2000

Aboriginal and Torres Strait Islander Art

BAPTIST APUATIMI, Jean

Australia born 1940
99.30

Untitled. 1999
natural pigments on canvas

BULUNBULUN, John

Australia born 1946
2000.40

Barnda [Long Necked Tortoise]. 1999
natural pigments on eucalyptus bark

COLE, Robert Ambrose

Australia 1959–1995
99.153

Untitled. 1994
acrylic on paper on stretched canvas

DHATHANGU, Paddy

Australia 1914–1993
99.123

Wagilag Dhawu. c.1980
natural pigments on eucalyptus bark

KELANTUMAMA, John Patrick

Australia born 1952
99.29

Purukapali grieving over the body of his dead son
Jinani, singing a song of birds, while being watched
by a Mopatiti. 1999
polychrome ceramic
Moët & Chandon Fund 1999

MARIKA, Mawalan

Australia 1908–1967
99.94

Warrana. c.1960
natural pigments on eucalyptus bark

MASON, Kevin

Australia born 1947
2000.47

Set of tools. 1999
wood

MAWURNDJUL, John

Australia born 1952
2000.123

Mardayin at Mukkamukka. 1999
natural pigments on eucalyptus bark

NADJONGORLE, Djawida

Australia born 1943
99.154

Female lightning figure. 1982
natural pigments on eucalyptus bark

NAMOK, Rosella

Australia born 1979
2000.41.A–B

Kaapay and Kuyan. 1998–99
synthetic polymer paint on canvas

NANYTJAWUY, Neville

Australia 1942–1998
99.156

Yambal-Matha. 1985
natural pigments on eucalyptus bark

PUAUTJIMI, Mark Virgil

Australia born 1964
99.28

The death of Jinani. 1999
polychrome ceramic
Moët & Chandon Fund 1999

THOMAS, Billy

Australia born c.1920
2000.39

Kangaroo Dreaming. 1999
natural pigments on canvas

TIMMS, Freddie

Australia born 1944
99.155

Blackfella whitefella. 1999
synthetic polymer paint and natural
pigments on canvas

Australian Decorative Arts

AH XIAN

China born 1960 to Australia 1990
2000.9

China. China. Head 2. 1998
hand-painted, glazed, porcelain
Gift of the artist 2000

2000.7

China. China. Bust 15. 1999
hand-painted, glazed, cast porcelain
decoration

2000.8

China. China. Bust 16. 1999
incised, hand-painted, glazed, cast porcelain

BELFRAGE, Clare

Australia born 1966
2000.37

Black on black 3.
from *Line drawing series*. 1999
blown glass

2000.128

White on white.
from *Line drawing series*. 1999
blown glass

BRAHMA TIRTA SARI STUDIO

Indonesia

UTOPIA ARTISTS

Australia

2000.221

Tribuwono. 1999

silk

BOYD, Merric

Australia 1888–1959

2000.89

Jug. 1920

glazed ceramic

Gift of H. W. and M. E. Lester 2000

99.26

Arthur Boyd, the artist's son aged two.

1923

glazed earthenware

BOYD, Hermia

Australia 1931–2000

BOYD, David

Australia born 1924

2000.32

Jug. c.1954

glazed ceramic with overpainting

COHN, Susan

Australia born 1952

2000.11.1–6.A–B

Party series. Set of six cocktail glasses.1985

anodised aluminium

Gift of the artist 2000

2000.34

Bowl. 1988

anodised aluminium, silver

2000.10

Cut mesh bowl. 1988

anodised aluminium, silver

Gift of Anna Schwartz, in memory of Jim Logan 1999

2000.12

Cohncave bowl. 1990

powdercoat steel, stainless steel

Alessi, manufacturer

Italy established 1921

Gift of Alessi s.p.a. 1999

2000.120

Condom pendant, Laliqiana. 1995

anodised aluminium, Oakley red iridium

Plutonite sunglass lenses, Sony wind

socks, 375 pink gold, stainless steel,

aluminium plate

DRYSDALE, Pippin

Australia born 1943

2000.170

Spiritscape, Balgo Hills. 1999

glazed porcelain

Gift of Dorothy Erickson 2000

ERICKSON, Dorothy

Australia born 1939

2000.172

Flower ring. c.1972

sterling silver, moonstone

2000.175

Birthmark ring. 1976

laminated perspex

2000.173

Design no.31. 1976

sterling silver

2000.174

Design no.40. 1976

sterling silver

2000.176

Design no.99. 1977

sterling silver, two antique Chinese beads

2000.177

Design no.165d. 1978

18 ct gold

2000.178

Pilbara ring, design no.423. 1982

18 ct gold

2000.179

Ring design no.369. 1982

sterling silver

2000.180.A–C

Spinnaker rings design no.492. 1982

sterling silver, 9 ct and 18 ct gold

2000.171

Terra Australis 1. 1982

sterling silver, 9 ct and 18 ct gold

Gift of Pippin Drysdale 2000

HALL, Fiona

Australia born 1953

MOORE, Tom, glassmaker

Australia

2000.36

Froning vase. 1997

blown and engraved glass

HOFFMANN, Samuel

Prussia 1818 – Australia 1900

to Australia 1845

2000.119

Colander. c.1860

leadglazed earthenware

LARSSON-EDMONDSON, Monica

Sweden born 1963 to Australia 1992–2000
2000.38
Jokkmokk winter market 11 am. 1999
Murrini glass

MOON, Milton

Australia born 1926
2000.216
Floor pot, Bimba. 1997
glazed stoneware

2000.217
Yandicoogina. 1998
glazed stoneware

UNKNOWN

Australia
2000.218.1–2
A pair of chairs. c.1930
Australian hardwood, pine and packing case timber

UNKNOWN

Tasmania, Australia
2000.1
Muskwood pedestal bowl. c.1850s
muskwood on ebonised blackwood

VAN KEPPEL, Elsje

The Netherlands born 1947 to Australia 1952
2000.222
In the making. 1996
wool, hand-stitched and dyed

WILLIAMS, Maureen

Australia born 1952
2000.2
Clouded interaction 1. 1998
painted, blown glass
Moët & Chandon Fund 2000

2000.220
Simultaneous voyage 3. 2000
painted, blown glass

WIRDNAM, Nick

England born 1956 to Australia 1983
2000.219
Suspended elements. 2000
blown, sand-blasted glass

Australian Drawings**ASHTON, Will**

England 1881 – Australia 1963
to Australia 1884
2000.193.1–145
Sketchbook of people, other life forms,
boats, buildings, scenes and still life. c.1910
pencil, watercolour, ink, pen and brush,
conte

2000.194.1–53
Sketchbook mainly of city, country and
waterside scenes. c.1910
pencil

COCKBURN-MERCER, Mary

Scotland 1882 – France 1963
2000.108
Aleppo. 1937
watercolour

2000.109
Shipboard. 1937
watercolour

2000.115
Tahiti. c.1938
watercolour

2000.102
Brightly coloured buildings. 1940s
watercolour

2000.103
Buildings and boats. 1940s
oil on paper

2000.97
Coastal landscape. 1940s
watercolour

2000.99
Coastal landscape. 1940s
watercolour

2000.101
Coastal landscape with rocks. 1940s
watercolour

2000.94
Female figure. 1940s
watercolour

2000.98
Harbour. 1940s
pencil, watercolour

2000.100
House and olive trees. 1940s
oil on paper

2000.104
Houses near coast. 1940s
watercolour

2000.105
Houses with male figure sketching. 1940s
pencil, watercolour

2000.95
Life study. 1940s
pencil, ink

2000.106
Shipboard. 1940s
watercolour

2000.107
Shipboard. 1940s
watercolour

2000.96
Still life with rose. 1940s
oil on paper

2000.110
Tahiti. 1940s
oil on paper

2000.111
Tahiti. 1940s
oil on paper

2000.112
Tahiti. 1940s
oil on paper

2000.113
Tahiti. 1940s
oil on paper

FAIRWEATHER, Ian

Scotland 1891 – Australia 1974
2000.5

Huchow. 1941
pencil, gouache

HASZARD, Ronda

Aotearoa New Zealand 1901 – Egypt 1931
99.125

The road to Little Sark
watercolour

Bequest of Sir Otto and Lady Frankel 1999

HEYSEN, Nora

Australia born 1911

2000.116
Self-portrait. c.1935
pencil

LEWIN, John William

England 1770 – Australia 1819 to Australia 1800
2000.3

Government House, Parramatta. 1806.
watercolour

2000.4
The South Head Lyllie of New South Wales. 1810
pencil, watercolour

PIGGOTT, Rosslynd

Australia born 1958

2000.133
Blue garden. 1997
watercolour

2000.131
Fall (and the path to somewhere else). 1997
watercolour

2000.132
Lilac house. 1997
watercolour

2000.130
Typhoon. 1997
watercolour

STODDART, Margaret

Aotearoa New Zealand 1865–1934
99.133

Mt Sefton. c.1935
charcoal, watercolour
Bequest of Sir Otto and Lady Frankel 1999

STRACHAN, David

England 1919 – Australia 1970
to Australia 1960

2000.86.1–17
Sketchbook of nude figures, buildings
and decorative devices. 1959
pencil, ink and pen, charcoal, oil,
ballpoint pen
Gift of Veronica Rowan 2000

WOOLLASTON, Mountford Tosswill

Aotearoa New Zealand 1910–1998
99.132

Portrait of Eura Brown. 1961
ink
Bequest of Sir Otto and Lady Frankel 1999

Australian Paintings

ATKINS, Peter

Australia born 1963

2000.134.A–T
Journal. 1999 (Sydney, Auckland, Melbourne,
Mexico City) 1999
20 mixed media panels

COCKBURN-MERCER, Mary

Scotland 1882 – France 1963

2000.114
Tahiti. 1940s
oil on canvas

GUO Jian

China born 1963 to Australia 1992

2000.15
Cruising. 1999
oil on canvas

2000.14
Trigger happy IX. 1999
oil on canvas

HEARMAN, Louise

Australia born 1963

99.163
Untitled 729. 1999
oil on composition board
Purchased with the assistance of funds
from the Moët & Chandon Australian Art
Foundation 1999

99.164
Untitled 734. 1999
oil on composition board
Purchased with the assistance of funds
from the Moët & Chandon Australian Art
Foundation 1999

99.165
Untitled 739. 1999
oil on composition board
Purchased with the assistance of funds
from the Moët & Chandon Australian Art
Foundation 1999

99.166
Untitled 741. 1999
oil on composition board
Purchased with the assistance of funds
from the Moët & Chandon Australian Art
Foundation 1999

99.167
Untitled 770. 1999
oil on composition board
Purchased with the assistance of funds
from the Moët & Chandon Australian Art
Foundation 1999

LARTER, Richard

England born 1929 to Australia 1962
2000.18
City sun. 1998
synthetic polymer paint and metallic
oil on canvas

MILLER, Godfrey

New Zealand 1893 – Australia 1964
99.181
Still life with fruit. 1942
oil on canvas on board

MILLISS, Ian

Australia born 1950
2000.192
Untitled. 1968–2000
acrylic

O'CONNOR, Vic

Australia born 1918
2000.54
The refugees. 1942
oil on board

ROBINSON, William

Australia born 1936
99.122
Springbrook with lifting fog. 1999
oil on linen
The Nerissa Johnson Bequest 1999

STEWART, Eric

Australia 1903–1970
99.180
Ceremony of Sacred Rock. 1967
oil on canvas

TAYLOR, Howard

Australia born 1918
2000.56
Tree forks. 1963
oil and acrylic on shaped wooden panels

2000.55
Untitled relief painting. c.1965
oil and acrylic on shaped wooden panels

TOMESCU, Aida

Romania born 1955 to Australia 1980
2000.16
Ithaca II. 1999
oil on canvas

2000.17
Ithaca III. 1999
oil on canvas

VON GUERARD, Eugene

Austria 1811 – England 1901 to Australia 1852–81
2000.53
Govett's Leap and Grose River Valley,
Blue Mountains, New South Wales. 1873
oil on canvas

WHISSON, Ken

Australia born 1927
97.658
Car. c.1970
oil on composition board

WHITELEY, Brett

Australia 1939–1992
2000.13
Fidgeting with infinity. 1966–67
oil, collage, pencil, photographs and
fibreglass on 3 panels
Gift of Philip Bacon AM

WOOLLASTON, Mountford Toss will

Aotearoa New Zealand 1910–1998
99.131.A–B
Landscape under Moutere. c.1946
oil on canvas
Bequest of Sir Otto and Lady Frankel

Australian Photography

CARTER, Jeff

Australia born 1928
2000.208
Hop kiln workers, Rastevon. 1955
gelatin silver photograph

2000.202
Jimmy Sharman's Touring Stars,
Queensland.
gelatin silver photograph printed 2000

2000.207
Loading the tobacco kiln, Ovens Valley. 1956
gelatin silver photograph

2000.201
Markets, Melbourne. 1956
gelatin silver photograph

2000.204
Never turn your back, Tibooburra. 1996
gelatin silver photograph

2000.206
Pure merinos. Sydney Sheep Show. 1961
gelatin silver photograph

2000.203
Riding high, Tibooburra. 1996
gelatin silver photograph

2000.213
Saturday arvo, Fitzroy Crossing WA. 1967
gelatin silver photograph

- 2000.210
Sean, a cane cutter, Childers. 1955
gelatin silver photograph
- 2000.209
The dreamer, Starvation Bore. 1963
gelatin silver photograph
- 2000.205
The drover's wife, Ursino Bore. 1958
gelatin silver photograph
- 2000.212
The right stuff, Wanda 1960
gelatin silver photograph
- 2000.214
The tinker and his daughter, Narrandra. 1955
gelatin silver photograph
- 2000.211
Tobacco Road, Ovens Valley. 1956
gelatin silver photograph
- 2000.215
Untitled.
gelatin silver photograph
- CATO, Jack**
Australia 1889–1971
2000.35
Newspaper seller. c.1924
gelatin silver photograph
- DUPAIN, Max**
Australia 1911–1992
2000.58
Rain in the mountains — Goodenough Island
(deserted native village). 1944
gelatin silver photograph
- 2000.59
Early morning scenes — Goodenough Island
(native labourer going to work). 1944
gelatin silver photograph
- 2000.60
Native woman — Trobrian Islands. 1944
gelatin silver photograph
- 2000.61
Native mother and children — Nadzah. 1944
gelatin silver photograph
- 2000.61
Hills of Nadzah. 1944
gelatin silver photograph
- 2000.63
Native boys — Admiralty Islands. 1944
gelatin silver photograph
- 2000.64
Native child — Nadzah. 1944
gelatin silver photograph
- 2000.65
Father and son — Trobrian Islands. 1944
gelatin silver photograph
- 2000.66
Scene at native village — Nadzah. 1944
gelatin silver photograph
- 2000.67
Native boys — Trobrian Islands. 1944
gelatin silver photograph
- 2000.68
Landscape — Goodenough Island. 1944
gelatin silver photograph
- 2000.69
Native Chief — Tami Island. 1944
gelatin silver photograph
- 2000.70
'Jackie' — Goodenough Island. 1944
gelatin silver photograph
- 2000.71
Japanese half-cast girl,
aged 10 — Trobrian Islands. 1944
gelatin silver photograph
- 2000.72
Native woman — Trobrian Islands. 1944
gelatin silver photograph
- 2000.73
Mt Nimadao in sunlight — Goodenough Island. 1944
gelatin silver photograph
- 2000.74
Native woman cooking. 1944
gelatin silver photograph
- 2000.75
Port Moresby landscape. 1944
gelatin silver photograph
- 2000.76
Trobrian Island native woman. 1944
gelatin silver photograph
- 2000.77
Early morning, Nadzah jungle. 1944
gelatin silver photograph
- 2000.78
Goodenough Island landscape. 1944
gelatin silver photograph
- 2000.79
Mt Mgarameno — Markham Valley. 1944
gelatin silver photograph
- 2000.80
RAAF camp — Nadzah. 1944
gelatin silver photograph
- 2000.81
Old woman — Trobrian Islands. 1944
gelatin silver photograph
- 2000.82
Rain in the mountains — Goodenough Island. 1944
gelatin silver photograph
- 2000.83
Old man cooking fish — Tami Island. 1944
gelatin silver photograph

2000.84
Native bakery — Goodenough Island. 1944
gelatin silver photograph

FERRAN, Anne

Australia born 1949
99.105
Untitled (baby's dress). 1998
gelatin silver photograph
Purchased with funds from the Moët & Chandon
Australian Art Foundation 1999

99.106
Untitled (baby's petticoat). 1998
gelatin silver photograph
Purchased with funds from the Moët & Chandon
Australian Art Foundation 1999

99.107
Untitled (sailor suit). 1998
gelatin silver photograph
Purchased with funds from the Moët & Chandon
Australian Art Foundation 1999

99.108
Untitled (shirts). 1998
gelatin silver photograph
Purchased with funds from the Moët & Chandon
Australian Art Foundation 1999

KING, Henry

Australia 1855–1923
2000.200
New Guinea natives. c.1895
albumen silver photograph

MACDONALD, Anne

Australia born 1960
2000.126
Annunciation (red). 1994
colour photograph

2000.127
Annunciation (blue). 1994
colour photograph

Australian Prints

ARNOLD, Ray

Australia born 1950
2000.91
Blood and bone / Haemorrhage poem.
1998–99
colour etching

2000.92
Body armour or char / Corps. 1998–99
colour etching

2000.90
Goddess gas / Paul Nash corruption.
1998–99
colour etching

2000.93
Penetration Zen / When two bullets
collide. 1998–99
colour etching
Gordon Darling Australasian Print Fund 2000

BERGNER, Yosi

Austria born 1920
2000.166
Two women. 1942–47
colour screenprint

2000.167.1–11
The Kafka album. 1979
screenprints, hand-coloured

2000.168.1–7
The Vulture by Franz Kafka. 1990
etchings, hand-coloured
Gift of Iris Snir 2000

2000.169.1–11
The Kimberley album. 1995–96
screenprints, hand-coloured
Gift of Shaikhe (I Am Art) Snir 2000

CLEMENTS, Bill

Australia born 1933
2000.195
Squat. 1974
etching

2000.196
Buddha-mind cowboy. 1998
etching, aquatint

2000.197
St Valentine's Day rodeo – Oura. 1998
etching

2000.198
The you beaut boot scootin' ute country. 1998
woodcut
Gordon Darling Australasian Print Fund 2000

EMMERSON, Neil

Australia born 1956
2000.129.A–G
Forbidden colours – for Mishima: a suite of seven
prints. 1999
colour woodcuts
Gordon Darling Australasian Print Fund 2000

FERNYHOUGH, William

England 1809 – Australia 1849
Australia from 1836
2000.6.1–14
A series of twelve profile portraits of Aborigines
of New South Wales. 1836
lithographs

FOLEY, Fiona

Australia born 1964
2000.122
No title. 1997
photo-etching, gelatin silver photograph
Gordon Darling Australasian Print Fund 2000

GUAN Wei

China born 1957 to Australia 1990
2000.19
Big baby. 1994
colour lithograph

2000.20
First kiss. 1994
colour lithograph

2000.21
King and queen. 1994
colour lithograph
Gordon Darling Australasian Print Fund 2000

HUGHES, Philip

England born 1947
2000.22.A–F
Elysian Garden. by Carmen Boullosa, Mexico 1997
colour lithographs
Gordon Darling Australasian Print Fund 2000

KLEIN, Deborah

Australia born 1951
2000.23
Lace face. 1996
linocut

2000.24
The lair of the lyrebird. 1997
linocut on fabric
Gordon Darling Australasian Print Fund 2000

KY, Marine

Cambodia born 1966 to Australia 1992
99.150
Narcissus Marinus Exoticus II. 1996
colour etching, aquatint

99.151
Pink and blue Fritillaria Maxim. 1996
colour etching, aquatint

99.149
Roseau d'Inde. 1996
colour etching, aquatint
Gordon Darling Australasian Print Fund 1999

LIU XIAO XIAN

China born 1963 to Australia 1990
99.152
Reincarnation — Mao, Buddha and I. 1998
digital image printed on 300 sheets of thin board

MCKENZIE, Queenie

Australia 1930–1998
99.148
Mingmarriya country. 1996
lithograph

99.147
Osmond Creek. 1996
colour screenprint

99.146
The Horso Creek massacre (1880's). 1997
colour screenprint
Gordon Darling Australasian Print Fund 1999

MIKSEVICIUS, Jurgis

Lithuania born 1923 to Australia 1948
2000.118
Helena. 1957
lithograph

2000.117
Melissa. 1963
lithograph
Gordon Darling Australasian Print Fund 2000

MOR'O OCAMPO, Yuan

Philippines
ADSETT, Peter
New Zealand born 1959 to Australia 1982
YUNUPINGU, Dhopia

Australia
PRANATA, Ardiyanto
Indonesia born 1944

GURRUWIWI, Djalu

Australia born 1940
99.126
Gapu, Tubig, Air, Water. 1997
colour screenprint
Gift of Nigel Lendon 1999

99.145.A–E
Gapu, Tubig, Air, Water II. 1999
colour etching, aquatint on five sheets
Gordon Darling Australasian Print Fund 2000

MUNUNGGURR, Marrnyula 2

Australia 1964

MUNUNGGURR, Mundul

Australia 1951

GAYMALA 1, Nancy

Australia 1935

WANABI, Gundimulk

Australia 1957

MARIKA, Dhuharrwarr

Australia 1946

MAYMURU-WHITE, Naminapu

Australia 1952

2000.43.1–2

Yirritja Ga Dhuwa Ngatha. 1999

linocuts

Gordon Darling Australasian Print Fund 2000

MYSHKIN, Tanya

Australia born 1961

2000.199

Jonah. 1999

woodcut

Gordon Darling Australasian Print Fund 2000

PRESTON, Margaret

Australia 1875–1963

2000.311

Gum blossoms. c.1940s

colour lithograph

RICARDO, Geoffrey

Australia born 1964

2000.25

The cellular city. 1996

colour drypoint, aquatint

2000.27
Love Street. 1999
colour drypoint, aquatint

2000.26
The floating city. 1999
colour drypoint, aquatint
Gordon Darling Australasian Print Fund 2000

SHIMMEN, Heather

Australia born 1957
2000.29
Beauty spot. 1999
colour linocut on paper and fabric

2000.28
Pierced. 1999
colour linocut on paper and fabric

2000.30
Two faced. 1999
colour linocut on paper and fabric
Gordon Darling Australasian Print Fund 2000

TJAMPITJINPA, Ronnie

Australia born 1943
2000.121
Untitled. 1993
woodcut
Gordon Darling Australasian Print Fund 2000

VARIOUS ARTISTS

Australia
2000.87.1–8
For New England: a print portfolio by eight contemporary artists. 1995
various techniques
Gift of the Gordon Darling Foundation 2000

VARIOUS ARTISTS

Australia
2000.88.1–8
Sydney 2000 Olympic Fine Art Limited
Edition Print Collection: a print portfolio by eight contemporary artists. 1999
various techniques
Gift of the Sydney Organising Committee for the Olympic Games 2000

WARREN, Guy

Australia born 1921
2000.135
Cornish coast. 1959
colour lithograph

2000.136
Cornwall. 1959
colour lithograph
Gift of Guy Warren 2000

2000.139
Morris dancers. 1959
colour lithograph

2000.137
Moon in my garden. 1963
colour screenprint

2000.138
Possum in a palm tree. 1963
colour screenprint
Gordon Darling Australasian Print Fund 2000

WESTCOTT, Kim

Australia born 1968
99.127
Dimboola 2. 1994
drypoint

99.128
Dimboola 4. 1994
drypoint, embossing

99.129
Visitant #2. 1997
colour monoprint

99.130
R. Reactor. 1998
colour drypoint
Gift of Kim Westcott 1999

WHITE, Robin

Aotearoa New Zealand born 1946
2000.31.1–6.1–3
New Angel I–III. 1998
interlaced dyed *pandanus* palm
Gordon Darling Australasian Print Fund 2000

YUNUPINGU, Nancy Gaymala

Australia born 1935
2000.42.A–D
The Nabalco Suite. 1999
colour collograph monotypes
Gordon Darling Australasian Print Fund 2000

Australian Sculpture

KESMINAS, Danius

Australia born 1966

STEVENSON, Michael

New Zealand born 1964
99.185.A–K
Slave pianos. 1999
piano, pianotation, key-top player, computer, music, equipment, music CDs, printed sheet music, ephemera

MAKIGAWA, Akio

Japan 1948 – Australia 1999
to Australia 1974
2000.57.1–44
Recollection of memory 1. 1998
cast iron

Asian Art

CHINA

Qing dynasty

Yongzheng period
99.27
Dish with chrysanthemum design. 1723–1735
glazed, hand-painted, porcelain
Gift of W. M. S. Hamilton 1999

DONO, Heri

Indonesia born 1960

99.97

Flying angel. 1995
wood, fibreglass, clock parts,
electronic components, fabric

INDIA**Gujarat**

99.110

Jain tantric diagram of Parsvanatha. 16th century
pigments, cotton cloth

Late Mughal period

99.116

Wall hanging depicting a flowering tree
within a niche. 18th century
cotton, silk, embroidery, warp ikat

INDONESIA**Kalimantan**

99.117.1–3

Three beams from a Kayan chief's house.
19th century
ironwood, shell

THAILAND

99.109.1–4

Four pages from a Buddhist manuscript depicting
an elephant, frog, snake and bird. early 19th century
local paper, gouache, ink

TIBET

99.113

Cover for a Buddhist manuscript with foliage
and auspicious objects. 14th century
wood, gold leaf

99.112

Cover for a Prajnaparamita manuscript depicting the
Goddess of Transcendental Wisdom. 15th century
wood, gold leaf, lacquer

99.111

Buddhist painting [thangka] depicting Yama
Dharmaraja, the Lord of Death. 17th century
cloth, pigments, silk brocade cover

99.114

Ritual dagger [phurbu] in the form of the three-headed
six-armed Heruka. 17th century
gilt bronze, iron

99.115

Ritual dagger [phurbu] depicting a ferocious
three-headed Hayagriva. 17th
century
gilt bronze, iron

International Decorative Arts**COPER, Hans**

Germany 1920 – Great Britain 1981
to Great Britain 1939

99.143

Hourglass vase. c.1970
stoneware

99.142

Vase. c.1970

stoneware

Bequest of Sir Otto and Lady Frankel 1999

HAMADA Shoji

Japan 1894–1978

99.144

Bottle. c.1965

stoneware

Bequest of Sir Otto and Lady Frankel 1999

LEACH, Bernard

Great Britain 1887–1979

99.134

Bottle. c.1965

stoneware

99.135

Vase. c.1965

stoneware

Bequest of Sir Otto and Lady Frankel 1999

MIYAKE, Issey

Japan born 1938

2000.228

Bustier. 1980

fibreglass

MORRIS, William

Great Britain 1834–1896

2000.52

Peacock and Dragon. designed 1878

wool

RIE, Lucie

Austria 1902 – Great Britain 1995

99.136

Teacup. c.1965

stoneware

99.137

Vase. c.1965

stoneware

99.140

Bowl. c.1970

stoneware

99.141

Bowl. c.1970

stoneware

99.138

Vase. c.1970

stoneware

99.139

Vase. c.1970

stoneware

Bequest of Sir Otto and Lady Frankel 1999

International Drawings

HOCKNEY, David

Great Britain born 1937 working United States
99.118
Dead tree detail for *A Bigger Grand Canyon*. 1998
charcoal and ink
Gift of the artist 1999

99.119
Live tree detail for *A Bigger Grand Canyon*. 1998
charcoal
Gift of the artist 1999

99.120
Island detail for *A Bigger Grand Canyon*. 1998
charcoal
Gift of the artist 1999

International Paintings

GIORDANO, Luca

Italy 1634–1705
2000.33
The Rape of the Sabines. c.1672–74
oil on canvas
Purchased with the assistance of Philip Bacon AM

SISLEY, Alfred

France 1839–1899
2000.229
Un sentier aux Sablons [A path at Les Sablons] 1883
oil on canvas
A Millennium Gift of Sara Lee Corporation

International Photography

ANNAN, Thomas

Great Britain 1829–1887
99.184
Memorials of the Old College of Glasgow. 1871
albumen silver photographs

BALDUS, Edouard-Dennis

Germany 1813 – France 1882
99.124
Cathédrale d'Amiens vue générale. 1855
salt print

BORODULIN, Lev

Russia 1923 – Israel 1999
99.101
The leader. 1956
gelatin silver photograph

BRADFORD, William

United States 1823–1892
99.183
Castle Berg in Melville Bay, Greenland. 1869
albumen silver photograph

BRAUN, Adolphe

France 1812 – Germany 1877
2000.225
Freibourg, Switzerland c.1870–75
albumen silver photograph

BURROWS, Larry

Great Britain 1926 – Laos 1971
99.161
Near Dong Ha, South Vietnam. 1966
dye transfer colour photograph

99.162
Hué, South Vietnam. 1969
dye transfer colour photograph

CARTIER-BRESSON, Henri

France born 1908
99.191
Punjab, 1947. 1965
gelatin silver photograph printed 1999

99.189
Singagar, Kasmir, 1948. 1965
gelatin silver photograph printed 1999

99.192
Dance of the Barong, Bali, 1949. 1965
gelatin silver photograph printed 1999

99.188
Sales of gold in the last days of the
Kuomintang, Shanghai, 1949. 1965
gelatin silver photograph printed 1999

99.190
Peking, 1958. 1965
gelatin silver photograph printed 1999

99.186
Tenth Anniversary Parade, Peking 1959.
gelatin silver photograph printed 1999

99.187
The funeral of a Kabuki actor, Japan, 1965.
gelatin silver photograph printed 1999

FRITH, Francis

Great Britain 1822–1898
99.157
Jerusalem, general view from the
Mount of Olives. 1857
albumen silver photograph printed 1999

GUTMANN, John

Germany 1905 – United States 1998
2000.185
Statue on the roof. 1933
gelatin silver photograph

2000.181
Girlfriends, Raphael Weill School,
San Francisco. 1934
silver gelatin photograph
Gift of John Gutmann

2000.183
'Eat in Car'. Early Drive-in restaurant, Hollywood. 1935
gelatin silver photograph

2000.182
The Decal. 1935
gelatin silver photograph

2000.184
Vernon Peck invites you to Petaluma. 1938
gelatin silver photograph

2000.186
Striped dress and cubist sculpture. 1939
gelatin silver photograph

2000.188
'Just say no'. San Francisco, 1988. 1988
gelatin silver photograph

2000.187
Slogan car with Che Guevara, Malcom X, Rosa Luxemburg, et.al at the 'Mililitant Forum' bookstore. San Francisco, 1988. 1988
gelatin silver photograph

2000.189
Immaculate mannequin posing. Barcelona, 1989. 1989
gelatin silver photograph

2000.190
Dressed up and haughty. 1989
gelatin silver photograph

2000.191
Party lady long earrings. 1989
gelatin silver photograph
Gift of John Gutmann

HAAS, Ernst
Austria 1921 – United States 1986
2000.49
Reflections — Third Avenue. 1952
dye-transfer colour photograph

2000.125
Albuquerque, New Mexico. 1959
dye transfer photograph

HALSMAN, Philippe
France 1906 – United States 1976
99.100
Dali atomicus. 1948
gelatin silver photograph printed 1960s

KLETT, Mark
United States born 1952
2000.50.A–E
Around Toroweap Point just before and after sundown beginning and ending with views used by J.K. Hillers over one hundred years earlier, Grand Canyon. 17 August, 1986
panorama of gelatin silver photographs

MILI, Gjon
Albania 1904 – United States 1984
99.99
Picasso drawing with light. 1949
gelatin silver photograph

PONTING, Herbert
Great Britain 1870–1935
2000.51
The 'Terra Nova' icebound. 1911
carbon photograph

2000.124
In Lotus land. 1904
carbon photograph, colour dyes

PORTER, Eliot
United States 1901–1990
99.182
Pool in a brook. Pond Brook, near Whiteface, New Hampshire. October 1953. 1953
dye-transfer photograph

SILK, George
New Zealand born 1916
to Australia 1939 to United States 1945
2000.226
Muhammed Ali. c.1965
multiple exposure, dye transfer colour print

SINGH Raghbir
India 1942 – United States 1999
99.159
Exercises, Benares, Uttar Pradesh. 1985
type C colour photograph

99.158
Man diving, Ganges floods, Benares, Uttar Pradesh. 1985
type C colour photograph

99.160
Pavement mirror shop, Howrah, West Bengal. 1991
type C colour photograph

UNKNOWN PHOTOGRAPHER
Burma working 1890s
2000.227
Untitled (group of Burmese weavers). 1890s
albumen silver photograph

WATKINS, Carleton E.
United States 1829–1916
2000.85
Willamette Falls, Oregon City. 1867
albumen silver photograph

WILLIAMS, D.

2000.224.A–B

Woman and dog and a paper advertisement.

c.1858–60

daguerreotype

International Prints**HAMILTON, Richard**

Great Britain born 1922

2000.48

The heaventree of stars. 1998

colour digital print

Gift of Orde Poynton, Esq. AO, CMG 2000

HIROSHIGE Utagawa

Japan 1797 – 1858

99.177

Evening scene at Saruwaka Street

from the series *One hundred famous**views of Edo*. 1856

colour woodcut

Gift of Orde Poynton Esq. AO, CMG 1999

HOKUSAI Katsushika

Japan 1760–1849

2000.223

The poem of Sangi Takamura

from the series *The Hundred Poems explained**by the nurse*. c.1835–36

colour woodcut

Gift of Orde Poynton Esq. AO, CMG 2000

KANPO Yoshikawa

Japan 1894–1979

99.98

The actor Nakamura Ganjiro I as Kamiya Jihei. 1923

colour woodcut

Gift of Orde Poynton Esq. AO, CMG 1999

KUNICHIKA Toyoharu

Japan 1835–1900

99.174

The Kabuki actor Nakamura Shiko

in the role of Higuchi no Jiro. 1873

colour woodcut on three sheets

99.173

Kabuki actor in the Pulling the carriage apart scene

of the play Sugawara's secrets of calligraphy. 1885

colour woodcut

Gift of Orde Poynton Esq. AO, CMG 1999

KUNIMARO Utagawa

Japan active c.1750–75

99.179

The Kabuki actor Ichikawa Danjuro VIII. 1847–50

colour woodcut

Gift of Orde Poynton Esq. AO, CMG 1999

KUNISADA I Utagawa

Japan 1786–1865

99.170

The Kabuki actors Nakamura Shikan, Seki Sanjurō and Segawa Kikunojō in the play *Asiya dōman ōuchi kagami*. before 1833

colour woodcut on three sheets

99.168

Ko no Moronao and Wakasanosuke

in the Kabuki play *Chushingura*. 1855

colour woodcut

99.169

The Kabuki actors Nakamura Shikan

as Minamoto Raiko,

Ichikawa Ichizō as Hakamadare Yasusuke and Iwai

Eisaburo as Ichihara. 1863–4

colour woodcut on three sheets

Gift of Orde Poynton Esq. AO, CMG 1999

KUNISADA I Utagawa

Japan 1786–1865

HIROSHIGE Utagawa

Japan 1797–1858

99.171

The Kabuki play *Sukeroku*from the series *Famous restaurants**of the capital*. c.1852

colour woodcut

Gift of Orde Poynton Esq. AO, CMG 1999

SHUNKO Katsukawa

Japan 1743–1812

99.176

The Kabuki actor Otani Hiroji III. c.1770

colour woodcut

Gift of Orde Poynton Esq. AO, CMG 1999

SHUNSHO Katsukawa

Japan 1726–1793

99.175

The Kabuki actor Segawa Kikunojō III in the role of the

Dragon Maiden disguised as Osaku in the play *Sayo*

no Nakayama Hiiki no Tsurigane. after 1774

colour woodcut

Gift of Orde Poynton Esq. AO, CMG 1999

SHUNZAN Katsukawa

Japan active c.1780s–90s

99.178

New Year's dance. 1790s

colour woodcut

Gift of Orde Poynton Esq. AO, CMG 1999

YOSHITOSHI Tsukioka

Japan 1839–1892

99.172

The death stone of Nasu

from the series *New forms of thirty-six ghosts*. c.1890

colour woodcut

Gift of Orde Poynton Esq. AO, CMG 1999

APPENDIX 6

Exhibitions held at the National Gallery of Australia

There's No Place Like Home:

Paula Dawson hologram

27 March – 25 July 1999

Australian Art*

13 April – 7 November 1999

Aboriginal Art*

17 April – 31 October 1999

Director's Wall: Theatre design influenced

by the Ballets Russes*

17 April – 7 November 1999

From Russia with Love:

Costumes for the Ballets Russes 1909–1933

15 May – 22 August 1999

From Russia with Love: Children's exhibition

22 May – 26 September 1999

International Art*

29 May – 5 September 1999

An Impressionist Legacy, Monet to Moore:

The Millennium Gift of Sara Lee Corporation

11 June – 22 August 1999

1999 Moët & Chandon Australian Art

Foundation Touring Exhibition

19 June – 18 July 1999

Asian Art *

10 July 1999 – 16 July 2000

Landscapes in Sets and Series:

Australian Prints 1960s – 1990s

6 August – 21 November 2000

Monsoon: A photo essay on

India by Brian Blake

11 September 1999 – 9 January 2000

International Art*

18 September 1999 – 9 January 2000

Chihuly: Masterworks in Glass

24 September 1999 – 26 January 2000

Hockney & Stella: Masterworks in Paint

and Print

12 October 1999– 26 January 2000

Dog (Children's Gallery)

2 October 1999 – 20 February 2000)

Aboriginal and Torres Strait Islander Art*

6 November 1999 – 16 July 2000

Australian Art*

13 November 1999– 16 April 2000

The Antipodeans: Challenge and response

in Australian Art 1955 – 1965

27 November 1999 – 5 March 2000

Sub-urban

4 – 5 December 1999

The Universal Soldier:

John Walker's Passing Bells

22 January – 26 April 2000

International Art*

22 January 2000 – 12 June 2000

The Book of Kells and The Art of Illumination

25 February – 7 May 2000

Revealing the Holy Land:

The Photographic Exploration of Palestine

25 February – 7 May 2000

Eye Spy with My Little Eye

(Children's Gallery)

11 March – 16 July 2000

Techno Craft: The work of Susan Cohn

1980 – 2000

18 March – 2 July 2000

Keeping Culture: Aboriginal Art to Keeping

Places and Cultural Centres

25 March – 9 July 2000

Secession: Modern Art and Design in Austria

and Germany 1890s – 1920s

6 May – 6 August 2000

Australian Art*

6 May 2000 – 1 October 2000

Inside Out: New Chinese Art

3 June – 13 August 2000

International Art*

19 June – 17 September 2000

* denotes new display of permanent collection

APPENDIX 7

Travelling Exhibitions

Everyday Art: Australian Folk Art

65 works

4 July 1998 – 3 October 1999

Tasmanian Museum & Art Gallery, Hobart TAS

19 August – 3 October 1999

Supported by Visions of Australia, the Commonwealth's national touring exhibitions grant program.

The Europeans: Emigré artists in Australia 1930–1960

81 works (includes 16 inward loans)

12 February 1999 – 13 August 2000

Newcastle Region Art Gallery, Newcastle NSW

31 July – 12 September 1999

Geelong Art Gallery, Geelong VIC

12 November 1999 – 16 January 2000

Queen Victoria Museum & Art Gallery, Launceston TAS

18 February to 24 April 2000

Supported by Visions of Australia, the Commonwealth's national touring exhibitions grant program.

Arthur Boyd and the exile of imagination

41 works (includes 2 inward loans)

13 March 1999 – 29 October 2000

Perc Tucker Regional Gallery, Townsville QLD

2 July – 15 August 1999

Tamworth City Gallery, Tamworth NSW

24 September – 7 November 1999

Bendigo Art Gallery, Bendigo VIC

11 December 1999 – 30 January 2000

Wagga Wagga Art Gallery, Wagga Wagga NSW

11 February – 19 March 2000

Mornington Peninsula Regional Gallery,

Mornington VIC

7 April – 4 June 2000

Australian High Commission, London, United Kingdom

26 June 2000 to 30 July 2000

Re-Take: Contemporary Aboriginal & Torres Strait Islander Photography

54 works

12 July 1999 – 27 August 2000

Monash University Gallery, Melbourne VIC

12 July – 28 August 1999

Plimsoll Gallery, University of Tasmania, Hobart TAS

10 September – 3 October 1999

University of South Australia Art Museum, Adelaide SA

11 November – 11 December 1999

Mornington Peninsula Regional Gallery,

Mornington VIC

12 February – 2 April 2000

Art Gallery of Western Australia, Perth WA

24 June – 27 August 2000

Dance Hall Days: French Posters from Chéret to Toulouse-Lautrec

47 works (includes 1 inward loan)

3 September 1999 – 23 July 2000

New England Regional Art Museum, Armidale NSW

3 September – 31 October 1999

Lewers Bequest & Penrith Art Gallery, Penrith NSW

27 November 1999 – 30 January 2000

Ballarat Fine Art Gallery, Ballarat VIC

26 February – 24 April 2000

Art Gallery of Western Australia, Perth WA

13 May – 23 July 2000

Childhoods Past: Children's art of the twentieth century

86 works

10 September 1999 – 25 March 2001

Customs House Gallery, Brisbane QLD

10 September – 10 October 1999

Rockhampton Regional Gallery, Rockhampton QLD

31 January – 27 February 2000

Macquarie University, Sydney NSW

13 March – 12 May 2000

Old Treasury Building, Melbourne VIC

8 June – 30 July 2000

In collaboration with the Queensland University of Technology and Macquarie University. Supported by Visions of Australia, the Commonwealth's national touring exhibitions grant program, and the Gordon Darling Foundation.

Natural Causes: Landscape Photographs by Ansel Adams and Eliot Porter

55 works

11 February 2000 – 24 March 2001

Monash Gallery of Art, Wheelers Hill VIC

11 February – 26 March 2000

Tasmanian Museum & Art Gallery, Hobart TAS

6 April – 21 May 2000

Rockhampton Art Gallery, Rockhampton QLD

8 June – 30 July 2000

Matisse: The Art of Drawing

119 works (includes 6 inward loans)

15 April 2000 – 18 March 2001

Newcastle Region Art Gallery, Newcastle NSW

15 April – 11 June 2000

Cairns Regional Gallery, Cairns QLD

24 June – 6 August 2000

John Brack: inside and outside

49 works (includes 2 inward loans)

2 June 2000 – 29 July 2001

Tasmanian Museum & Art Gallery, Hobart TAS

2 June – 16 July 2000

The Elaine and Jim Wolfensohn Gift – Suitcase Kit

14 works

Alexandra Hills State High School, QLD

5 – 30 July 1999

Gin Gin State High School, QLD

9 – 20 August 1999

Geraldton Regional Art Gallery, WA tour:

Dongara District High School

15 – 17 September 1999

Eneabba Primary School

17 – 22 September 1999

2 x Home Schools

22 – 27 September 1999

Leeman Primary School

11 – 14 October 1999

Cervantes Primary

18 – 20 October 1999

Morawa District High School,

22 – 26 October 1999

Mt Magnet District High School

1 – 2 November 1999

Cue Primary School

3 – 5 November 1999

Kalbarri Primary School

16 – 18 November 1999

Northampton District Hospital

23 – 25 November 1999

Art Back Australia, NT tour:

Nguiu Community School, Bathurst Island

22 – 25 February 2000

Millikapiti Community School, Melville Island

1 – 5 March 2000

Pularumpi Community School, Melville Island

15 – 17 March 2000

Maningrida Community School

27 March – 3 April 2000

Moulden Park School

17 – 20 April 2000

Finley Public School, Finley NSW

8 – 31 May 2000

Wimmera Regional Library, Horsham VIC

12 June – 1 September 2000

**The Elaine and Jim Wolfensohn Gift
1888 Melbourne Cup**

1 work

Geraldton Regional Art Gallery, Geraldton WA

1 – 24 November 1999

The Aboriginal Memorial

5 works

The Olympic Museum, Lausanne Switzerland

1 July 1999 to 31 October 1999

Sprengel Museum Hanover, Hanover

16 November 1999 to 21 January 2000

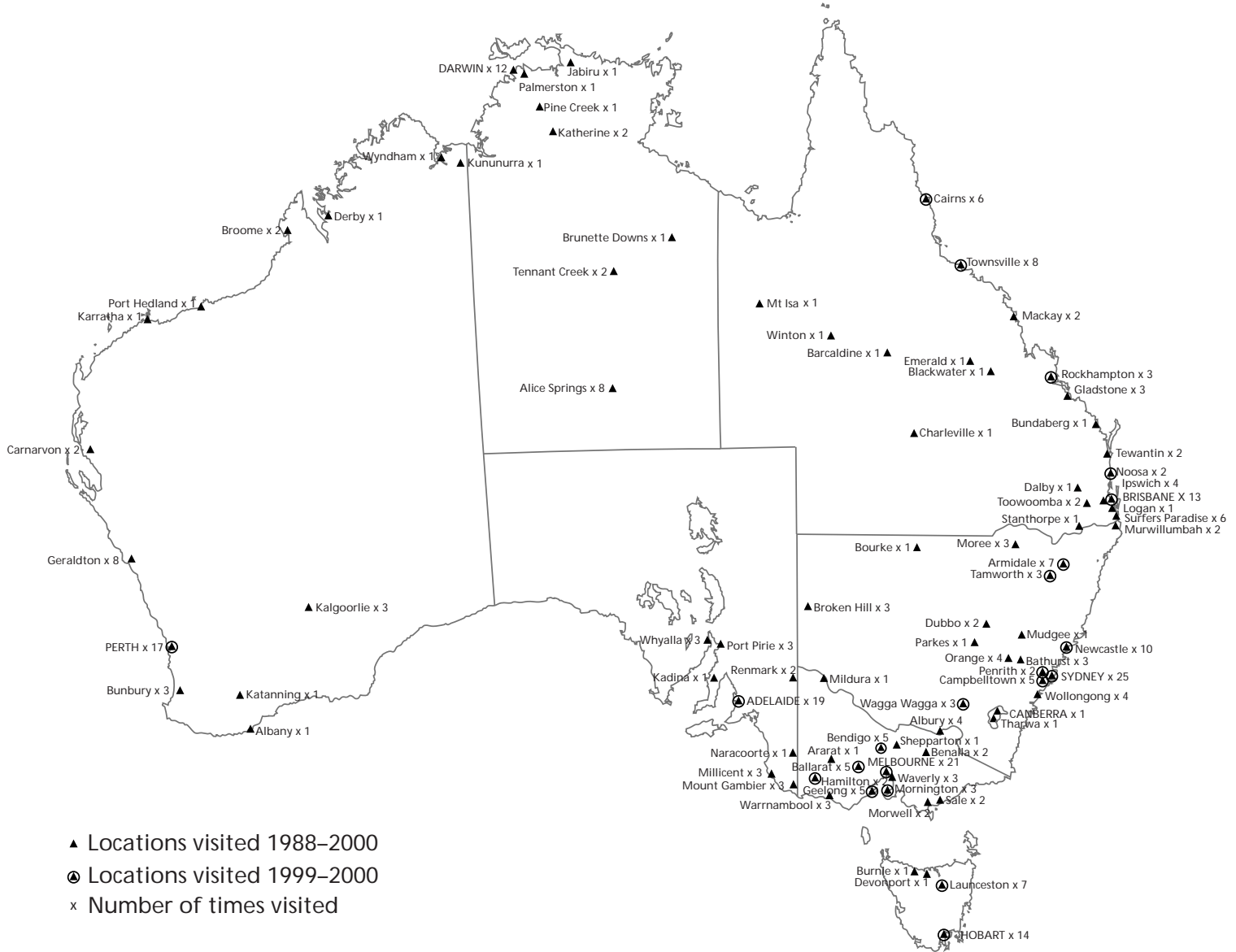
**Contemporary Australian Aboriginal Art
in Modern Worlds**

50 works

State Hermitage Museum, St Petersburg, Russia

2 February 2000 to 9 April 2000

Locations visited by travelling exhibitions 1988–2000



APPENDIX 8

Inward and Outward Loans

Total Loans

Inward Loans: 679 works were borrowed from 102 lenders

Outward Loans: 867 works were lent to 66 borrowers and were shown at 82 venues

Travelling Exhibitions: 635 works were shown at 53 venues

Inward Loans

Lenders	Long-term loans	Short-term loans	Exhibitions
A.A. Bakhrushin State Central Theatre Museum, Saint Petersburg, Russia		3	1
Aboriginal and Torres Strait Islander Commission, Woden, ACT	6		
Annandale Galleries, Annandale, NSW		1	1
Art Gallery of New South Wales, Sydney		8	3
Art Gallery of South Australia, Adelaide, SA		1	1
Art Gallery of Western Australia, Perth, WA	1	1	1
Arts Victoria, Melbourne, Victoria		2	1
Auckland Catholic Diocesan Archive, Auckland, New Zealand		1	1
Auckland City Libraries, Auckland 1, New Zealand		4	1
Australian Academy of Science, Canberra, ACT	1		
Australian Council of National Trusts, Campbell, ACT	1		
Australian Institute of Aboriginal & Torres Strait Islander, Acton, ACT,	10		
Australian Museum, Sydney, NSW		6	1
Australian National University, Canberra, ACT		1	1
Ballarat Fine Art Gallery, Ballarat, VIC		5	1
Bundanon Trust NSW		2	1
City of Banyule Art Collection, Rosanna, Vic		2	1
Comite Andre Masson, Paris, France		7	1
Dunedin Public Libraries, Dunedin, New Zealand		5	1
Geelong Grammar School, CORIO, VIC		1	1
Hockney, David, Los Angeles, CA, United States		2	1
Jewish Museum of Australia, St Kilda, VIC		2	1
Macquarie University, New South Wales	1		
Musee National d'Art Moderne, Paris, France		3	1
Museum and Art Gallery of the Northern Territory, Darwin, NT		1	1
National Gallery of Victoria, Melbourne, Victoria		12	2
National Library of Australia, Parkes, ACT	2	4	1
National Library of New Zealand Te Puna Matauranga o Aotearoa, Wellington, New Zealand		5	1
National Museum of Australia, Canberra, ACT		6	1
New England Regional Art Museum, Armidale		1	1
Powerhouse Museum, Ultimo, NSW		1	1
Queen Victoria Museum and Art Gallery, Launceston, TAS		1	1
Queensland Art Gallery, South Brisbane, QLD		2	2

Lenders	Long-term loans	Short-term loans	Exhibitions
Robert O'Hara Burke Memorial Museum, Beechworth, Victoria	4		
Santa Barbara Museum of Art, Santa Barbara, California, USA		91	1
St John's College, Auckland, New Zealand		1	1
State Library of New South Wales, Sydney, NSW		4	1
State Library of South Australia, Adelaide, SA		3	1
State Library of Victoria, Melbourne, VIC		10	1
State Museum of Theatre and Music, St Petersburg, Russia		39	1
The Asia Society Galleries, New York		71	1
The J. Paul Getty Museum, Santa Monica, California, USA		2	1
The Tsui Museum of Art, Hong Kong	2		
The University of Melbourne, Parkville, VIC		1	1
Trinity College Library, Dublin, Ireland		1	1
Uniting Church in Australia, South Sydney, NSW	1		
University of Sydney Library, Sydney, NSW		5	1
Victoria and Albert Museum, London, United Kingdom		17	1
TOTAL Public lenders (48)	29	335	12
TOTAL Private lenders (54)	37	278	15
Grand totals	66	613	18

Outward Loans: Australia

Australian Capital Territory

ACT Electricity & Water, Canberra

Short term loan No.of works: 3

Australian National University, Canberra

Long term loan No.of works: 41

Australian War Memorial, Canberra

Long term loan No.of works: 10

Canberra Museum and Gallery, Canberra

Exhibition: *Belgian art in Australia*
3 March 2000 to 12 June 2000 No.of works: 47

His Excellency, The Hon. Sir William Deane, Governor General of the Commonwealth of Australia Government House, Yarralumla

Long term loan No.of works: 120

Historic Places ACT (Lanyon)

Long term loan No. of works: 4

The Hon. J. Howard, Prime Minister of Australia

The Lodge, Deakin Long term loan No.of works: 25

Joint House Department, Canberra

Long term loan No.of works: 12

National Library of Australia, Parkes

Exhibition: *Follow the Sun: Australian Travel Posters
1930s-1950s*

12 November 1999 to 31 January 2000

No.of works: 24

Long term loan No.of works: 1

National Portrait Gallery, Parkes

Exhibition: *Arthur Boyd portraits*
11 November 1999 to 20 March 2000 No.of works: 9

Exhibition: *Mirror with a memory: the photographic
portrait in Australia*

3 March 2000 to 11 June 2000 No.of works: 33

Long term loan No.of works: 14

The Drill Hall Gallery, Canberra

Exhibition: *William Dobell Centenary*
2 September 1999 to 3 October 1999
No.of works: 54

New South Wales

Albury Regional Art Centre, Albury

Long term loan No.of works: 2

Art Gallery of New South Wales, Sydney

Exhibition: *Olive Cotton retrospective*
13 May 2000 to 2 July 2000 No.of works: 19

Exhibition: *Michelangelo to Matisse:
Drawing the Figure*

20 November 1999 to 27 February 2000

No.of works: 9

Exhibition: *This vital flesh: the sculpture
of Rayner Hoff and his school*

19 November 1999 to 16 January 2000

No.of works: 2

Exhibition: *Australian Collection Focus series:*

Occasional images from a city chamber

1 November 1999 to 24 January 2000 No.of works: 4

Exhibition: *Jeffrey Smart Retrospective*

27 August 1999 to 31 October 1999

Art Gallery of South Australia

26 November 1999 to 6 February 2000

Queensland Art Gallery

10 March 2000 to 21 May 2000

Museum of Modern Art at Heide

10 June 2000 to 6 August 2000 No.of works: 5

Exhibition: *Australian Collection Focus series:*

The Lacquer Room

1 August 1999 to 24 October 1999 No.of works: 1

Exhibition: *Seeing Cezanne*

Ballarat Fine Art Gallery

16 September 1999 to 31 October 1999

No.of works: 8

Australian Centre for Photography, Paddington

Exhibition: *Complicity*

27 May 2000 to 25 June 2000 No.of works: 38

Australian Museum, Sydney

Exhibition: *Mapping our Countries*

6 October 1999 to 7 February 2000 No.of works: 6

Australian National Maritime Museum, Sydney

Exhibition: *Secrets of the Sea : Myth, Lore and Legend*

17 December 1999 to 30 July 2000 No.of works: 8

Biennale of Sydney Limited, Woolloomooloo

Exhibition: *The 12th Biennale of Sydney*

Art Gallery of New South Wales and the Museum
of Contemporary Art

26 May 2000 to 30 July 2000 No.of works: 8

Gosford Regional Gallery, East Gosford

Exhibition: *A century of Australian painting*

27 April 2000 to 28 July 2000 No.of works: 5

Hazelhurst Regional Gallery, Sutherland

Exhibition: *Art in a Time of Change*

21 January 2000 to 9 April 2000 No.of works: 5

**His Excellency, The Hon. Sir William Deane,
Governor General of the Commonwealth
of Australia**

Admiralty House, Kirribilli
Long term loan No.of works: 95

**Historic Houses Trust of New South Wales,
Glebe**

Exhibition: *Convicts*
Hyde Park Barracks Museum
16 October 1999 to 31 December 2001 No.of works: 1

Exhibition: *Sub-urb*
Museum of Sydney
15 April 2000 to 23 July 2000 No.of works: 11

The Hon. J. Howard, Prime Minister of Australia
Kirribilli House, Kirribilli
Long term loan No.of works: 2

Ivan Dougherty Gallery, Paddington

Exhibition: *Biennale of Sydney satellite exhibition*
1 June 2000 to 30 July 2000 No.of works: 1

**The Lewers Bequest and Penrith
Regional Art Gallery, Emu Plains**

Exhibition: *Dance Hall Days* (supplementary work)
27 November 1999 to 30 January 2000 No.of works: 1

Museum of Contemporary Art, Sydney

Exhibition: *WORD*
9 September 1999 to 30 November 1999
No.of works: 3

Newcastle Region Art Gallery, Newcastle

Short term loan – Partnership Program
14 April 2000 to 9 July 2000
No.of works: 1 Long term loan No.of works: 2

Powerhouse Museum, Ultimo

Exhibition: *Beyond the Silk Road: arts of central Asia*
14 April 2000 to 11 June 2000
No.of works: 21 Long term loan No.of works: 2

S.H.Ervin Gallery, Sydney

Exhibition: *Favourites*
15 January 2000 to 27 February 2000 No.of works: 3

**Wagga Wagga City Art Gallery,
Wagga Wagga**

Long term loan - Partnership Program No.of works: 3

Northern Territory

**Museum and Art Gallery of the
Northern Territory, Darwin**

Exhibition: *The Safari Artist in the NT since the first
British Settlement in the 1830s*
15 April 2000 to 15 October 2000 – Partnership
Program No.of works: 4

Queensland

Brisbane City Gallery, Brisbane

Exhibition: *Contemporary Japanese fashion*
28 October 1999 to 4 December 1999 No.of works: 19

Cairns Regional Gallery, Cairns

Exhibition: *Ilan Pasin: Torres Strait Art*

Perc Tucker Regional Gallery, Townsville

6 August 1999 to 12 September 1999 No.of works: 5

Global Arts Link, Ipswich

Exhibition: *Bluey and Curley : Australian art and culture
1939 – 1955*
15 April 2000 to 30 July 2000 No.of works: 4

Exhibition: *Vincent Serico – Road to Cherbourg*
28 August 1999 to 16 October 1999 No.of works: 1

Gold Coast City Art Gallery, Surfers Paradise

Long term loan – Partnership Program No.of works: 2

**Pacific Film and Television Commission,
Brisbane**

Exhibition: *Eighth Brisbane International Film Festival*
Hoys Regent Showcase Theatre
29 July 1999 to 8 August 1999 No.of works: 1

Perc Tucker Regional Gallery, Townsville

Exhibition: *Romancing the Sea: Drama in Early
Australian Maritime Art*
19 May 2000 to 16 July 2000 No.of works: 7

Exhibition: *Eye of the Beholder*
10 December 1999 to 5 March 2000 No.of works: 6

Queensland Art Gallery, Brisbane

Exhibition: *Eric Buchholz: the restless avant-gardist*
25 June 2000 to 17 September 2000 No. of works: 7

**Queensland University of Technology,
Brisbane**

Long term loan No.of works: 1

Rockhampton Art Gallery, Rockhampton

Long term loan - Partnership Program No.of works: 4

Short term loan – Partnership Program

23 February 2000 to 12 May 2000 No.of works: 5

**Toowoomba Regional Art Gallery,
Toowoomba**

Exhibition: *What's lost/ What's won: conviction and
contradiction in the art of Frederick McCubbin?*
9 September 1999 to 20 November 1999
No.of works: 3

South Australia

Art Gallery of South Australia, Adelaide

Exhibition: *Grey Street Workshop: 15 years*
11 February 2000 to 6 May 2000 No.of works: 1

Exhibition: *Antony Hamilton Retrospective*
3 September 1999 to 7 November 1999
No.of works: 1

Victoria

Ballarat Fine Art Gallery, Ballarat

Exhibition: *Motif & Meaning: Aboriginal Influences in Australian Art 1930-1970*

University of South Australia Art Museum
19 August 1999 to 19 September 1999

Gladstone Regional Art Gallery and Museum
29 September 1999 to 30 October 1999

Brisbane City Gallery
9 December 1999 to 16 January 2000

Toowoomba Regional Art Gallery
10 February 2000 to 26 March 2000

Dalby Regional Gallery
4 April 2000 to 23 April 2000

New England Regional Art Museum
5 May 2000 to 16 July 2000
No.of works: 7

Benalla Art Gallery, Benalla

Long-term loan - Partnership Program No.of works: 2

Jewish Museum of Australia, St Kilda

Exhibition: *Moses*
10 October 1999 to 5 March 2000 No.of works: 2

Monash University Gallery, Clayton

Exhibition: *Robert Owen A Survey*
20 September 1999 to 30 October 1999
No.of works: 2

Mornington Peninsula Regional Gallery, Mornington

Exhibition: *Penleigh Boyd: Perpetual Sunlight*
11 June 2000 to 30 July 2000 No.of works: 3

Museum of Modern Art at Heide, Bulleen

Exhibition: *Savage Beauty: the Art of Bruce Armstrong*
31 July 1999 to 26 September 1999 No.of works: 2

Exhibition: *On the Road - The Car in Australian Art*
11 December 1999 to 19 March 2000 No.of works: 7

The Australian Postal Corporation, Melbourne

Exhibition: *A Letter to Picasso: The Stamp in Contemporary Art*
The Post Master Gallery
3 July 1999 to 26 September 1999 No.of works: 25

The Ian Potter Museum of Art, Parkville

Exhibition: *Lesley Dumbrell Survey Exhibition*
11 November 1999 to 16 January 2000 No.of works: 2

Exhibition: *Violet Teague Retrospective*
Geelong Art Gallery
17 July 1999 to 29 August 1999

Mornington Peninsula Arts Centre
10 September 1999 to 31 October 1999

Hamilton Art Gallery
9 November 1999 to 12 December 1999

The Ian Potter Museum of Art
17 December 1999 to 12 March 2000

Bendigo Art Gallery
18 March 2000 to 23 April 2000

S.H. Ervin Gallery
13 May 2000 to 11 June 2000
No.of works: 1

Exhibition: *Politically Incorrect: A Retrospective of Clarice Beckett*
Art Gallery of South Australia
6 August 1999 to 19 September 1999

Bendigo Art Gallery
30 September 1999 to 31 October 1999

Ballarat Fine Art Gallery
5 November 1999 to 16 January 2000

Tasmanian Museum and Art Gallery
20 February 2000 to 29 March 2000

Burnie Regional Art Gallery
5 April 2000 to 1 May 2000
No.of works: 12

Workshop 3000, Melbourne

Short term loan No.of works: 3

Western Australia

The John Curtin Gallery, Curtin University of Technology, Perth

Exhibition: *John Walker*
27 July 2000 to 6 September 2000
No.of works: 1

Exhibition: *Bill Viola*
3 February 2000 to 29 March 2000
No.of works: 1

Outward Loans: International

United Kingdom

British Museum, London

Long term loan No. of works 19

France

Centre Georges Pompidou, Musée national d'art moderne, Paris

Exhibition: *l'oeuvre sculpte de Picasso*

1 June 2000 to 30 September 2000 No. of works: 1

Reunion des Musées Nationaux, Paris

Exhibition: *Honoré Daumier*

5 October 1999 to 3 January 2000 No. of works: 1

Musée d'Arts Africains, Océaniens, Américains, Marseille

Exhibition: *Papuan Arts and Civilisations*

No. of works: 3

Musée de Picardie, Amiens

Exhibition: *Australie : le Temps du Reve*

17 June 2000 to 30 October 2000

No. of works: 6

Germany

Sprengel Museum Hannover, Hannover

Exhibition: *The Aboriginal Memorial*

16 November 1999 to 21 January 2000 No. of works: 5

Kunstsammlung Nordrhein-Westfalen, Dusseldorf

Exhibition: *Puppen Korper Automaten – Phantasmen der Moderne*

24 July 1999 to 17 October 1999 No. of works: 4

Israel

Tel Aviv Museum of Modern Art, Tel Aviv

Exhibition: *Yosl Bergner Retrospective*

2 March 2000 to 31 August 2000 No. of works: 1

Japan

NTVE Nippon Television Network Europe B.V., Amsterdam

Exhibition: *Salvador Dali*

Mitsukoshi Museum of Art

22 October 1999 to 5 December 1999

Fukuoka Asian Art Museum

28 August 1999 to 24 October 1999 No. of works: 1

The Tokyo Shimbun, Chiyoda-ku, Tokyo

Exhibition: *Cezanne and Japan*

Aichi Prefectural Museum of Art

5 January 2000 to 12 March 2000 No. of works: 1

New Zealand

Govett-Brewster Art Gallery, New Plymouth

Exhibition: *Drive*

12 February 2000 to 30 April 2000 No. of works: 12

Sarjeant Gallery, Whanganui

Exhibition: *Edith Collier and the women of her circle*

14 August 1999 to 10 October 1999

Auckland Art Gallery, 18 December 1999 to 13

February 2000

Dowse Art Gallery, 4 March 2000 to 30 April 2000

Hocken Library Gallery, 3 June 2000 to 4 July 2000

No. of works: 6

Denmark

Kunst Centret Silkeborg Bad

Exhibition: *Fred Williams Exhibition*

1 June 2000 to 17 September 2000

No. of works: 2

United States of America

San Francisco Museum of Modern Art, San Francisco

Exhibition: *Sol LeWitt Retrospective*

18 February 2000 to 30 May 2000

No. of works: 1

APPENDIX 9

National Gallery of Australia Volunteers

Guides

Win Abernethy	Andy Greenslade	Maureen Muller	Sally Wells
Gail Allen	Pamela Guilfoyle	Donald Nairn	Frances Wild
Patricia Back	Barrie Hadlow	Maria Nicoll	Marjorie Wilson
Elizabeth Bennett	Margaret Hardy	Rhonda Nobbs - Mohr	Frances Wong-See
Lynne Booth	Marian Hargreaves	Kate Nockels	Bob Worley
Deborah Bowman	Clem Hayes	Caroline Nott	Joseph Yoon
Alan Boxer	Rosanna Hindmarsh	Susan O'Connor	
Marcia Boyden	Edna Howard	Robijn Ong	
Betty Browning	Mieling Huisken	Denise Page	
Laurel Brummell	Odette Ingram	Evelyn Paton	
Rosemary Canavan	Mary Ireland	Betty Pearce	
Sally Collignon	Monika Irion-Bock	Marie Pender	
Diane Cook	Tami Jacobsen	Margaret Pierce	
Bruce Cook	Marilyn Jessop	Joan Purkis	
Neil Cormick	Clara Johns	Beryl Quartel	
Anne Coupland	Diane Johnson	Kaye Rainey	
Kerin Cox	Kay Johnston	Fred Roberts	
Shirley Crapp	Edith Kuhn	Hilary Rotsey	
Meridith Crowley	Meg Lambeck	Rita Sheehan	
Paloma Crowley	Sue-Ellen Larkey	Mary Lou Sheppard	
Elizabeth Davies	Paul Legge-Wilkinson	Kimberley Simms	
Mary De Mestre	Jean Lester	Jeffrey Skewes	
Ruth Dobson	Bernard Lilienthal	Elizabeth Sloan	
Bea Duncan	Jackie Linkson	Valma Smith	
Heather Duthie	Helen Loersch	Jane Smyth	
Pauline Dyer	Maria Loizides	Julie Stuart	
Roma Eford	Helen Long	Natalie Stuckings	
Gloria Ellis	Cynthia Loveday	Bob Sutherland	
Margaret Enfield	Virginia McAlister	Rose-Mary Swan	
Brian England	Patricia McCullough	Catherine Sykes	
Phyllis Evenett	Michael McKeown	Annette Tapp	
Miriam Fischer	Audrey McKibbin	Jan Taylor	
Judith Fleming	Phyllis McLean	Menna Thomas	
Patrick Fleming	Anne Molan	Heather Thompson	
Marcia Fletcher	Maralyn Molyneux	Jo Thomson	
Margaret Frey	Gaye Moody	Arthur Tow	
Katharina Goyer	Kathleen Morwitch	Roberta Turner	
	Patricia Mulcare	Pamela Walker	

Hospitality

Mr Geoff Allenby
Mrs Dorothy Anderson
Ms Nadine Ashton
Mrs Janet Batho
Ms Susan Beams
Mrs Phoebe Bischoff
Ms Elizabeth Brooks
Ms Judy Burns
Mrs Doreen Butler
Mrs Betty Campbell
Ms Maureen Chan
Mr Barrie Clarke
Ms Kathie Collins
Mr Eddie Davenport
Mrs Helen Deane
Ms Sylvia Dicker
Ms Helen Douglas
Mrs Kay Dunne
Mr Tony Eastaway
Mrs Mollie Fitzhardinge
Ms Karen Fyfe
Mrs Margaret Gerahty
Mr Tony & Mrs Isobelle Hayward
Ms Meredith Hinchliffe
Mrs Joan Johns
Mr Paul & Mrs Beryl Legge-
Wilkinson
Mrs Anne Luker
Mrs Doris McCauley
Mrs Heather Mears
Mr Nigel & Mrs Estelle Neilson
Mrs Jean Nolan
Mrs Jan O'Connor
Mrs Alison Thomas
Mrs Phyllis Treadgold
Ms Elizabeth Turton
Mrs Gene Willsford
Ms Rita Williams
Mrs Elizabeth Woolston
Mrs Gerda Zietek

Curatorial

Kim Appleby
Keith Avent
Jaklyn Babbington
Gavan Berger
Anne Bonyhady
Sarah Brennan
Carol Cains
Robert Deane
Joanne Evans
Emma Fowler-Thomason
Jane Herring
Janet Ramsey
John Russell
Charlotte Sarossy
Chun-Chiang Shih
Natalie Stuckings
Lucie Verhelst
Petronella Wensing

Conservation

Judith Andrewartha
Christina Bonato
Sallyanne Gilchrist
Bill Hamilton
Helen Hanley
Maria Kubic
Phillippa Morrison
Emily Plunkett
Solitaire Sani
Frances Wong-See

Research Library

Elisabeth Angel
Anne Bonyhady
Greg Evans
Barbara Kitney
Kay Smith
Ailsa Whitty

APPENDIX 10

Publications of the National Gallery of Australia

Of Earth & Fire: T.T. Tsui collection of Chinese art
(softcover 68pp)

Childhoods Past: Children's art of the twentieth century
(softcover 48 pp)

Techno Craft: The work of Susan Cohn 1980–2000
(softcover 36pp)

Antipodeans: Challenge and response in Australian Art 1955–1965 (softcover 48pp)

The Book of Kells and The Art of Illumination
(softcover 80pp)

Secession: Modern art and design in Austria and Germany 1890s–1920s (softcover 48pp)

Developing the Collection: Acquisitions 1997–1999
(softcover 54pp)

Les Sauvages de la Mer Pacifique: manufactured by Joseph Dufour et cie 1804–05 after a design by Jean-Gabriel Chavert (softcover 48pp)

artonview magazine, 1999–2000
includes National Gallery of Australia Calendar
(four issues, 60pp., col. illus., free to members)

Exhibition brochures, children's activity sheets, teachers' notes, posters, fliers, and a variety of promotional materials including advertisements, sponsorship proposals, and commercial products were produced during the year.

Travelling Exhibitions education and support material, catalogues and brochures were produced for:

Childhoods Past: Children's art of the twentieth century

Matisse: The art of drawing

Natural Causes: Landscape photography by Ansel Adams and Eliot Porter

Aboriginal Poles to Europe

Arthur Boyd and the exile of imagination

Techno Craft: The work of Susan Cohn 1980–2000

Keeping Culture: Aboriginal Art to Keeping Places and Cultural Centres

Dance Hall Days: French posters from Chéret to Toulouse-Lautrec

John Brack: Inside and outside



National Gallery of Australia Financial Report 1999–2000



INDEPENDENT AUDIT REPORT

To the Minister for the Arts and the Secretary of Education

Scope

I have audited the financial statements of the National Gallery of Australia for the year ended 30 June 2000. The financial statements include the consolidated financial statements of the economic entity comprising the National Gallery of Australia and the entities it controlled at the year's end or from time to time during the year. The statements comprise:

- Statement by Directors
- Operating Statement
- Balance Sheet
- Statement of Cash Flows
- Schedule of Commitments
- Schedule of Contingencies; and
- Notes to and forming part of the financial statements.

The directors of the Council are responsible for the preparation and presentation of the financial statements and the information they contain. I have conducted an independent audit of the financial statements in order to express an opinion on them to you.

The audit has been conducted in accordance with Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards, to provide reasonable assurance as to whether the financial statements are free of material misstatement. Audit procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion whether, in all material respects, the financial statements are presented fairly in accordance with Australian Accounting Standards, other mandatory professional reporting requirements and statutory requirements in Australia so as to present a view which is consistent with my understanding of the National Gallery of Australia and the economic entity's financial position, the results of their operations and their cash flows.

The audit opinion expressed in this report has been formed on the above basis.

Audit Opinion

In my opinion,

- (i) the financial statements have been prepared in accordance with the Schedule 2 of the Finance Minister's Orders; and
- (ii) the financial statements give a true and fair view, in accordance with applicable Accounting Standards, other mandatory professional reporting requirements and Schedule 2 of the Finance Minister's Orders, of the financial position of the National Gallery of Australia and the economic entity as at 30 June 2000 and the results of their operations and their cash flows for the year then ended.

Australian National Audit Office




Puspita Das
Senior Director

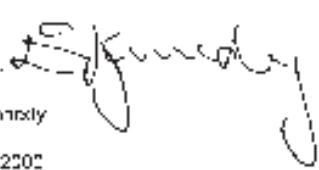
Delegate of the Auditor General

Canberra
16 August 2000

**NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITY
STATEMENT BY DIRECTORS**

In our opinion, the attached financial statements give a true and fair view of the matters required by Schedule 2 of the Finance Minister's Orders made under the Commonwealth Authorities and Companies Act 1997 for the year ended 30 June 2020.

Signed 
Katy Stokes AO
Chairman of Council
11 August 2020

Signed 
Brian Kennedy
Director
11 August 2020

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITY
OPERATING STATEMENT
For the Year Ended 30 June 2000

	Notes	Consolidated		NGA	
		1999/2000 \$'000	1998/1999 \$'000	1999/2000 \$'000	1998/1999 \$'000
Operating revenues					
Revenues from Government *	5	161,528	20,486	161,528	20,486
Sale of Goods and Services	3	6,544	2,809	6,544	2,809
Other operating income	4(a)	4,262	8,663	2,879	8,127
Interest	4(b)	4,566		4,508	208
Art acquisitions - gifts		3,333	379	3,525	379
Total operating revenues		180,232	32,337	178,983	32,009
Operating expenses					
Suppliers	2(a)	13,700	7,444	13,669	7,433
Employees	2(b)	12,545	11,606	12,518	11,606
Depreciation and amortisation	2(c)	7,339	7,151	7,339	7,151
Loss on sale of assets	2(g)	39	56	39	56
Interest	2(f)	70	78	70	78
Other	2(d)	7	197	7	197
Total operating expenses		33,700	26,532	33,642	26,521
Operating surplus before extraordinary items		146,532	5,805	145,341	5,487
Extraordinary items		0	1,100	0	1,100
Net surplus after extraordinary items		146,532	4,705	145,341	4,387
Net surplus attributable to the Commonwealth		146,532	4,705	145,341	4,387
Accumulated surpluses or deficits at beginning of reporting period		586,223	581,282	585,274	580,887
Total available for appropriation		732,755	581,282	730,615	585,274
Capital use provided for or paid		137,299	0	137,299	0
Accumulated surpluses at end of reporting period		595,456	585,987	593,316	585,274

* The revenues from Government include funding for the capital usage charge.

The Operating Statement should be read in conjunction with the accompanying notes.

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITY

BALANCE SHEET

As at 30 June 2000

		Consolidated		NGA	
	Notes	1999/2000 \$'000	1998/99 \$'000	1999/2000 \$'000	1998/99 \$'000
ASSETS					
Financial assets					
Cash	8	17,476	9,283	15,365	8,332
Receivables	9	287	445	260	444
Other	10	351	379	346	379
Total financial assets		18,114	10,107	15,971	9,155
Non-financial assets					
Property, plant and equipment	11	112,223	117,630	112,223	117,630
Works of art	12	1,029,242	1,026,392	1,029,242	1,026,392
Intangibles	13	485	480	485	480
Inventories	14	670	744	670	744
Other	15	337	177	337	177
Total non-financial assets		1,142,956	1,145,423	1,142,956	1,145,423
Total assets		1,161,071	1,155,530	1,158,928	1,154,578
LIABILITIES					
Provisions and payables					
Liabilities to Employees	6A	3,067	2,983	3,067	2,983
Suppliers	6B	4,146	7,963	4,142	7,959
Total provisions and payables		7,213	10,946	7,209	10,942
Debt					
Loan	6C	800	800	800	800
Total debt		800	800	800	800
Total liabilities		8,013	11,746	8,009	11,742
EQUITY					
Capital	7	68,712	64,712	68,712	64,712
Reserves	7	488,890	492,849	488,890	492,849
Accumulated results of operations		595,456	585,987	593,316	585,274
Total equity		1,153,058	1,143,548	1,150,919	1,142,836
Total liabilities and equity		1,161,071	1,155,294	1,158,928	1,154,578
Current liabilities		4,120	6,352	4,116	6,348
Non-current liabilities		3,893	5,394	3,893	5,394
Current assets		19,122	10,941	16,979	9,988
Non-current assets		1,141,949	1,144,589	1,141,949	1,144,589

The balance sheet should be read in conjunction with the accompanying notes.

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITY
STATEMENT OF CASH FLOWS
For the year ended 30 June 2000

	Notes	Consolidated		NGA	
		1999/2000 \$'000	1998/99 \$'000	1999/2000 \$'000	1998/99 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES					
Cash received:					
Parliamentary appropriations received	5	160,854	20,038	160,854	20,038
Receipts from customers		10,808	10,718	9,644	10,681
Interest		4,595	250	4,540	221
Total cash received		176,257	31,005	175,039	30,940
Cash used:					
Employees		(12,660)	(11,527)	(12,660)	(11,527)
Suppliers & Other		(13,079)	(7,249)	(13,022)	(7,238)
Total cash used		(25,739)	(18,776)	(25,682)	(18,765)
Net Cash flow from Operating Activities	16	150,517	12,229	149,357	12,175
CASH FLOWS FROM INVESTING ACTIVITIES					
Cash received:					
Proceeds from sale of property, plant & equipment		26	1	26	1
Total cash received		26	1	26	1
Cash used:					
Payments for deferred expenditure		(133)	(1)	(133)	(1)
Payments for property, plant & equipment		(673)	(2,950)	(673)	(2,950)
Payments for works of art		(8,245)	(6,497)	(8,245)	(6,497)
Total cash used		(9,051)	(9,448)	(9,051)	(9,448)
Net Cash Flow from Investing Activities		(9,025)	(9,446)	(9,025)	(9,446)
CASH FLOWS FROM FINANCING ACTIVITIES					
Cash Received:					
Equity Injection		4,000	0	4,000	0
Total cash received		4,000	0	4,000	0
Cash Used:					
Capital Use Paid		137,299	0	137,299	0
Total cash used		137,299	0	137,299	0
Net Cash Flow from Financing Activities		(133,299)	0	(133,299)	0
Net increase (decrease) in cash held		8,193	2,783	7,033	2,729
Cash at the beginning of the financial year		9,283	6,500	8,332	5,603
Cash at the end of the financial year		17,476	9,283	15,365	8,332

The Statement of Cash Flows should be read in conjunction with the accompanying notes.

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITY
SCHEDULE OF COMMITMENTS
As at 30 June 2000

	Notes	Consolidated		NGA	
		1999/2000 \$'000	1998/99 \$'000	1999/2000 \$'000	1998/99 \$'000
BY TYPE					
CAPITAL COMMITMENTS					
Plant and Equipment		76	59	76	59
Total capital commitments		76	59	76	59
OTHER COMMITMENTS					
Operating leases		1,173	361	1,173	361
Other		394	117	394	117
Total other commitments		1,568	478	1,568	478
COMMITMENTS RECEIVABLE					
		(126)	0	(126)	0
Total commitments		1,518	537	1,518	537
BY MATURITY					
All net commitments					
One year or less		931	301	931	301
From one to two years		422	102	422	102
From two to five years		166	134	166	134
Net commitments		1,518	537	1,518	537
Operating Lease commitments					
One year or less		527	125	527	125
From one to two years		464	102	464	102
From two to five years		183	134	183	134
Total operating lease commitments		1,173	361	1,173	361

The Schedule of Commitments should be read in conjunction with the accompanying notes.

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITY
SCHEDULE OF CONTINGENCIES
As at 30 June 2000

	Consolidated		NGA	
	1999/2000 \$'000	1998/99 \$'000	1999/2000 \$'000	1998/99 \$'000
CONTINGENT LOSSES				
Claims for damages/costs *	85	130	85	130
Total contingent losses	85	130	85	130

* The amount represents an estimate of the Gallery's liability based on precedent cases.

The Schedule of Contingencies should be read in conjunction with the accompanying notes.

THE NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITY
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
For the year ended 30 June 2000

Note Description

- 1 Summary of Significant Accounting Policies
- 2 Operating Expenses
- 3 Operating Revenue - Commercial Activities
- 4 Operating Revenue - Other
- 5 Parliamentary Appropriations
- 6 Provision and Payables
- 7 Equity
- 8 Cash
- 9 Financial Assets - Receivables
- 10 Financial Assets - Other
- 11 Property Plant and Equipment
- 12 Works of Art
- 13 Intangible Assets
- 14 Non-Financial Assets - Inventory
- 15 Non-Financial Assets - Other
- 16 Cash Flow Reconciliation
- 17 Analysis of Works of Art, Property Plant & Equipment and Intangibles
- 18 National Gallery of Australia Fund
- 19 Remuneration of Executives
- 20 Auditors' Remuneration
- 21 L.G. Darling Australasian Print Trust
- 22 Controlled Entity - National Gallery of Australia Foundation
- 23 Financial Reporting by Segments
- 24 Remuneration of Councillors
- 25 Related Parties
- 26 Economic Dependency
- 27 Payables Denominated in Foreign Currency
- 28 Financial Instruments
- 29 Reporting of Outcomes

**NATIONAL GALLERY OF AUSTRALIA AND CONTROLLED ENTITY
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**

For the year ended 30 June 2000

1. Summary of Significant Accounting Policies

(a) Basis of Accounting

The consolidated financial statements of the National Gallery of Australia and the National Gallery of Australia Foundation are required by clause 1(b) of Schedule 1 to the Commonwealth Authorities and Companies Act 1997 and are a general-purpose financial report.

They have been prepared in accordance with:

- Schedule 2 to the Commonwealth Authorities and Companies (CAC) Orders;
- Australian Accounting Standards;
- other authoritative pronouncements of the Accounting Standards Boards and;
- the Consensus Views of the Urgent Issues Group.

The statements have been prepared having regard to:

- Statements of Accounting Concepts; and
- The Explanatory Notes to Schedule 2 issued by the Department of Finance and Administration.

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

(b) Changes in accounting policies

Changes in accounting policy have been identified in this note under their appropriate headings.

(c) Principles of Consolidation

The consolidated financial statements are those of the economic entity, comprising the National Gallery of Australia (the parent entity) and the National Gallery of Australia Foundation. The accounts of the National Gallery Foundation are prepared for the period 1 July 1999 to 30 June 2000 using accounting policies which are consistent with those of the National Gallery of Australia. The effects of transactions and balances between the entities are eliminated in full.

(d) Reporting by Outcomes

A comparison of Budget and Actual figures by outcomes specified in the Appropriation Acts relevant to the National Gallery of Australia is presented in Note 29. Any intra-government costs included in the figure 'net cost to Budget outcomes' are eliminated in calculating the actual budget outcome for the Government overall.

(e) Appropriations

From 1 July 1999, the Commonwealth Budget has been prepared under an accrual framework. Under this framework, Parliament appropriates moneys to the National Gallery of Australia as revenue appropriations, as loan appropriations and as equity injections.

(e) Appropriations (cont.)

Revenue Appropriations

Revenues from government are revenues of the core operating activities of the National Gallery of Australia. Appropriations for outputs are recognised as revenue to the extent they have been received into the National Gallery of Australia's bank account or are entitled to be received by the National Gallery of Australia at year-end.

Non-revenue Appropriations

Appropriations to the National Gallery of Australia for capital items are recognised directly in equity, to the extent that the appropriation has been received into the National Gallery of Australia's bank account or are entitled to be received by the National Gallery of Australia at year end.

Resources Received Free of Charge

Services received free of charge are recognised in the Operating Statement as revenue when and only when a fair value can be reliably determined and the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense.

(f) Other Revenue

Revenue from the sale of goods is recognised upon the delivery of goods to customers. Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

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

(g) Gifts

Gifts of works of art received by the National Gallery of Australia are recognised as income in the Operating Statement at either curators' valuation or an average of expert valuations.

(h) Recognition of Major Exhibition Expenditure and Revenue

Expenditure

Expenditure is capitalised where it is expected that a future economic benefit will arise. The capitalised expenditure is expensed over the period of the associated exhibition.

Revenue

Where revenue is received in advance it is deferred and included in other creditors. The revenue is recognised in the Operating Statement in the reporting period in which the exhibition is held.

Where future revenue relating to capitalised expenditure is anticipated with certainty it is disclosed by note to the accounts. Future revenue may include recovery of shared expenses, management fees and sponsorship.

(i) Employee Entitlements

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 by employees is less than the annual entitlement for sick leave.

The liability for annual leave reflects the value of total annual leave entitlements of all employees at 30 June 2000 and is recognised at its nominal value including associated on costs.

(i) Employee Entitlements (cont.)

The non current portion of the liability for long service leave is recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at 30 June 2000. In determining the present value of the liability, attrition rates and pay increases through promotion and inflation and on costs have been taken into account.

Provision is also made for separation and redundancy payments in circumstances where the National Gallery of Australia has formally identified positions as excess to requirements, the existence of an excess has been publicly communicated, and a reliable estimate of the amount of the payments can be determined.

Employees contribute to the Commonwealth Superannuation Scheme and the Public Sector Superannuation Scheme. Employer contributions amounting to \$1,427,615 (1998-99 \$1,424,531) for the National Gallery of Australia in relation to these schemes have been expensed in these financial statements.

No liability is shown for superannuation in the Balance Sheet as the employer contributions fully extinguish the accruing liability which is assumed by the Commonwealth.

(j) Leases

Operating lease payments are charged to expense on a basis which is representative of the pattern of benefits derived from the leased assets.

(k) Cash

For the purposes of the Statement of Cash Flows, cash includes deposits at call which are readily convertible to cash on hand and commercial bills which are receivable within 30 days.

(l) Financial instruments

Accounting policies for financial instruments are stated at note 28.

(m) Works of Art, Property, Plant and Equipment

Acquisition

Purchases of works of art, property, plant and equipment are recognised initially at cost in the Balance Sheet, except for purchases costing less than \$1,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total). The \$1,000 threshold was selected because it facilitates efficient asset management and recording without materially affecting asset values recognised.

Revaluation

Schedule 2 requires that property, plant and equipment be progressively revalued in accordance with the 'deprival' method of valuation in successive 3-year cycles. Land is to be valued annually on the basis of its highest and best use, unless disposal is restricted by legislation, zoning or Government Policy. In the latter cases, the deprival basis should be used and the valuation at highest and best use shown in a note.

(m) Works of Art, Property, Plant and Equipment (cont.)

The requirement of Schedule 2 are being implemented as follows:

- freehold land and buildings have been revalued as at 30 June 2000;
- plant and equipment assets have been revalued over the financial year 1998/99 and thereafter over successive three-year periods by type of asset.
- works of art were initially valued as at 30 June 1998, and will thereafter be over successive three year periods.

Assets in each class acquired after the commencement of the progressive revaluation cycle will be reported at cost for the duration of the progressive revaluation then in progress.

Land is recognised as its current market-buying price because disposal is restricted by legislation, zoning or Government policy. Property, plant and equipment, other than land, is recognised at its depreciated replacement cost. Any assets which would not be replaced or are surplus to requirements are valued at net realisable value.

Archival material relating to works of art has not been valued. The valuation consultant advised that attempting to value such material would be prohibitively costly in comparison with the assets valued.

All valuations are independent.

The carrying amounts of each item of non-current property plant and equipment assets is reviewed to determine whether it is in excess of the asset's recoverable amount. If an excess exists as at the reporting date, the asset is written down to its recoverable amount immediately. In assessing recoverable amounts, the relevant cash flows, including the expected cash inflows from future appropriations by the Parliament, have been discounted to their present value.

The application of the recoverable amount test to the non-current assets of the National Gallery of Australia is a change in accounting policy required by the Finance Minister's Orders in 1999-2000. The new policy is being applied from the beginning of 1999-2000. No write-down to recoverable amount has been made in 1999-2000 as a result of this change in policy.

Depreciation

Depreciable property, plant and equipment assets are written off to their estimated residual values over their estimated useful lives to the National Gallery of Australia using, in all cases, the straight line method of depreciation.

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

Depreciation and amortisation rates applying to each class of depreciable asset are as follows:

	2000	1999
Gallery Building	100 years	100 years
Hume Building	25 years	25 years
Plant and equipment	3 to 40 years	3 to 20 years
Works of Art	200 years	200 years

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 2(c). The National Gallery of Australia's collection of works of art was depreciated for the first time in 1998/99.

(n) Inventories

Inventories are carried at the lower of cost and net realisable value, using the weighted average cost method.

Net realisable value is determined on the basis of normal selling patterns. Expenses of marketing, selling and distribution to customers are estimated and are deducted to establish net realisable value.

Provision is made for slow moving and damaged inventory items.

(o) Receivables

Bad debts are written off in the period they are identified.

The collectability of debtors is assessed at year-end and specific provision is made for any doubtful amounts.

(p) Intangible Assets

The carrying amount of each non-current intangible asset is reviewed to determine whether it is in excess of the asset's recoverable amount. If an excess exists as at the reporting date, the asset is written down immediately. In assessing recoverable amounts, the relevant cash flows, including the expected cash inflows from future appropriations by the Parliament, have been discounted to their present value.

The application of the recoverable amount test to the intangible assets of the National Gallery of Australia is a change in accounting policy required by the Finance Minister's Orders in 1999-2000. The new policy is being applied from the beginning of 1999-2000. No write-down to recoverable amount has been made in 1999-2000 as a result of this change in policy.

Intangible assets are amortised on a straight-line basis over their anticipated useful lives. Useful lives are:

	2000	1999
Software	3 to 6 years	3 to 6 years

(q) Foreign Currency Transaction

Transactions

All transactions denominated in foreign currency are converted at the exchange rate at the date of the transaction. Foreign currency receivables and payables are translated at the exchange rate current as at balance date. Any exchange differences are brought to account in the Operating Statement, except where the transaction relates to the purchase of a work of art. In the case of works of art, the exchange differences are capitalised.

Hedges

Where hedge transactions are designated as a hedge of the purchase of goods, exchange differences arising up to the date of purchase, together with any costs or gains arising at the time of entering into the hedge, are deferred and included in the measurement of the purchase. Any exchange differences on the hedge transaction after that date are included in the Operating Statement.

(r) Comparative figures

Where necessary, comparative figures have been adjusted to conform with changes in presentation in these financial statements.

Comparatives are not presented in the Note dealing with the Reporting on Outcomes, due to 1999-2000 being the first year of the implementation of accrual budgeting.

(s) Capital Usage Charge

The Commonwealth imposes a capital usage charge of 12% on the net assets of the National Gallery of Australia. The charge is adjusted to take account of equity injections, asset gifts and revaluations during the financial year.

(t) Rounding

Amounts are rounded to the nearest \$1,000 except in relation to:

- remuneration of council members;
- remuneration of officers; and
- remuneration of auditors.

(u) Taxation

The National Gallery of Australia and the National Gallery of Australia Foundation are exempt from taxation other than fringe benefits tax and the goods and services tax.

2. Operating Expenses

	Consolidated		NGA	
	1999/2000 \$'000	1998/99 \$'000	1999/2000 \$'000	1998/99 \$'000
a) Suppliers Expenses:				
Postage, freight and telephones	1,797	966	1,797	966
Advertising and publicity	1,260	598	1,254	597
Travel and subsistence	849	634	844	633
Consultants fees	1,827	553	1,810	553
Audit and accountancy	102	131	92	122
Office and Gallery requisites	736	1,184	736	1,184
Major exhibition fees	0	59	0	59
Insurance	1,309	89	1,309	89
Office services and utilities	2,053	1,623	2,032	1,623
Computer services	305	167	305	167
Monographs and periodicals	204	141	204	141
Cost of goods sold	1,995	782	1,995	782
Operating lease expenses	362	98	362	98
Incidentals	904	421	930	420
Total Suppliers expenses	13,700	7,444	13,669	7,433
b) Employee Expenses				
Salaries	10,298	9,452	10,274	9,452
Employer's superannuation contribution	1,613	1,425	1,610	1,425
Council fees	137	83	137	83
Compensation and medical	242	219	242	219
Separation and redundancy - abnormal expense	37	248	37	248
Other employee expenses	218	179	218	179
Total Employee Expenses	12,545	11,606	12,518	11,606

The National Gallery of Australia contributes to the Commonwealth Superannuation (CSS) and the Public Sector (PSS) superannuation schemes which provide retirement, death and disability benefits to employees. Contributions to the schemes are at rates calculated to cover existing and emerging obligations. Current contribution rates are 19.7% of salary (CSS) and 10.2% of salary (PSS). An additional 3% is contributed for employer productivity benefits.

c) Depreciation and amortisation				
Depreciation of property, plant & equipment	2,002	1,945	2,002	1,945
Depreciation of works of art	5,199	5,129	5,199	5,129
Amortisation of intangible assets	138	77	138	77
Total Depreciation and Amortisation	7,339	7,151	7,339	7,151

Depreciation expenses in 1998-99 are \$388,436 lower than they would have been as a result of the extension of useful lives and the revaluation of plant and equipment assets.

The depreciation for Capital Improvements has been included in the buildings depreciation figure as capital improvements were rolled into buildings after the buildings were revalued in 1999/2000.

The aggregate amounts of depreciation or amortisation allocated during the reporting period, either as expense for each class of depreciable asset are as follows:

Works of Art	5,199	5,129	5,199	5,129
Intangible assets	138	77	138	77
Buildings	1,381	1,373	1,381	1,373
Capital Improvements	237	219	237	219
Plant & Equipment	385	352	385	352
Total Allocated	7,339	7,151	7,339	7,151

2. Operating Expenses con't

	Consolidated		NGA	
	1999/00 \$'000	1998/99 \$'000	1999/00 \$'000	1998/99 \$'000
d) Other				
Doubtful debts	-17	17	-17	17
Inventory written off	22	180	22	180
Bad debts written off	2	0	2	0
	<u>7</u>	<u>197</u>	<u>7</u>	<u>197</u>

e) Currency fluctuations

The net exchange (gain) / loss on foreign currency transactions between the date of purchase and the date of payment was \$308,500 in relation to artwork purchases in 1999/00. This amount was added to the value of the works of art.

f) Interest Expense

Interest	70	78	70	78
	<u>70</u>	<u>78</u>	<u>70</u>	<u>78</u>

The interest expense for 1999/2000 relates to funds borrowed from the government to purchase a warehouse at Hume.

g) Loss on sale of assets

Loss on sale of assets	39	56	39	56
	<u>39</u>	<u>56</u>	<u>39</u>	<u>56</u>

3. Operating Revenue - Commercial Activities

Admissions	2,485	456	2,485	456
Membership	483	522	483	522
Catering facility	125	110	125	110
Merchandising	3,450	1,721	3,450	1,721
	<u>6,544</u>	<u>2,809</u>	<u>6,544</u>	<u>2,809</u>

4. Operating Revenue - Other

a)

Donations (excluding WOA Gifts)	2,684	7,226	1,328	6,690
Corporate sponsorship	821	374	794	374
Grants & Subsidies	109	91	109	91
Sponsorship in kind	0	63	0	63
Other	518	304	518	304
Management fees	129	604	129	604
	<u>4,262</u>	<u>8,663</u>	<u>2,879</u>	<u>8,127</u>

b) Interest

Interest	4,566	236	4,508	208
	<u>4,566</u>	<u>236</u>	<u>4,508</u>	<u>208</u>

5. Parliamentary Appropriations

Appropriation Act No. 1	160,854	19,488	160,854	19,488
Appropriation Act No. 4	0	550	0	550
Resources Received Free of Charge	674	70	674	70
	<u>161,528</u>	<u>20,108</u>	<u>161,528</u>	<u>20,108</u>
Repayment of Loans	0	378	0	378
	<u>161,528</u>	<u>20,486</u>	<u>161,528</u>	<u>20,486</u>

In 1999/2000 the Government introduced the Capital Usage Charge to encourage the efficient usage of resources. The amount of the charge is based on net assets at 30 June 2000. Parliamentary appropriations for the year included initial funding to meet the charge of \$136,864,000 based on net assets as at 1 July 1999.

6. Provision and Payables
6A. Liabilities to Employees

	Consolidated		NGA	
	1999/00	1998/99	1999/00	1998/99
	\$	\$	\$	\$
Accrued Salaries	262	219	262	219
Recreation Leave	1,219	1,027	1,219	1,027
Long Service Leave	1,583	1,737	1,583	1,737
Other	3	0	3	0
Aggregate employee entitlement liability	3,067	2,983	3,067	2,983

The aggregate employee entitlement liability includes amounts for wages and salaries, annual leave and long service leave.

6B. Suppliers

Creditors-Art Acquisitions	3,266	6,986	3,266	6,986
Trade Creditors	198	816	198	816
Other Creditors	682	160	678	157
Total	4,146	7,963	4,142	7,959

6C. Debt

Government Loan	800	800	800	800
	800	800	800	800

8. Cash

Cash at Bank and on Hand	4,176	3,422	3,365	2,789
Commercial bills	13,300	5,861	12,000	5,544
Total cash	17,476	9,283	15,365	8,332

7. Equity

Consolidated Equity only

Item	Capital	Accumulated results	Asset revaluation Reserve	TOTAL EQUITY
	\$'000	\$'000	\$'000	\$'000
Balance 1 July 1999	64,712	586,223	492,849	1,143,784
Equity Injection	4,000	0	0	4,000
Surplus/(Deficit)	0	9,233	0	9,233
Net revaluation increases/(Decreases)	0	0	-3,959	-3,959
Balance 30 June 2000	68,712	595,456	488,890	1,153,058

The net revaluation decrease in the asset revaluation reserve comprises:

* revaluation decrement - Land and Buildings from 1999/00

* error when updating plant & equipment revaluation from 1998/99

\$

-3,924,000

-34,701

9. Financial Assets - Receivables

	Consolidated		NGA	
	1999/00 \$'000	1998/99 \$'000	1999/00 \$'000	1998/99 \$'000
Goods & Services	222	363	195	362
Hedged Receivable	0	113	0	113
GST	8	-	8	0
CUC Receivable	72	-	72	0
Provision for doubtful debts and credit notes	-15	-32	-15	-32
Total receivables	287	445	260	444
Receivables includes receivables overdue by				
Current	80	0	80	0
less than 30 days	16	219	16	218
30 to 60 days	23	23	23	23
more than 60 days	102	121	75	121
Total receivables overdue	222	363	195	362

10. Financial Assets - Other

Accrued Income	351	379	346	379
Total	351	379	346	379

11. Property, Plant and Equipment

The National Gallery of Australia Site

Gallery Land - at independent valuation 2000	4,250	5,000	4,250	5,000
Gallery Buildings - at independent valuation 2000	102,000	99,000	102,000	99,000
Less: accumulated depreciation	0	2,353	0	2,353
Total Gallery Buildings - net book value	102,000	96,647	102,000	96,647
Capital Improvements - at cost	0	10,707	0	10,707
Less: accumulated depreciation	0	309	0	309
Total Capital Improvements - net book value	0	10,397	0	10,397
Capital Improvements - in progress	208	93	208	93
Total Gallery Land & Buildings - net book value	106,458	112,137	106,458	112,137

Warehouse Site

Land - at independent valuation 2000	200	175	200	175
Warehouse Building - at independent valuation 2000	3,800	3,780	3,800	3,780
Less: accumulated depreciation	0	397	0	397
Total Warehouse Buildings - net book value	3,800	3,383	3,800	3,383
Total Warehouse Land & Buildings - net book value	4,000	3,558	4,000	3,558
Total Land and Buildings (including capital improvements) - net book value	110,458	115,695	110,458	115,695
Plant and Equipment - at independent valuation 1999	4,260	4,777	4,260	4,777
Less: accumulated depreciation	2,495	2,841	2,495	2,841
Total Plant and Equipment - net book value	1,765	1,935	1,765	1,935
Total Property, Plant & Equipment - net book value	112,223	117,630	112,223	117,630

11. Property, Plant and Equipment (con't)

The independent valuations in 2000 and 1999 were carried out as at 30 June by officers of the Australian Valuation Office, who are members of the Australian Institute of Valuers on a deprival valuation basis. The buildings and plant and equipment were valued on the basis of depreciated replacement cost and net realisable value.

The buildings and land revaluation as at 30 June 2000 included most of capital improvements. As a result those capital improvements were included in the value of buildings. The amount remaining in capital improvements relates to work in progress for the Gallery building redevelopment.

12. Works of Art

	Consolidated		NGA	
	1999/00 \$'000	1998/99 \$'000	1999/00 \$'000	1998/99 \$'000
Works of Art - at Valuation	1,017,927	1,017,927	1,017,927	1,017,927
Works of Art - at Cost	21,644	13,595	21,644	13,595
Less: Accumulated Depreciation	10,328	5,129	10,328	5,129
Total works of art	<u>1,029,242</u>	<u>1,026,392</u>	<u>1,029,242</u>	<u>1,026,392</u>

All Works of Art are recognised at independent valuation as at 30 June 1998. This includes both items purchases and gifted to the National Gallery of Australia at that time. The independent valuation in 1998 was carried out as at 30 June 1998 by Mr Simon Storey, MAVA and is on a deprival basis.

13. Intangible Assets

Software - at cost	847	704	847	704
Less: Accumulated amortisation	362	224	362	224
Total intangible assets	<u>485</u>	<u>480</u>	<u>485</u>	<u>480</u>

14. Non-Financial Assets - Inventories

Finished goods	744	744	744	744
Less: Provision for slow moving and damaged items	74	74	74	74
Work in progress	0	670	0	670
Total inventories	<u>670</u>	<u>744</u>	<u>670</u>	<u>744</u>

15. Non-Financial Assets - Other

Prepayments	116	90	116	90
Deferred expenditure - Future major exhibitions	220	87	220	87
Total	<u>337</u>	<u>177</u>	<u>337</u>	<u>177</u>

16. Cash Flow Reconciliation

Reconciliation of net cash flows from operating activities to net cost of services

Operating surplus before extraordinary items	146,532	5,805	145,341	5,487
Extraordinary items	0	1,100	0	1,100
Operating Surplus	<u>146,532</u>	<u>4,705</u>	<u>145,341</u>	<u>4,387</u>
Depreciation and amortisation	7,339	7,151	7,339	7,151
Provision for doubtful debts	(17)	17	(17)	17
Write down of Inventories	22	180	22	180
Provision for diminution in value in inventories	0	(33)	0	(33)
Loss from disposal of non-current assets	38	56	38	56
Interest	0	78	0	78
Gifts of works of art	(3,525)	(379)	(3,525)	(379)
Notional Appropriation	0	(377)	0	(378)
(Increase)decrease in receivables	173	(269)	200	(270)
(Increase)decrease in inventories	52	258	52	258
(Increase)decrease in other assets	(1)	(366)	3	134
Increase(decrease) in other liabilities	0	(50)	0	(50)
Increase(decrease) in creditors	81	(156)	81	(156)
Increase(decrease) in Other Debt	0	1,100	0	1,100
Increase(decrease) in provisions for employee entitlements	(178)	79	(178)	79
Net cash provided by operating activities	<u>150,517</u>	<u>11,993</u>	<u>149,357</u>	<u>12,175</u>

17. Analysis of Works of Art, Property, Plant, Equipment and Intangibles (Consolidated only)

TABLE A
Movement summary 1999-2000 for all assets irrespective of valuation basis (Consolidated only)

Item	Works of Art	Land	Buildings	Total land and buildings	Other infrastructure, plant & equipment	Intangibles	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Gross value as at 1 July 1999	1,031,521	5,175	113,579	118,754	4,777	704	1,155,756
Additions:	8,049	0	304	304	314	165	8,832
Revaluations	0	(725)	(7,876)	(8,601)	0	0	-8,601
Disposals	0	0	0	0	(795)	0	(795)
Other movements	0	0	0	0	-35	-22	-57
Gross value at 30 June 2000	1,039,571	4,450	106,008	110,458	4,260	847	1,155,135
Accumulated Depreciation / Amortisation as at 1 July 1999	5,129	n/a	3,060	3,060	2,841	224	11,254
Depreciation / Amortisation charge for assets held 1 July 1999	5,187	n/a	1,603	1,603	377	108	7,276
Depreciation / Amortisation charge for additions	13	n/a	14	14	7	29.96	64
Adjustment for revaluations	0	n/a	(4,677)	(4,677)	0	0	(4,677)
Adjustments for disposals	0	n/a	0	0	(731)	0	(731)
Adjustment for other movements	0	n/a	0	0	0	0	0
Accumulated Depreciation / Amortisation as at 30 June 2000	10,328	n/a	0	0	2,495	362	13,185
Net book value at 30 June 2000	1,029,242	4,450	106,008	110,458	1,765	485	1,141,950
Net book value at 1 July 1999	1,026,392	5,175	110,520	115,695	1,935	480	1,144,502

TABLE B
Summary of balances at valuation as at 30 June 2000 (Consolidated only)

Item	Land	Buildings	Total land and buildings
	\$'000	\$'000	\$'000
As at 30 June 2000			
Gross value	4,450	106,008	110,458
Accumulated Depreciation	n/a	0	0
Other movements	0	0	0
Net book value	4,450	106,008	110,458
As at 30 June 1999			
Gross value	5,175.00	113,579.30	118,754
Accumulated Depreciation	n/a	3,059.53	3,059.53
Other movements	0	0	0
Net book value	5,175	110,520	115,695

18. National Gallery of Australia Fund

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

	1999/2000 \$'000	1998/99 \$'000
Balance at 1 July	6,516	515
Income		
Donations	1,285	6,682
Interest	247	67
	<hr/>	<hr/>
	8,048	7,263
Expenditure		
Acquisition of works of art	207	747
Touring Exhibition Expenses	13	0
	<hr/>	<hr/>
Balance at 30 June	7,828	6,516

19. Remuneration of Executive Officers

	Consolidated		NGA	
	1999/2000 \$	1998/99 \$	1999/2000 \$	1998/99 \$
Income received, including performance pay, or due and receivable by executive officers	133,794	130,222	133,794	130,222

The number of executive officers included in these figures are shown in the specified bands as if they had occupied the positions for a full year.

	1999/2000	1998/99
\$130,000 - \$139,999	1	1

20. Auditors' Remuneration

	Consolidated		NGA	
	1999/2000 \$	1998/99 \$	1999/2000 \$	1998/99 \$
Remuneration to the Auditor-General for auditing the financial statements for the reporting period.	45,750	43,750	42,000	40,000
Total	<hr/>	<hr/>	<hr/>	<hr/>
	45,750	43,750	42,000	40,000

No other services were provided by the Auditor-General during the reporting period.

21. L.Gordon Darling Australasian Print Trust

The National Gallery of Australia continues to administer the L. Gordon Darling Australasian Print Trust.

The summary of the Trust is as follows:	1999/2000 \$'000	1998/99 \$'000
Opening balance at 1 July	1,386	1,342
Receipts		
Interest-Banks	4	25
Interest-Government Bonds	0	0
Interest-Convertible Notes	22	17
Interest - Securities	13	1
Dividends-Shares	30	26
Distributions-Property Trust	16	18
	<hr/>	<hr/>
	1,472	1,428
Works of art purchased	40	58
Digitisation Project	24	53
Other Expenses	4	7
Loss/(Gain) on sale of shares	(76)	(76)
	<hr/>	<hr/>
Closing balance at 30 June	1,480	1,386
Represented by:		
Cash	81	85
Equities-Listed	626	376
Capital Notes	-	-
Trust Units-Listed	231	231
Government securities	220	220
Convertible Notes	321	321
Bank Bills	0	151
	<hr/>	<hr/>
	1,480	1,385
Accrued Interest	0	2
	<hr/>	<hr/>
Balance as at 30 June	1,480	1,386

The market value of the above investments was \$1,816,035 at 30 June 2000 (\$1,779,564 at 30 June 1999)

22. Controlled Entity - National Gallery of Australia Foundation

The National Gallery of Australia Foundation is a company incorporated under the Corporations Law 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 AAS 24 - Consolidated Financial Statements.

The Foundation's statements have therefore been consolidated with those of the National Gallery of Australia.

The Gallery has no ownership interest in the Foundation.

23. Financial Reporting by Segments

The National Gallery of Australia and the economic entity are based in the Australian Capital Territory and operate predominantly to:

- . develop and maintain a National Collection of works of art;
- . increase awareness, appreciation and understanding of the visual arts;
- . present a range of programs including travelling exhibitions of works of art; and
- . provide facilities to properly house the national collection of works of art.

24. Remuneration of Council Members including the Director

	2000 \$	1999 \$
Remuneration received or due and receivable by council members	330,527	303,009

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

	<u>Number</u>	
\$Nil - \$9,999	8	8
\$10,000 - \$19,999	2	2
\$210,000 - \$219,999	-	1
\$220,000 - \$229,999	1	-

25. Related Party Disclosures

(a) Controlled Entity - The National Gallery of Australia Foundation

Certain expenditure incurred by the National Gallery of Australia on behalf of the Foundation has been charged to the Foundation. The National Gallery of Australia has waived the remainder of this expenditure, \$26,616 (\$29,380 in 1998/99) which constitutes resources provided to the Foundation.

The Foundation has also received services from the National Gallery of Australia free of charge, for which a monetary value has not been determined. These services were generally administrative in nature, and include staff, accommodation, telephones, heat, light and power, and the use of furniture & equipment.

The Foundation donated \$192,624 (\$49,329 in 1998/99) to the National Gallery of Australia during the year. Donations consisted of works of art and funds for the acquisition of works of art.

(b) Councillors

The councillors of the National Gallery of Australia during the financial year were:

Name	Date commenced
Mr R Allert AM	24.11.98
Mr P Bacon AM	04.12.96
Mr A Berg AM	20.08.97
Mr R Ferguson	09.09.99
Dr B Kennedy	08.09.97
Ms A Lewis AM	24.11.98
Mr H Mitchell	24.11.98
Mr C O'Reilly	09.12.94
Ms C Schwartz	25.08.98
Mr K Stokes AO	30.06.93
Ms L Williams	20.08.97

25. Related Party Disclosures con't

Mr C O'Reilly is the director of APN News & Media which has provided advertising services based on normal commercial terms and conditions. During 1999/2000 the National Gallery of Australia paid \$7,100 to APN Business Magazines Pty Ltd.

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

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

26. Economic Dependency

The normal activities of the National Gallery of Australia are significantly dependent on the appropriation of funds by Parliament.

27. Payables Denominated in Foreign Currency

	Consolidated		NGA	
	1999/2000 \$'000	1998/99 \$'000	1999/2000 \$'000	1998/99 \$'000
Due within one year US Dollars	1,574	4,300	1,574	4,300
	<hr/> 1,574	<hr/> 4,300	<hr/> 1,574	<hr/> 4,300

28. Financial Instruments

a) Terms, conditions and accounting policies

Financial Instrument	Notes	Accounting Policies and Methods (including recognition criteria and measurement basis)	Nature of underlying instrument (including significant terms & conditions affecting the amount, timing and certainty of cash flows)
Financial assets		Financial assets are recognised when control over future economic benefits is established and the amount of the benefit can be reliably measured.	
Cash at Bank	8	Deposits are recognised at their nominal amounts. Interest is credited as it accrues.	Interest is earned on the daily balance at the prevailing daily rate and is paid monthly on the first working day of the next month.
Debtors	9	These receivables are recognised at their nominal amounts due less any provision for bad and doubtful debts. Provisions are made when collection of the debt is judged to be less rather than more likely.	Credit terms are net 30 days.
Commercial Bills	8	The bills are recognised at cost. Interest is accrued as it is earned.	Investments are in Commonwealth Bank of Australia and Westpac Banking Corporation securities, and earning an average interest rate of 6.11%.
Financial Liabilities		Financial liabilities are recognised when a present obligation to another party is entered into and the amount of the liability can be reliably measured.	
Trade creditors	6B	Creditors and accruals are recognised at their nominal amounts, being the amounts at which the liabilities will be settled. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).	Settlement is usually net 30 days.

(b) Interest Rate Risk

Financial Instrument	Notes	Floating Interest Rate		Fixed Interest Rate						Non-Interest Bearing		Total		Weighted Average Effective Interest Rate	
				1 year or less		1 to 2 years		2 to 5 years				99-00	98-99	99-00	98-99
		99-00 \$'000	98-99 \$'000	99-00 \$'000	98-99 \$'000	99-00 \$'000	98-99 \$'000	99-00 \$'000	98-99 \$'000	99-00 \$'000	98-99 \$'000	99-00 \$'000	98-99 \$'000	99-00 %	98-99 %
Financial Assets (Recognised)															
Cash at Bank	8	4,167	3,413									4,167	3,413	4.4	4.1
Cash on Hand	8								9	9		9	9	n/a	n/a
Commercial Bills	8			13,300	5,861							13,300	5,861	6.1	4.8
Debtors	9								287	445		287	445	n/a	n/a
Total Financial Assets (Recognised)		4,167	3,413	13,300	5,861	-	-	-	-	296	454	17,763	9,728		
Total Assets												1,161,071	1,155,530		
Financial liabilities (Recognised)															
Government Loan	6C			400	200	200	200	200	400			800	800	n/a	9
Trade creditors	6B									4,146	7,963	4,146	7,963	n/a	n/a
Total Financial Liabilities (Recognised)		0	0	400	200	200	200	200	400	4,146	7,963	4,946	8,763		
Total Liabilities												7,831	11,746		

(c) Net Fair Values of Financial Assets and Liabilities

	Note	1999-00		1998-99	
		Total carrying amount	Aggregate net fair value	Total carrying amount	Aggregate net fair value
		\$'000	\$'000	\$'000	\$'000
Financial Assets					
Cash at Bank	8	4,167	4,167	3,413	3,413
Cash on Hand	8	9	9	9	9
Commercial Bills	8	13,300	13,300	5,861	5,861
Debtors	9	287	287	445	445
Total Financial Assets		17,763	17,763	9,728	9,728
Financial Liabilities (Recognised)					
Government Loan	6C	800	800	800	800
Trade creditors	6B	4,146	4,146	7,963	7,963
Total Financial Liabilities (Recognised)		4,946	4,946	8,763	8,763

Financial Assets

The net fair values of cash, deposits on call and non-interest-bearing monetary assets approximate their carrying amounts.

Financial Liabilities

The net fair values for trade creditors, bills and promissory notes payable, grant liabilities and indemnities, all of which are short-term in nature, are approximated by their carrying amounts.

(d) Credit Risk Exposure

The economic entity's maximum exposures to credit risk at reporting date in relation to each class of recognised financial asset is the carrying amount of those assets as indicated in the Statement of Assets and Liabilities.

The economic entity has no significant exposures to any concentrations of credit risk.

(e) Foreign Exchange Risk

The consolidated entity enters into forward exchange contracts to hedge certain anticipated purchase commitments denominated in foreign currencies (principally US dollars). The hedge was denominated at \$US0.6355 Per \$A1 for the purchase of a specific work of art.

At 30 June 2000 the consolidated entity had unhedged commitments of \$US1,000,000.

Note 29 Reporting of Outcomes

Reporting by Outcomes

The National Gallery of Australia contributes to one outcome which is:

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

	Outcome 1		Total	
	Budget	Actual	Budget	Actual
	\$'000	\$'000	\$'000	\$'000
Total net administered expenses	0	0	0	0
Add Net cost of entity outputs	27,280	33,642	27,280	33,642
Outcome before abnormal/extraordinary items	27,280	33,642	27,280	33,642
Abnormal/extraordinary items	0	0	0	0
Net Cost to Budget Outcome	27,280	33,642	27,280	33,642
Total assets deployed as at 30/06/00	1,149,378	1,158,928	1,149,378	1,158,928
Net assets deployed as at 30/06/00	1,145,164	1,150,919	1,145,164	1,150,919

Major Agency Revenues & Expenses by outcome

	Outcome 1 Actual \$'000
Major Expenses	
Employees	12,518
Suppliers	13,669
Depreciation	7,339
Other	116
Total	33,642
Major sources of revenue (Including Revenue from Govt)	
Parliamentary Appropriation	160,854
Resources Received Free	674
Commercial	6,543
Gifts of Work of Art	3,525
Other	2,879
Interest	4,508
	178,983

Outcomes	Administered Expenses \$'000				Departmental Outputs \$'000				Total Appropriations \$'000	Total Expenses \$'000	
	Expenses against special appropriations	Expenses against annual appropriation		Total Administered Expenses (A)	Expenses against Revenue from Government Appropriations (B)			Expenses against Revenue from other sources (C)	Total Expenses against Outputs	(D) = (A) + (B)	
		Appropriation Act 1 & 3	Appropriation Act 2 & 4		Special Appropriations	Annual Appropriations Acts	Total				
Outcome 1											
Actual	n/a	n/a	n/a	n/a	n/a	23,990	(1)	(1)	33,642	23,990	33,642
Budget	n/a	n/a	n/a	n/a	n/a	23,990	23,360	3,920	27,280	23,990	27,280
Total											
Actual					n/a	23,990	(1)	(1)	33,642	23,990	33,642
Budget					n/a	23,990	23,360	3,920	27,280	23,990	27,280
									Appropriation Act 2 Administered Capital		
									Actual	n/a	
									Budget	n/a	
									Appropriation Act 2 Departmental Capital		
									Actual	4,000	
									Budget	4,000	
Total Appropriation											
Actual	27,990										
Budget	27,990										

(1) It is not possible to identify expenses incurred against specific funding sources in all cases.