

# NGV 2011/12 ANNUAL REPORT

COUNCIL OF TRUSTEES OF  
THE NATIONAL GALLERY OF  
VICTORIA, AUSTRALIA

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2011/12  
ANNUAL  
REPORT**

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Cover image

**Ranjani Shettar**  
Indian 1977-  
*Interplay* 2011  
beeswax, lacquered wood,  
pigments, cotton thread  
441.3 x 435.6 x 497.8 cm (variable)  
Collection of Talwar Gallery  
New York/New Delhi and the artist, Bangalore  
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Photo: Courtesy of Talwar Gallery,  
New York / New Delhi

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# ABOUT THE NATIONAL GALLERY OF VICTORIA

## ORIGINS

Founded in 1861, the National Gallery of Victoria (NGV) is Australia's oldest public art gallery.

## GOVERNANCE

The *National Gallery of Victoria Act 1966* established the NGV as a statutory authority which currently sits within the Department of Premier and Cabinet. The Act provides for a Council of Trustees with overall responsibility for the NGV. The Council reports to the Minister for the Arts.

## COUNCIL OF TRUSTEES FUNCTIONS

Section 13 (1) of *The National Gallery of Victoria Act 1966* provides that the functions of the Council shall be to:

- control, manage, operate, promote, develop and maintain the National Gallery and the National Gallery land;
- maintain, conserve, develop and promote the State Collection of works of art;
- make material within the State Collection available to persons, departments and institutions in such manner and subject to such conditions as the Council determines with a view to the most advantageous use of the State Collection;
- conduct public programs and exhibitions of material within the State Collection;
- carry out and make available such other services, including computer and other technologies, and the printing publication and sale of books, information and reproductions in relation to pictures, works of art and art exhibits as the Council thinks fit;

- assist the promotion, organisation, and supervision of art galleries and any body or association established for the promotion of art within Victoria;
- advise the Minister and these organisations on matters of general policy relating to art galleries;
- provide leadership in the provision of art gallery services in Victoria;
- carry out other functions as the Minister from time to time approves; and
- carry out any other functions conferred on the Council under the Act.

## STATE COLLECTION

The State Collection comprises approximately 70,000 works including paintings, sculpture, antiquities, works on paper, photography, decorative arts, furniture, fashion, textiles and multimedia.

## PRINCIPAL LOCATIONS

The NGV's St Kilda Road Gallery, designed by Sir Roy Grounds, opened in 1968. Since December 2003, the NGV has operated across two principal locations – NGV International on St Kilda Road, redesigned by Mario Bellini, and The Ian Potter Centre: NGV Australia at Federation Square, designed by LAB Architecture Studio.

## ADMISSION

Admission to the State Collection is free. Entry fees are charged for some exhibitions.

## OPENING HOURS

### NGV INTERNATIONAL

180 St Kilda Road  
Open 10am–5pm  
Closed Tuesdays  
Until 9pm Wednesdays (*art after dark*) during the Melbourne Winter Masterpieces exhibitions

### THE IAN POTTER CENTRE: NGV AUSTRALIA

Federation Square  
Open 10am–5pm  
Closed Mondays

### NGV KIDS CORNER

Federation Square  
Open 10am–5pm daily

### NGV STUDIO

Federation Square  
Open 10am–5pm Sunday to Wednesday  
Open 10am–10pm Thursday to Saturday

# 2011/12 HIGHLIGHTS

- Acquired the High Renaissance masterpiece by Correggio *Madonna and Child with infant St John the Baptist* c.1514–15 probably the last such painting in the world available for acquisition by a public institution

- Transformed, with the support of BNP Paribas and the BNP Paribas Foundation, one of the NGV's most prized works, Nicolas Poussin's *Crossing of the Red Sea*, 1632–34, through a 12-month period of intensive conservation, sharing progress with the public in a dedicated blog

- Benefitted from the generosity and efforts of many people to acquire several important works to mark the period of Gerard Vaughan's directorship, including a pair of Italian Baroque chairs, John Olsen's *The flood – Towards Lake Eyre* 2008–12 and Orazio Gentileschi's *The Mocking of Christ* 1628–35

- Culminated our 150<sup>th</sup> anniversary year with the opening of our new dedicated gallery space for contemporary exhibitions at NGV International with the initial program supported by Joan and Peter Clemenger

- Welcomed H.M. Queen Elizabeth II and H.R.H. the Duke of Edinburgh to The Ian Potter Centre: NGV Australia for a special viewing of the outstanding Indigenous exhibition *Living Water: Contemporary Art of the Far Western Desert*

- Received strong recognition for the scope, depth and curatorial excellence displayed in our eighth Melbourne Winter Masterpieces exhibition, *Vienna: Art & Design*, which brought rarely seen masterpieces to Australia

- Opened our ninth Melbourne Winter Masterpieces exhibition, *Napoleon: Revolution to Empire*, to a positive critical response

- Raised over \$32 million in new philanthropic donations and pledges and concluded our Masterpieces for Melbourne 150<sup>th</sup> anniversary campaign having raised over \$125 million

- Celebrated the first anniversary of NGV Studio at Federation Square with a year of diverse cultural offerings attracting extensive coverage in social media

- Forged deeper partnerships with China and Korea through a program of visits and cultural exchanges

- Generated a 39% increase in NGV website user sessions, including over 225,000 visits to the NGV Education resources online

- Attracted 1.55 million visitors, making the NGV the most visited gallery in Australia and the 25<sup>th</sup> most visited in the world

# PRESIDENT'S REVIEW

The 2011/12 financial year, like any other at the National Gallery of Victoria, has been an extremely busy and productive period.

We had a very successful 150<sup>th</sup> anniversary year in 2011, with levels of community engagement and participation the likes of which the NGV had never before seen in its long and distinguished history.

Many significant masterpieces were added to the collection over the course of the year, and we began the reporting period on a high note with Trustee Andrew Sisson's most generous gift of \$5 million for the purchase of an exceptionally important painting by Correggio.

We also saw the opening of a new gallery space for contemporary art, generously supported by Joan and Peter Clemenger, and we will shortly open a completely redesigned group of Asian galleries, including our first dedicated gallery for Japanese art, with funding from John and Pauline Gandel and the Victorian Government. Details about these and many other highlights are provided in the following pages of this report.

In August, the NGV will welcome a new Director and Deputy Director, as Gerard Vaughan and Frances Lindsay will leave the organisation after more than a decade of exceptional service.

Gerard's 13-year tenure as Director has been distinguished by his commitment, scholarship, professionalism and infectious enthusiasm and passion for the arts. He has led the NGV through a period of extraordinary change and growth, overseeing the major redevelopment of the NGV in 2003, bringing thousands of very important artworks to Australian shores through the highly successful Melbourne Winter Masterpieces series, and launching the transformative Masterpieces for Melbourne campaign, which I'm very pleased to say

has raised over \$125 million towards the acquisition of new works of art in just four years – a remarkable achievement.

In time, when we look back on the history of the NGV, I believe we will see Gerard's directorship as a golden age for the NGV. He should be very proud of all that he has achieved and the legacy he leaves the Victorian community.

Frances has also been a tremendous servant for the people of Victoria in her 12 years as Deputy Director, a term characterised by her hard work, loyalty, deep knowledge of the visual arts (particularly Australian art) and her unfailingly sound aesthetic judgement. She played a key role in the redevelopment of the NGV and the opening of The Ian Potter Centre: NGV Australia at Federation Square, and has been a passionate advocate for contemporary art and initiatives such as NGV Studio and NGV Kids to draw younger and more diverse audiences.

On behalf of the NGV and the wider community, I would like to thank Gerard and Frances for their outstanding service to the NGV and the cultural life of Victoria.

The new leadership team of Tony Ellwood and Andrew Clark comes to us from the Queensland Art Gallery / Gallery of Modern Art, where they have both done a remarkable job. We are especially pleased to welcome Tony back to his old home, the NGV, after five years of energetic and successful directorship in Brisbane.

There has been a change of Trustees as well, with Naomi Milgrom and Michael Ullmer joining the Council, and Maureen Plavsic and Vince FitzGerald retiring after nine years of distinguished service. While it is a great privilege and highly rewarding to serve on the NGV's Council of Trustees, it is a demanding role that doesn't come without responsibility

and a very considerable investment of time and energy. My fellow Trustees have worked extraordinarily hard during my nine years as President, and many of them have also been enormously generous donors to the NGV. I thank them all for their efforts and the important service they perform for the Victorian public.

I would also like to acknowledge the State Government, Arts Victoria and the City of Melbourne for their support during the year, as well as the Federal Government, which saw 79 artworks, valued at over \$3.5 million, gifted to the NGV under its Cultural Gifts Program.

The NGV could not exist without community support, and on behalf the Council I would like to thank all of our supporters and donors for their great generosity. In November we honoured our newest Life Members – Inge King, Robert Jacks, Yvonne Audette, Bill Bowness, Alan and Mavourneen Cowen and Bill Henson – in recognition of the distinguished contributions they have made to the NGV and the visual arts in Australia. We are very grateful for their invaluable support and congratulate them on their achievements.

At the invitation of the Government of the People's Republic of China, I was very pleased to visit several museums in Shanghai, Xi'an and Beijing during the year with a group of colleagues including Gerard Vaughan and fellow Trustee Jason Yeap. It was an important visit aimed at promoting greater collaboration, which we hope may lead to outstanding exhibitions of some of China's astonishing treasures at the NGV in future.

This is just one of the many exciting initiatives currently being planned to which we can all look forward.

Allan Myers  
President, Council of Trustees  
14 September 2012

# DIRECTOR'S REVIEW

It gives me great pleasure to report on another important and successful year for the National Gallery of Victoria. Our busy calendar of events celebrating our 150<sup>th</sup> anniversary in 2011 went extremely well, with over 1.55 million people taking part in the diverse range of activities on offer during 2011/12, exceeding all expectations. We were extremely heartened by, and grateful for, the interest, enthusiasm and goodwill shown by the entire community, and the exceptional generosity of our donors and patrons. It is encouraging to know that the NGV is so well regarded and so well loved, by old and new friends alike.

This report is particularly significant for me personally as, after 13 years, it is my last as Director of this great institution. In September I announced that I felt the time had come to bow out of the role in July 2012, which triggered a global search for a new Director. All of us here at the NGV were delighted when the Victorian Premier and Minister for the Arts, Ted Baillieu, announced in February that Tony Ellwood would be returning to lead the NGV in the next chapter of its history and, on behalf of the NGV, I warmly congratulate Tony on his appointment. Since leaving the role of Deputy Director (International Art) in 2007, through which he played such a key role in our redevelopment program, Tony has done great things for Brisbane as Director of the Queensland Art Gallery / Gallery of Modern Art, and I am confident that in his capable hands the NGV's future will be bright indeed.

## Acquisition highlights

In what was hailed in the press as 'a masterstroke for the NGV', in August we announced the acquisition of a rare and highly prized early 16<sup>th</sup> century masterpiece by Correggio, *Madonna and Child with infant St John the Baptist*, c.1514–15, thanks to the exceptional generosity of NGV Trustee Andrew Sisson. Correggio's enduring appeal and his status alongside Leonardo, Raphael and the young Michelangelo as one of the

masters of Italian High Renaissance painting has ensured that very few of his works still remain in private hands. We were therefore extremely fortunate to have been able to add this recently discovered work – the only authenticated Correggio sold on the auction market in half a century – to the State Collection.

The announcement generated a great deal of positive media attention, with more than 100 separate reports nationally and internationally. While the picture was on display in the weeks that followed, a constant stream of visitors came to view the work.

While the painting is in exceptional condition for its age, the colours were somewhat muted due to discoloured layers of old varnish on the painting's surface. It is currently undergoing conservation treatment to restore its true richness and vibrancy, and we are all eagerly awaiting its unveiling late in 2012, when we will be able to see the picture as Correggio intended.

Also in August we consolidated our holdings of 16th century Italian devotional painting through the acquisition of Francesco Francia's *Virgin and Child with the young St John in a garden of roses* c.1515. We are particularly grateful to those generous donors who responded to our appeal to purchase this exceptionally fine work.

In 1973, the NGV became one of the first public institutions to collect the work of the Irish/American abstract painter Sean Scully. Our acquisition, this year, of his *Queen of the night* 2008 is a timely acknowledgement of our continuing commitment to the work of the contemporary artist.

*Untitled–Yellow* 1970–73 by one of Australia's leading abstract expressionists, Tony Tuckson, has been on loan to the NGV for many years and we were delighted to

actually acquire this exceptional work for the collection this year, using income from the Loti and Victor Smorgon Fund.

Finally, we were pleased to end the year with the acquisition of Colin McCahon's *The five wounds of Christ no.1* 1977–78, an exemplary work by a New Zealand artist with a truly international reputation, which will sit appropriately alongside our other modern masterpieces by artists such as Gerhard Richter, Mark Rothko, Howard Hodgkin and Sean Scully.

## Major exhibitions

In September we closed *Eugene van Guérard: Nature Revealed*, our major retrospective of the work of this highly important Australian artist, after strong visitor numbers and much critical acclaim. Declared 'the exhibition of the year' by *The Australian's* critic, the show achieved one of the highest satisfaction ratings ever recorded for ticketed exhibitions at NGV Australia, with 99% of visitors rating it as good or very good.

Considerable accolades were also received for the year's Melbourne Winter Masterpieces (MWM) exhibition, *Vienna: Art & Design*, a spectacular array of works demonstrating the style and creative brilliance of this extraordinary city at the turn of the 20<sup>th</sup> century. After many years of careful planning, we were thrilled that the show was universally applauded for the exceptional quality and scope of works on show, and for the intelligent and stylish way in which they were displayed. The many visiting directors, curators and private collectors who brought important material to be included in the show all described it as one of the finest exhibitions they had ever seen on the subject. Dr Christine Kamm, who lent generously from the famous Kamm Collection in Switzerland, congratulated the NGV on securing the loan of two of Klimt's greatest works, the *Portrait of Emily Flüge* (from the Wien Museum, Vienna),

and the *Portrait of Fritz Riedler* (from the Belvedere Museum in Vienna), which she had never seen exhibited together before, either in Austria or in any of the many international exhibitions on the subject.

I commend in particular Frances Lindsay, our Deputy Director, and the many curatorial and other staff who worked so hard to create this beautiful, faultlessly installed, show. While the critical response to *Vienna* was uniformly glowing and all who saw the show admired it greatly, the final number of 172,000, slightly lower than planned.

Overall, however, the NGV has done tremendously well at drawing large numbers of visitors to such exhibitions, thereby supporting the state economy and also generating funds which can then support other exhibitions. As a whole, our MWM series has been highly successful attracting, some 2 million visitors since its inception in 2004, with an independently estimated direct economic benefit to Victoria of \$145 million.

Our major exhibition over the summer months, and the perfect successor to *Vienna*, was *The Mad Square: Modernity in German Art 1910–37*, the most comprehensive collection of German modernism ever seen in Australia. Undertaken in collaboration with the Art Gallery of NSW, this powerful and thought-provoking exhibition showcased a tumultuous era of great experimentation and innovation, bringing to a close a trilogy of major shows tracing radical artistic developments in central Europe which we began in 2010 with *European Masters: Städel Museum, 19th–20th Century*, followed by the two major exhibitions exploring radical practice in Vienna before World War I, and Berlin in its aftermath.

To celebrate the 40<sup>th</sup> anniversary of Central Australia's Papunya Tula movement, we presented *Tjukurr tjana: Origins of Western*

*Desert Art*, a powerful, once-in-a-lifetime exhibition, which brought together some 200 seminal paintings produced by the founding Western Desert artists in the early 1970s. This extraordinary exhibition, developed in collaboration with Museum Victoria and Papunya Tula Artists, showcased a revolutionary period in Indigenous art that changed the way we see Australia. We are thrilled that this momentous exhibition will be the first large-scale NGV exhibition to travel to Europe when it opens at the Musée du Quai Branly in Paris in October 2012.

In April we opened another great exhibition at NGV Australia, and like *Tjukurr tjana*, one that we thought every Australian should see, *Fred Williams: Infinite Horizons*, a superb overview of the career of one of this country's most important and influential artists. Williams was always a great friend and supporter of the NGV, a bond enthusiastically continued by his wife, Lyn, and we are very proud to stage this stunning exhibition, curated by the National Gallery of Australia and the first major retrospective of Williams' work in more than 25 years.

The exhibition received extensive and very complimentary media coverage. We were especially delighted that Patrick McCaughey, former NGV Director and author of the major monograph on Williams, participated in the opening events and lectured to a capacity audience on 11 April.

As always, we closed the reporting year with the opening of our new MWM show, which offers a rare glimpse into the extraordinarily powerful and glamorous world of Napoleon's empire, which emerged from the chaos of the French Revolution.

Organised in partnership with the Fondation Napoléon in Paris, *Napoleon: Revolution to Empire* includes some 300 works in all media – paintings, watercolours and

drawings, engravings, sculpture, furniture, textiles, porcelain, glass, gold and silver, fashion, jewellery and armour – drawn from both the Fondation's own collection and from museums and private collections throughout Europe.

Held on 29 May as part of the opening week for Napoleon, the NGV's Annual Dinner was a very well attended and successful event, with over 250 guests raising \$240,000 in donations to the art acquisitions fund.

During my presentation at the dinner I was able to announce that we had reached \$120 million of the \$150 million we set out to raise for our Masterpieces for Melbourne campaign – a very good result in a time of great economic uncertainty. I also introduced some of the acquisition highlights of the previous year and, in response to interest expressed by a number of guests, some of the artworks for which we were hoping to raise funds. To our great surprise and delight, nearly every one of them has now been acquired, thanks to the outstanding generosity and support of our friends.

On behalf of the NGV, I would like to thank most warmly everyone who has contributed to our fundraising campaign. These generous donations have enabled us to acquire many exceptional masterpieces for Victoria.

#### **New spaces: Contemporary and Asian art**

Much of the work of the past year has been dedicated to completing aspects of our important 150<sup>th</sup> anniversary renewal program, begun in 2011 using funds from both the Government of Victoria and philanthropic sources.

As part of this program, in November we opened a new gallery space for contemporary exhibitions on the ground floor of NGV International, with the opening exhibitions generously supported by Joan and Peter

Clemenger, who have done so much over many years to promote the presentation of contemporary Australian visual culture at the NGV.

For nearly 20 years, the triennial Clemenger Contemporary Art Award, established through Joan and Peter's generous donation to the NGV in 1991, fostered creativity and innovation by offering support and recognition to outstanding emerging artists at pivotal moments in their careers. When this Award came to an end in 2009, the Clemengers, again with great prescience, were keen to find a new way in which they could continue to support contemporary art and we are deeply grateful to them for their vision and remarkable generosity in funding these new contemporary exhibitions.

Our inaugural exhibition in the new space was *Dewdrops and Sunshine*, an intriguing installation show by Ranjani Shettar, a talented young sculptor and installation artist from Bangalore, India, who has already made a name for herself internationally, and for good reason. This captivating exhibition explored the interplay between environmental elements and living things through soaring lyrical forms comprised of natural and industrial materials.

This was followed by *UNEXPECTED PLEASURES: The Art and Design of Contemporary Jewellery*, curated by acclaimed jewellery designer and NGV Trustee Susan Cohn (the arrangements for which had been made in advance of Susan joining the Council of Trustees). Staged in collaboration with the London Design Museum, the exhibition featured innovative local and international contemporary pieces that challenge our conventional understanding of the form and function of jewellery, focusing instead on the power of personal adornment and the collaborative meanings created by both maker and wearer.

Another major renewal project that has occupied our time over the past 12 months has been the expansion and redesign of our Asian galleries, scheduled to reopen in October.

The new suite of rooms will include the Pauline Gandel Gallery, our first gallery dedicated entirely to Japanese art, which, I am delighted to say, will finally allow us to showcase the breadth and depth of our growing Japanese collection in a manner that befits it, in a spacious and very beautiful context. It is our aim to present within the gallery a number of separate displays focusing on different aspects of the collection, including Buddhist art, lacquerware, paintings, ceramics, woodblock prints, Noh theatre and the tea ceremony.

We are grateful to John and Pauline Gandel and to the Government of Victoria for generously funding this important addition. We are also deeply indebted to the President of our Council of Trustees, Allan Myers, and his wife, Maria, whose astute and exceptionally generous gifts of major works of art have transformed our Japanese collection in recent years. Since we reported on the exquisite 12<sup>th</sup> century Sho Kannon Bosatsu sculpture they acquired for the NGV's 150<sup>th</sup> anniversary – a masterpiece of great quality and rarity – Allan and Maria have purchased several additional items for us, including a group of highly important 17<sup>th</sup> and 18<sup>th</sup> century Noh theatrical masks, certain to be highlights of the new gallery. I would also like to thank Trustee Jason Yeap, who presented us with a late 17<sup>th</sup> century screen, *Tales of Genji*, another notable addition to our holdings of Japanese art, and for his invaluable assistance in helping to forge new relationships and build support for our Asian collections.

In addition, we are finalising an equally exciting rethink of the Myer Family Gallery, which will now be divided into a section

dedicated to Chinese works, particularly ceramics and paintings, and a section focusing on the visual cultures of Southeast Asia and India. This will allow us to concentrate, in particular, on the great religions of the region and to tell the story of their development, artistic representation and influence. The NGV thanks the Myer family funds for their continuing support.

While the Asian galleries were closed for this major refurbishment, we installed a free exhibition on level 2 of NGV International of key works from our collection, tracing the history of Buddhism and its expansion throughout Asia. Featuring items from India, Gandhara, Burma, Thailand, Laos, Vietnam, Japan, China, Tibet, Nepal and Bhutan, the exhibition was extremely popular, drawing close to 340,000 visitors during its almost six-month season. This clearly demonstrates the keen interest that the Victorian community takes in Asian art, and we look forward to an even more enthusiastic public response when the new galleries are unveiled later in the year.

An innovative and important feature of the new galleries will be that all didactic panels will be bilingual – in English and Chinese – and many will be trilingual, with Japanese included in the Japanese gallery, and Hindi, Indonesian, Vietnamese and other Asian languages incorporated, as appropriate, in relation to particular works or displays.

#### **Significant visitors and visits**

It has been a very busy time in terms of official visits and we welcomed some distinguished and important guests at the NGV during the year.

Perhaps the greatest highlight of the 150<sup>th</sup> anniversary celebrations was the visit of H.M. Queen Elizabeth II and H.R.H. the Duke of Edinburgh to Federation Square and NGV Australia on 20 October. The Queen was

particularly interested in the outstanding Indigenous exhibition *Living Water: Contemporary Art of the Western Desert*, which formed the major part of the Felton Bequest's 150<sup>th</sup> anniversary gift, and had the opportunity to speak with several artists who had travelled to Melbourne to attend the occasion.

While the visit was necessarily brief, it was a great honour and very much appreciated, as the royal couple's time in Melbourne was very limited. Their visit was a clear acknowledgement of the important role the NGV has played in our nation's cultural history. Also in October, a delegation headed by NGV President Allan Myers – including Trustee Jason Yeap, Senior Curator of Asian Art Dr Mae Anna Pang and myself, along with the Director of the Hamilton Art Gallery, Danny McGowan, former Trustee and independent artist Sally Smart and the Director of AsiaLink at the University of Melbourne, Lesley Alway – made a very informative and productive visit to China.

Organised by Jason Yeap in collaboration with the Chinese Consulate in Melbourne, with funding from the Ministry for Culture in Beijing, the busy program included visits to Shanghai, Xi'an and Beijing, after which Jason Yeap and I continued on to Guangzhou Province, where I was keynote speaker at a conference to open the new Kingold Museum. In addition, Deputy Director Frances Lindsay was invited to Korea on a cultural exchange hosted by the Korea Foundation, to help celebrate the Korea Australia Year of Friendship, meeting with many directors of Korean art museums as well as a number of local artists.

These visits represented important steps forward in forging stronger cultural relations with China and Korea, with a view to promoting collaborative projects and exhibition exchanges in future.

#### Financial sustainability

The 2011/12 financial year saw revenues increase by nearly 8% over the previous year, largely as a result of the performance of the exhibition program. Despite external economic uncertainty, we were also able to increase our revenues from our retail operations and the commercial sector through sponsorship and new membership offers.

As a result of these efforts, and the careful and prudent management of our cost base, our reported operating deficit of \$1.6 million was significantly better than budget. It should be acknowledged, however, that part of this was attributable to the fact that the Community and Public Sector Union and the Victorian Government did not reach agreement in the year on a new enterprise agreement. As a result, the NGV, which is in a nexus arrangement with this agreement, did not incur the cost of a staff pay rise in the year. While this is now commonplace in the wider economy, it is clearly not ideal and it says much for our teams here that they continue to display such unwavering commitment to the work of the NGV, and the excellence of its exhibitions, programs and visitor services and facilities.

Looking forward, we are committed to ensuring the NGV's financial sustainability, through the ongoing support of the Victorian Government, the generation of new revenues, and the sound and responsible management of costs. Further information on the financial performance of this year, and previous years, is provided on pages 32 and 33 and the audited financial statements which follow.

#### Thank you

As this is my final report after 13 years, I would like to pay a special tribute to all those who work so hard to make the NGV the great institution it is.

Firstly, on behalf of the Gallery and the entire community, I would like to thank the State Government – in particular Ted Baillieu MLA, Premier and Minister for the Arts, and Heidi Victoria MLA, Parliamentary Secretary Assisting the Premier with the Arts, the Secretary of the Department of Premier and Cabinet, Helen Silver; and the Director of Arts Victoria, Penny Hutchinson – whose ongoing commitment to the arts portfolio enables us to continue collecting and presenting great art for the people of Victoria. I would also like to thank the Melbourne City Council and the Lord Mayor, Robert Doyle, in particular, for the personal interest he has taken in supporting extended NGV opening hours, providing a generous grant to enable late-night openings and subsidised ticket prices during our *Napoleon* season.

We have a strong and effective Council, led so adeptly by our President, Allan Myers, who has brought to the NGV a strong sense of governance and admirable rigour in managing our finances and aspirations; as mentioned earlier in this report, Allan (with his wife Maria) has also been an exceptionally generous donor. I would like to thank Allan and all of our Trustees for their commitment over the years and their inspiring personal generosity. We are extremely grateful for all that they give the NGV in so many ways.

I would also like to thank my Executive Management Team, who work tirelessly to ensure great results for the Victorian community. It's been a privilege and a pleasure to work with such a capable and committed team. I would especially like to acknowledge the enormous contribution made by Frances Lindsay over 17 years in her two periods of service to the NGV, the last 12 as Deputy Director, who announced that she will be leaving the NGV in August. We have all benefitted immensely from Frances' exceptional dedication to her role, her willingness to put in whatever time and effort were required, her attention to detail and her

faultless judgement in planning the installation of artworks. She will be greatly missed. I would like to wish Andrew Clark all the best in his new role of Deputy Director.

Several other colleagues left us during the year, and in particular I would like to thank Sue Coffey, our Head of Media and Public Affairs, who worked with us with great gusto and creativity in two stints for nearly a decade, and Leigh Mackay, who had been the knowledgeable and professional Head of Corporate Office and Secretary to the Council of Trustees since 2006.

The staff of the NGV are an exceptionally dedicated and hard working group of people and are the key to our success. Their diligence and creativity shine through, not only in the temporary exhibitions in terms of the quality of the research, curatorship and design, but also in the permanent galleries, which are always so well installed and so admired by visiting directors and curators. As the outgoing Director, I feel that this is a moment when I can unashamedly acknowledge the depth and quality of professional skills offered by the NGV, which relies entirely upon the commitment and creativity of our staff. I thank my Executive Assistant, Christine Barraclough, supported by Marissa Cassin, for her huge dedication and loyalty.

The NGV has always been, and continues to be, a community facility, existing for the people of Victoria, reflecting their ideas and aspirations. We have many supporter groups, including our Members program (which, with more than 41,000 members, continues to be the largest membership of any museum or gallery in the country); our NGV Foundation, a group of extremely generous friends, who again and again make the donations of artworks and money that enable the expansion and development of the collection; our Voluntary Guides, who provide such a fantastic service for visitors both to the permanent collection

and to temporary exhibitions; and the NGV Women's Association, who continue to raise vital funds through tremendous events each year; and the Friends of the Gallery Library who devote so much time and energy to the Shaw Research Library. We could not exist without their invaluable support.

Of course, the Felton Bequest continues to play a major role in the expansion of the collection, and in its first group of acquisitions following the wonderful Indigenous gifts for our 150<sup>th</sup> anniversary, it has most generously acquired a group of Japanese antiquities of exceptional quality in honour of Allan Myers' period as President of the Council. In addition, the Bequest has acquired from the Dean and Chapter of St Paul's Cathedral a highly important pair of carved Baroque chairs by the great Venetian furniture maker and craftsman Andrea Brustolon, which had been on loan for some time, and I feel touched that these are being presented to the NGV in honour of my years as Director.

I would like to take this opportunity once again to thank Sir Andrew Grimwade, Chairman of the Felton Bequests Committee, for his ongoing support. We were very pleased that in May this year, an anthology of his many speeches and writings was launched at NGV Australia, which contained a substantial group of references to the NGV, gleaned from Andrew's rich experience as the longest serving President of our Council of Trustees.

Over the past five years, we have raised more money than ever before from the private sector, and many important works have been donated or acquired for the collection. We remain deeply grateful for the generous support of all our corporate partners and donors, those individuals and organisations in the community who have decided to invest in the success of the NGV for current and future generations. We thank each and every one of them.

I have often said that when I returned to Melbourne in 1999 to become Director of the NGV, I was instantly reminded of the deep interest, affection and care the whole community takes in the NGV and in its success. My experience here over 13 years has only reinforced that impression, particularly during the 150<sup>th</sup> anniversary celebrations last year. The NGV holds a very special place in Victorians' hearts; it is embraced with real affection as a central part of our cultural life, and I know this will continue to strengthen.

We were delighted that we regained our position as the most visited museum or gallery in the country in 2011 and were the 25<sup>th</sup> most visited in the world, based on *The Arts Newspaper's* annual survey of global museum attendances. It is a great place to be and a wonderful note on which to sign off.

In closing, I would like to thank everyone who has supported me personally in my years as Director, in particular my wife, Rose, who for so many years has been such a great support and who has also made her own significant contribution to the NGV's life and success, and of course my children, Ali and Charlie.

I wish our new Director, Tony Ellwood, all of my colleagues here, and every NGV stakeholder the greatest successes as they go forward.

Gerard Vaughan  
Director  
July 2012

# STRATEGIC FRAMEWORK

## NGV VALUES

- Excellence
- Integrity
- Access

## NGV MISSION

To illuminate life by collecting, conserving and presenting great art

## NGV VISION

As Victoria's cultural flagship and home to Australia's finest art collection the NGV is recognised as one of the leading art museums of the world

## NGV OUTCOMES

Realising our vision means achieving our eight outcomes, as described in our draft Strategic Plan 2010/13:

### 1: Collection and Exhibitions – Great "Must See" Art

To develop, conserve and research the State Collection to ensure it remains Australia's finest and to curate, or host, outstanding exhibitions

### 2: Community – Inclusive and Highly Accessible

To create opportunities for more broadly based public attendance and participation

### 3: Creative Content – Quality

Experience for All

To create opportunities for engagement and enjoyment of the NGV at the galleries, online and through other media

### 4: Education – Centre for Learning Excellence

To provide challenging and high quality exhibitions and educational training and programs balancing curatorial reputation and broad audience appeal

### 5: Recognition – Excellent National and International Reputation

To be seen as a leading art museum in terms of our collections, our exhibitions and our engagement with our community

### 6: Talent – Magnet for the Brightest and Best

To support the achievement of the NGV's mission and vision through the selection and development of employees and volunteers

### 7: Funding – Able to Fund Aspirations

To secure a broad and committed funding base and nurture relationships with stakeholders

### 8: Sustainability – Responsible Resource Use

To ensure the effective, efficient and responsible use of all resources

## ALIGNMENT WITH BUDGET OUTPUT FRAMEWORK

The NGV's 2010/13 Strategic Plan addresses the NGV's obligations under its three year Series 3 Overarching Agreement with the State Government.

The Arts Portfolio agencies' output targets for 2011/12 (BP3) are set out in a table on page 30.

# 2011/12 PERFORMANCE REPORT



# 1 COLLECTION AND EXHIBITIONS

## AIM

*To develop, conserve and research the State Collection to ensure it remains Australia's finest and to curate, or host, outstanding exhibitions*

### PERFORMANCE INDICATORS

- Value of 2011/12 acquisitions: \$15.4 million (target: \$17 million; 10/11: \$23.8 million)
- Visitors rating exhibitions as good or very good 96% (target: 95%; 10/11: 90%)
- Proportion of recent acquisitions (last 3 years) displayed at the NGV or on loan: 26% (target: 20%; 10/11: 27%)
- Exhibition tickets sold: 228,484 (target: 254,591; 10/11: 208,676)
- Loans to peer institutions: 744 (target: 500; 10/11: 620)

### ACQUISITIONS

- Two magnificent High Renaissance masterpieces: Correggio's *Madonna and Child with infant St John the Baptist* c.1514–15, with funds generously provided by NGV Trustee Andrew Sisson; and Francesco Francia's *Virgin and Child with the young St John in a garden of roses*, c.1515, purchased with funds donated by John Higgins, Paula Fox, Ken and Jill Harrison, Alan and Mavourneen Cowen and other donors to the Francia Appeal
- Two outstanding 17<sup>th</sup> century portraits: Jacob Huysmans' *Edward Henry Lee, 1st Earl of Litchfield, and his wife, Charlotte Fitzroy, as children* 1674 and Peter Lely's *Sir John Rous, 1st Baronet of Henham Hall* 1660 donated, respectively, by Montah Holdings Pty Ltd and the Countess of Stradbroke
- Tony Tuckson's *Untitled–Yellow*, 1970–73, acquired through the Loti & Victor Smorgon Fund; and Sean Scully's *Queen of the night* 2008, purchased through the NGV Foundation with the assistance of Greg Woolley and NGV Contemporary
- Transforming the NGV's 20th century collections, Colin McCahon's *The five wounds of Christ no.1* 1977–78 purchased through the NGV Foundation with the assistance of Dame Jennifer Gibbs
- Gift by the artist of John Olsen's *The flood – Towards Lake Eyre* 2008–2012, also in honour of Gerard Vaughan's

directorship. A further important work, Orazio Gentileschi's *The Mocking of Christ* 1628–35, made possible through the generosity of many donors, and also in honour of Gerard Vaughan's directorship, was also secured and will be accessioned to the State Collection in 2012/13

- An outstanding painting by renowned French artist Bernard Buffet, *Still life with fireplace (Nature morte à la cheminée)*, 1952, acquired through the Bequest of Eugénie Crawford, one of the original NGV Voluntary Guides, who served the NGV for 20 years
- 79 artworks, valued at \$3,519,793, acquired through the Federal Government's Cultural Gifts Program

### HIGHLIGHT EXHIBITIONS

- Broke new ground with our eighth Melbourne Winter Masterpieces exhibition, *Vienna: Art & Design*, featuring works by Gustav Klimt, Egon Schiele, Josef Hoffmann and Adolf Loos alongside the NGV's exceptional Viennese decorative arts collection, drawing 172,000 visitors, 95% of whom rated their visit as good or very good, and international acclaim
- Presented, in collaboration with the Art Gallery of NSW, the most comprehensive exhibition of German modernism ever seen in Australia – *The Mad Square: Modernity in German Art 1910–37*, which explored one of the most fascinating and innovative artistic periods through more than 200 works drawn from international and Australian collections
- Highlighted the work of one of Australia's most important artists in *Fred Williams: Infinite Horizons*, the first comprehensive exhibition to focus on Williams in more than 25 years, a National Gallery of Australia exhibition
- Celebrated, in a collaboration with Museum Victoria, the 40<sup>th</sup> anniversary of the Papunya Tula movement in Central Australia with *Tjukurrjtjanu: Origins of Western Desert Art*, an unforgettable

exhibition of more than 200 paintings from the early years of this revolutionary period, seen by an estimated 200,000 visitors

- Traced the development of one of Australia's leading contemporary artists in *Brent Harris*, encompassing more than 70 works exploring themes of life, death, fear, doubt, spirituality and sexuality
- Celebrated the role of Linda Jackson in the development of a distinctly Australian approach to fashion design over more than 40 years of practice in *Bush Couture*, the first major solo exhibition of the artist's work in a public gallery
- Held 12 innovative shows at NGV Studio, featuring a new generation of artists creating cutting-edge installations, from graffiti and street art, to skate culture, comic zines, gaming and multimedia, generating positive publicity and extensive social media exposure
- Showcased the impressive talents of a new generation of artists in *Top Arts*, which exhibited works by 54 VCE Arts and Studio Arts students (selected from an initial field of more than 1,800) in a diversity of media, including painting, drawing, sculpture, multimedia and installation
- Achieved one of the highest satisfaction ratings ever attained for ticketed exhibitions for the *Eugene von Guérard* exhibition, which opened in the previous year, with 99% of visitors rating their visit to the exhibition as good or very good
- Held the first exhibition in the NGV's new contemporary exhibition space, *Ranjani Shettar: Dewdrops and Sunshine*, viewed by an estimated 200,000 visitors and followed this with *UNEXPECTED PLEASURES: The Art and Design of Contemporary Jewellery*
- Opened *Napoleon: Revolution to Empire*, the ninth show in the Melbourne Winter Masterpieces series, a panoramic exhibition of more than 300 works exploring this fascinating historical figure and period

### COLLECTION DISPLAY

- Displayed the NGV's acclaimed collection of British watercolours, including some important recent acquisitions, in *British Watercolours 1760–1900: The Age of Splendour*, which looked at the medium in its golden age and its evolution into an independent art form
- Explored the spread of Buddhist imagery across Asia through *In the steps of the Buddha*, a highly popular special collection display held in expectation of our refurbished Asian galleries, opening in October 2012
- Focused on the early years of settlement in Melbourne in *This Wondrous Land*, which depicted colonial art alongside early perspectives of Aboriginal communities, as well as a comprehensive survey of the work of Fred Kruger in *Fred Kruger: Intimate Landscapes*, whose distinctive photographic style and compelling images provide a rare insight into a time of great upheaval for Victoria's Indigenous people
- Explored the photographic gaze in *Looking at Looking*, and the creative and emotive potential of photograms, large-scale installations and digital technologies in *Light Works*, both exhibitions featuring works by international and Australian artists drawn entirely from the State Collection
- Showcased new acquisitions by David Noonan, Tom Nicholson and Richard Lewer in *10 ways to look at the past*, an exhibition of contemporary works exploring history and memory, drawn entirely from the State Collection
- Conducted permanent collection changeovers across 27 gallery spaces at NGV International and 11 spaces at NGV Australia to accommodate scheduled exhibitions and light-sensitive changeovers, involving the de-installation and installation of approximately 1,500 artworks
- Showed Russell Drysdale's 1948 masterpiece, *The cricketers*, on loan from the Liberman collection, alongside some of

the NGV's own major Drysdale paintings, with cricketing greats Max Walker, Keith Stackpole, Dean Jones and Paul Sheahan joining in to unveil this highly popular Australian painting

- Publicly displayed an *Evening Gown* from the Callot Soeurs' 1921 summer collection for the first time since its acquisition in 1979 following complex treatment ahead of its inclusion in the forthcoming *Art Deco* fashion and textiles exhibition

### COLLECTION RESEARCH AND CONSERVATION

- Unveiled the Nicolas Poussin masterpiece, *The Crossing of the Red Sea* 1632–34 to great acclaim following a 12-month period of extensive restoration, sponsored by BNP Paribas and the BNP Paribas Foundation
- Carried out extensive wet treatments and significant repairs to a collection of Japanese wood-block prints, which will feature in the opening display of the redesigned Asian Galleries in 2012
- Commenced research into two 15<sup>th</sup> century Italian stucco reliefs and the NGV's collection of Italian Renaissance maiolica ware, including ultraviolet and radiographic analysis of selected objects in the collection
- Assessed objects from the Pre-Columbian and Greek & Roman collections to establish their conservation needs and began researching new methods for the storage of antiquities
- Completed stabilisation treatment on the lacquer and wood Gyodo mask of Bodhisattva for display in *In the steps of the Buddha*
- Continued developing a technique for imaging paint layers using synchrotron radiation and presented a paper on the NGV's research practice to the SR2A Synchrotron Radiation in Art and Archaeology Conference in New York
- Completed anoxic pest treatment of a number of indigenous objects
- Began conservation treatment of several

key works, including the 12<sup>th</sup> century Japanese sculpture *Sho-Kannon Bosatsu*, the newly acquired Correggio painting *Madonna and Child with infant St John the Baptist* c.1514–15, *The finding of the True Cross* c.1516 by Cola dell'Amatrice, the Master of the Legend of Saint Catherine's *Triptych with the miracles of Christ* 1479–1491, John Peter Russell's *Almond tree in blossom* c.1887 and George Rickey's *Three Ms and one W IV, gyrotory* 1990

### KEY NATIONAL AND INTERNATIONAL LOANS

- International loans included three pieces of Josef Hoffmann furniture to the Belvedere Museum in Vienna for inclusion in *Gustav Klimt and Josef Hoffmann: Pioneers of Modernism*, Perino Del Vaga's *The Holy Family* c.1545–1546 to Fondazione Roma Museo and Johan Zoffany's *Self-portrait as David with the head of Goliath* 1756 to the Yale Center for British Art (New Haven)
- Provided ten paintings and six works on paper by Fred Williams to the National Gallery of Australia for inclusion in its travelling exhibition *Fred Williams: Infinite Horizons*, twelve paintings and eight works on paper to the National Portrait Gallery in Canberra, and four paintings to the ANU Drill Hall Gallery in Canberra for inclusion in the touring exhibition Yulyurlu Lorna Fencer Napurrurla

### THE SHAW RESEARCH LIBRARY

- Undertook the first comprehensive stocktake of the library's 52,000 catalogued items with the assistance of library volunteers who donated over 200 hours of their time
- Developed a new library policy to inform future planning about facilities, service delivery and collection development

### VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS

The Victorian Foundation for Living Australian Artists (VFLAA) was established in 2002 with a grant of \$5 million from the State Government of Victoria, matched by an equal contribution from the NGV's Council of Trustees. It has the following objectives:

- to increase support for living Australian artists by purchasing and exhibiting Australian art, with an emphasis on contemporary Australian visual art;
- to enable public galleries throughout Victoria to exhibit high quality examples of contemporary Australian visual art;
- to expand the NGV's purchasing capacity for contemporary Australian visual art and enhance the State Collection's holdings of such; and
- to grow the VFLAA Fund in real terms over time.

Works of art acquired by the VFLAA, now in its tenth year, extended the representation of Australian artists in the collection of the NGV, and supported and enhanced the exhibitions held at Victorian regional and metropolitan galleries.

The VFLAA Committee convened in August and December 2011, and March and June 2012.

A total of 21 works across a range of disciplines, including photography, painting, prints, fashion and textiles, and new media, were acquired by the VFLAA during this financial year.

Regional representatives on the VFLAA committee, Anthony Camm, Director, Ararat Regional Art Gallery, and Jane Alexander, Director, Mornington Peninsula Regional Gallery, have continued their term on committee for this financial year. The table opposite provides an overview of the performance of the VFLAA in 2011/12.

### VFLAA STATISTICS FINANCIAL PERFORMANCE

Indicator	2011/12
Annual growth in capital value of the VFLAA Endowed Fund	-3.2% [Note 1]
Annual value of acquisitions	\$212,851
Market value of Endowed Fund (at year end)	\$8,206,965

### ARTISTIC PERFORMANCE

Indicator	2011/12		2010/11
	Target	Result	
Number of VFLAA works acquired	-	21	39
Number of artists whose art was acquired	-	15 artists 3 companies	23
Number of Victorian artists whose art was acquired	-	15 artists 3 companies	7
Victorian artists as a percentage of total artists acquired	50%	100%	30.4%
Number of Indigenous artists whose art was acquired	1	0	0
% income spent in primary market	80%	100%	100%

### VFLAA/STATE COLLECTION ACCESS PERFORMANCE

Indicator	2011/12		2010/11
	Target	Result	
VFLAA works displayed at NGV	40	79	141
VFLAA works displayed on NGV website	40	247	187
Regional/ outer metropolitan galleries which received VFLAA works	4	4	0
VFLAA works loaned to regional/ outer metropolitan galleries	9	24	0
Total number of VFLAA works loaned	-	29	6

### NGV'S MANAGEMENT OF VFLAA PERFORMANCE

Indicator	2011/12	2010/11
Number of regional galleries having VFLAA membership	2	2
Number of VFLAA acquisition meetings	4	3
Publication of VFLAA report (activities, financial and artistic) in NGV Annual Report	1	1

#### Notes:

1 Reflects diminution in value of invested funds as a result of market movements.

# 2 COMMUNITY

## AIM

*To create opportunities for more broadly based public attendance and participation*

### PERFORMANCE INDICATORS

- Total visitors: 1.55 million (target: 1.55 million; 10/11: 1.5 million)
- Visitors to touring exhibitions: 138,056 (target: 73,000; 10/11: 222,078)
- Visitors from outside Victoria: 44% (target: 30%; 10/11: 23%)
- NGV members: 41,309 (target: 43,000; 10/11: 43,927)
- Collaborative projects with NGOs/agencies: 43 (target: 20; 10/11: 30)

### CHILDREN AND FAMILIES

- Celebrated the first anniversary of NGV Kids Club, which has been a great success, with 520 dedicated young members joining the club since its launch in May 2011 and 860 participating in activities in 2011/12
- Installed three innovative displays and interactive activities programs at NGV Kids Corner at Federation Square and the NGV Kids Space at NGV International
- Held the first ever Family Tweet-Up in the NGV Kids Space
- Attracted more than 6,000 people to the NGV Kids drop-in area in the Victorian Government exhibition pavilion at the Royal Melbourne Show, with hands-on arts workshops and displays outlining key events in the NGV's 150-year history
- Hosted the Government's Awards for Innovation and Excellence in Early Years Programs for the fourth year running, in conjunction with the Department of Education and Early Childhood Development (DEECD), and presented the NGV's strategy for children and families
- Also in association with DEECD, celebrated Children's Week with a full day of family fun and art-making activities in the Great Hall for more than 500 eager participants

### COMMUNITY AND CULTURE

- With the help of renowned performer and artistic director Robyn Archer, transformed the Great Hall and its surrounds into the Vienna Lounge, with live music,

performances and décor evoking the mood and glamour of *fin-de-siècle* Vienna on Wednesday evenings as part of the very popular *art after dark* series, which attracted 18,230 visitors over the course of the *Vienna* exhibition

- Celebrated the 550<sup>th</sup> anniversary of Ikenobo Ikebana in Japan and the 20<sup>th</sup> anniversary of its Melbourne chapter with a two-day program of master displays and demonstrations by 45<sup>th</sup> generation Headmaster Sen'ei Ikenobo and a series of fully booked workshops
- Enthralled audiences of up to 600 people with a series of public concerts, including a program of Beethoven, Mozart and Mahler by Orchestra Victoria, led by concertmaster Adam Chalabi and guest conductor from the Taiwan Philharmonic Orchestra, and a weekend of chamber music, which included astounding performances by three international standard chamber music groups from New York, Vienna and Oxford held in the NGV's 18<sup>th</sup> century painting galleries as part of Chamber Music Australia's 6<sup>th</sup> Melbourne International Chamber Music Awards
- Said 'Goodbye Summer' with a live music event in the Grollo-Equiset Garden at NGV International, held in collaboration with Triple R community radio, which attracted nearly 5,000 visitors
- Held another series of popular and hilarious talks by comedian Hannah Gadsby as part of the Melbourne International Comedy Festival
- Presented a two-day program of free public activities, including tea ceremonies, lectures and demonstrations, attended by around 300 people, in celebration of the Chado Urasenke Tankokai Melbourne Association's 20<sup>th</sup> anniversary
- Launched the Contemporary Twilight Series, offering after-hours access to the new contemporary exhibitions gallery as well as a bar and lounge, and featuring free floor talks by curators, contemporary

artists and other expert local and international speakers

### OUTREACH

- Held 57 Gallery Visits You outreach programs during the year
- As part of Social Inclusion Week, conducted gallery tours for people who would not normally access the NGV and a stunning performance by the very talented The Choir, attracting more than 400 attendees
- Provided three full days of art-making workshops for students as part of the Westbourne Grammar Outreach program, culminating in a mural celebrating the school's local Indigenous community and natural heritage
- In collaboration with the YMCA, organised holiday workshops inspired by the State Collection for 280 students as part of the Bushfire Relief Program for school communities affected by the Black Saturday bushfires, including schools in Alexandra, Hurstbridge, Kinglake, Marysville, Redesdale, Wandong, Yea and Yarra Glen
- Explored art beyond the NGV's walls as part of an innovative three-year youth access program, WeR1, funded by Vic Health, working with participants, their schools, including Kyneton and Fitzroy Secondary Colleges, the local community and culturally diverse contemporary artists to deliver a range of stimulating programs and art projects

### TOURING

- *Eugene von Guérard: Nature Revealed* travelled to the Queensland Art Gallery and National Gallery of Australia following its highly popular Melbourne season
- Announced that the seminal exhibition *Tjukurrjtjanu: Origins of Western Desert Art* will be shown at the Musée du Quai Branly, in Paris in 2012, the first NGV exhibition to travel to Europe
- Continued to provide support and services

in kind, including office accommodation to National Exhibition Touring Services Ltd (NETS)

### REGIONAL ENGAGEMENT

- Deputy Director Frances Lindsay was the keynote speaker at the first Museums Australia Victoria State Conference, held in Ballarat, speaking on leadership in regional arts
- Frances also officially opened the Wangaratta Art Gallery's *Silver* exhibition in celebration of its silver jubilee year
- *Eugene von Guérard: Nature Revealed* received one of the highest attendance levels among regional Victorians (18% of visitors) ever recorded, demonstrating the success of the regional marketing initiatives undertaken
- Lent two Nicholas Chevalier paintings to the Gippsland Art Gallery for inclusion in *Nicholas Chevalier: Victorian Journeys*, five Robert Baines works to the Glen Eira City Council Gallery, twelve Micky Allan photographs to the Monash University Museum of Art for inclusion in *A Different Temporality*, three Greek vases to the Ian Potter Museum of Art for inclusion in *Treasures: Antiquities from Melbourne Private Collections*, nine Michael O'Connell textiles and an object, along with two pieces of Fred Ward furniture, to the Bendigo Art Gallery, a Wesley Stacey photograph to the Monash Gallery of Art for inclusion in *Brummels: Australia's first gallery of photography* and eight paintings and a work on paper to the Bundoora Homestead Art Centre
- Following its successful showing at NGV Australia, *Stormy Weather*, an exhibition of contemporary landscape photography, travelled to the Swan Hill Regional Gallery in December 2011
- Continued to provide support and services in kind, including office accommodation, to the Public Galleries Association of Victoria (PGAV)

### NGV MEMBERS

- Maintained the largest membership of any art gallery or museum in Australia with 41,309 members
- Responded to feedback from members, by introducing new after-hours events, a weekend lecture series and drinks in the Members' lounge, and changing the format of the Members' annual Melbourne Winter Masterpieces gala party
- Surveyed premium members to gauge their views and revised premium benefits in response to feedback received, including introducing special 'behind the scenes' access opportunities
- Launched an online survey of Artbeat Members, the results of which will help inform our future Artbeat events and communications strategy
- Introduced a Members' joining form and benefits listing as a regular feature of *Gallery* magazine
- Established a permanent site at NGV International for the promotion and sale of memberships in a high-profile location next to the main entrance to the NGV Shop on the ground floor

# 3 CREATIVE CONTENT

## AIM

To create opportunities for engagement and enjoyment of the NGV at the galleries, online and through other media

### PERFORMANCE INDICATORS

- Website visitors: 1.33 million (target: 1.1 million; 10/11: 959,114)
- Facebook fans: 16,460 (target: 15,000; 10/11: 10,311)
- Twitter followers: 13,957 (target: 12,500; 10/11: 7,958)
- NGV titles published for sale: 18 (target: 18; 10/11: 19)
- Visitors rating NGV visit as good or very good: 97% (target: 95%; 10/11: 97%)
- Average retail sale per square metre per day \$13.98 (target: \$13.48; 10/11: \$13.50)

### NGV ONLINE

- Achieved a 60% increase in the number of Facebook fans over the past 12 months
- Attracted 6,000 new Twitter followers, an increase of 75% since July 2011
- Released a new version of the NGV iPhone app, incorporating thumbnail images of exhibition listings, details of future exhibitions and floor plans, better integration of social media and the ability to view video and audio files, based on reviewer feedback
- Increased the NGV's online presence and gave audiences a rare insight into the conservation process through the Poussin Project, a detailed blog chronicling the year-long restoration of Nicolas Poussin's *The Crossing of the Red Sea* 1632–34
- Held the NGV's most successful social media campaign to date with *Bonjour Napoleon*, a Facebook album which generated interest by introducing followers to Napoleon ahead of the exhibition's opening in June
- Generated a high level of community support for NGV Studio through an innovative and fast-changing program of installations and events (such as a 24-hour drawing marathon by resident artists Inherent Vice) aimed at a younger demographic, which has been responding positively on Twitter, Facebook and blogs

### PUBLISHING AND DESIGN

- Celebrated the major activities and achievements of the 150<sup>th</sup> anniversary in a full-colour *Year in Review* publication
- Collected the highlights from the Poussin restoration into a short book, *Poussin: The crossing of the Red Sea (A Conservation Project)*, published with the assistance of BNP Paribas, featuring detailed photographs and insights into this rarely seen process
- Published *The Adventures of Napoleon and Josephine*, a richly illustrated book aimed at children aged between 6 and 12, to accompany the MWM exhibition
- Commissioned a new range of themed image-based publications drawn from the State Collection including: *Curious Cats in the National Gallery of Victoria*; *Dashing Dogs in the National Gallery of Victoria*; and *Flourishing Flowers in the National Gallery of Victoria*
- In the Museums Australia Publication Design Awards 2011 (MAPDAs), won the Best Exhibition Catalogue – Small (under 64 pages) category for *Mari Funaki* (2010/11 exhibition catalogue); received high commendations for the *Harrell Fletcher* catalogue in the Exhibition Catalogue – Small (under 64 pages) category and also for the *Harrell Fletcher* poster; and won the Best Invitation and Best Exhibition Branding Package categories for *Ron Mueck*
- In the Victorian Print Industry Craftsmanship Awards (PICAs), won gold for the *Eugene Von Guérard: Nature Revealed* exhibition catalogue and the *Gustave Moreau: The Eternal Feminine* catalogue, which automatically puts these catalogues into the National Print Awards next year; won silver for the *Gustave Moreau: The Eternal Feminine poster* and the *Vienna: Art & Design* catalogue; and won bronze for the *Vienna: Art & Design* greeting card pack
- Sold 10,969 copies of the *Vienna* catalogue, translating to an excellent pickup rate of 1 in every 16 visitors to the exhibition, and achieved a 1 in 13 pickup rate for the audio guide

### MARKETING

- Generated interest for our MWM 2012 *Napoleon: Revolution to Empire* exhibition through an inventive and dramatic presales campaign, which saw the entrance and façade of NGV International transformed by a light installation depicting the rise and fall of Napoleon through 3D animation and projections of artworks and exhibition footage, receiving very positive media coverage
- Introduced a fortnightly full-page NGV advertisement, appearing in *The Age* Life & Style inside cover on Saturdays, which aims to present the full NGV offering in one communication – from exhibitions, talks and tours, as well as NGV Shop and membership offers
- Commissioned new market research, applying innovative insight tools including psychographic segmentation of the Australian arts audience

### VISITOR EXPERIENCE

- Extended the Gallery Kitchen and the Tea Room to increase seating capacity (by 23 and 50 seats respectively) and enhance visitors' experience
- Created Kaffeehaus Vienna, a special 'pop-up' café to coincide with the *Vienna* exhibition, capturing the style and ambiance of the city's traditional coffee houses with an illuminated façade that paid homage to the designers of early 20<sup>th</sup> century Vienna
- Launched the NGV's online shop, offering NGV publications, art and design books, fashion accessories, homewares and paper products for purchase throughout Australia and internationally
- Commissioned artists to produce exclusive merchandise, including an exquisite range of vibrant silk scarves by Linda Jackson using original gouache and watercolour paintings from her archives, and a stunning range of Australian botanical brooches by Melbourne milliner Liza Stedman

# 4 EDUCATION

## AIM

To provide challenging and high quality exhibitions and educational and training programs balancing curatorial reputation and broad audience appeal

### PERFORMANCE INDICATORS

- School students attending ticketed education programs: 89,157 (target: 94,000; 10/11: 90,072)
- Downloads of educational resources: 226,761 (target: 40,000; 10/11: not measured)
- Teachers attending capability improvement sessions and workshops: 11,400 (target: 11,500; 10/11: 13,900)
- Public programs tickets sold: 81,867 (target: 92,000; 10/11: 95,878)

### SCHOOLS

- Continued to receive financial and in-kind support from the Department of Education and Early Childhood Development through the Strategic Partnerships Program and was successful in securing another triennium of funding to 31 December 2014
- Received support from the Catholic Education Office through its Placed Teacher Program and the provision of two full-time educators
- Acknowledged the exceptional contribution of COASIT and the Italian Consulate which funded an educator of Italian language at the NGV for 10 years until December 2011
- Conducted 8,185 diverse educational programs for 100,557 students and teachers during the year, responding to a growing demand for in-depth programs tailored to individual teaching and learning needs and, as a result, an increase in extended on-site student visits at the NGV
- In partnership with the Victorian Teachers of Information Technology, held a full-day careers expo at Federation Square as part of Information Communications Technology Week, with projects including the creation of collaborative digital art montages and focused workshops, presentations and gallery tours exploring the relationship between technology and art.
- Engaged 276 disadvantaged students, teachers and carers with *NGV and the Song Room*, a partnership arts program,

- which included a tour of the international collection and a performance in the Great Hall, supported by the NGV Schools Access fund and the Lord Mayor's Charitable Trust
- The author of *The NGV Story*, Phip Murray, presented the keynote address at the History Teachers' Association of Victoria Middle Years History Conference on behalf of the NGV
- Hosted a one-day conference, Reading Culture – Create, Collaborate, Celebrate, attended by 230 school librarians, as part of the School Library Association of Victoria 2011 Conference
- Ran a pilot program, in collaboration with Dr Narelle Lemon from RMIT and a group of students, parents and teachers from Sandringham Secondary College, exploring the use of visual narratives, video recordings and diaries to evaluate student learning in the NGV
- School students presented original poems written in response to selected NGV works as part of the Ekphrasis Student Poetry Program, run in association with the University of Melbourne and poet in residence Dr Bonny Cassidy
- One of the year's most successful school programs was Vienna – VCE Studio Art – Behind the Scenes, which saw 400 students participating in the scheduled two-day program of presentations by NGV curators and staff across a range of departments and more programs subsequently scheduled to accommodate demand from schools
- Presented a professional learning program in conjunction with the Victorian Association of Philosophy in Schools Partnership Program, which explored how the visual arts can be used to develop innovative units of work relevant to the middle years curriculum

### ONLINE PROGRAMS

- Launched the Bunjil's Nest online ning, an online forum for teachers and students

- participating in the Bunjil program to exchange ideas, thoughts and resources and provide support and assistance for schools developing their own Bunjil's Nest sculptures
- Developed an online learning resource to accompany the *Napoleon: Revolution to Empire* exhibition, with activities targeted to students and teachers of humanities and the arts, particularly history, art, studio arts and French language
- Following 12 months of research exploring the potential of mobile devices for learning in the NGV setting, launched Sketching with iPads, an innovative program in which students use personal digital tablets to explore the State Collection as inspiration for their own digital drawings using apps such as Doodle Buddy and Brushes

### TERTIARY SECTOR

- Conservation staff hosted a lab visit and tutorial for second-year Objects Conservation students from the University of Melbourne
- The RMIT TAFE Fashion Students Program was designed for 100 second-year students and comprised a study room session and a tour of fashion through art at NGV International
- Organised, in association with La Trobe University, the 14<sup>th</sup> Australasian David Nichol Smith Seminar in 18<sup>th</sup> Century Studies, which was attended by more than 180 people, and featured keynote speakers Professor Douglas Fordham, an art historian from the University of Virginia, Mark Ledbury, a Power Professor at Sydney University, and Karin Wolfe, an art historian from the British School at Rome, along with papers by Gerard Vaughan and NGV curators and conservators highlighting aspects of the State Collection
- Accepted many applications from students for volunteer positions and student placements in various NGV departments throughout the year

**PUBLIC PROGRAMS**

- Conducted 896 public programs throughout the year and 3,372 guided tours by NGV Voluntary Guides for 109,124 visitors and program participants
- Held a fully subscribed symposium to coincide with the *This Wondrous Land* exhibition, featuring local and interstate colonial art experts addressing a range of topics relating to the exhibition, including early wildlife illustrations, early perspectives of Aboriginal communities and early settlement in Melbourne
- Artist Marco Luccio delivered a series of popular drawing classes at the NGV focusing on works from the State Collection
- As part of a floor talk on Renaissance art for Easter, offered an extremely rare opportunity to see the closure of the magnificent Flemish *Carved retable of the Passion of Christ* c.1511–20, once customary during Lent.
- The 2011 Thinker of the Year, Peter Singer, addressed a crowd of 250 attendees, sharing insights about the intriguing and layered history of his family in Vienna at the time of Freud
- A capacity audience filled the Clemenger Auditorium to hear a lecture by renowned German photographer Thomas Demand – regarded as one of the most important contemporary artists working today – generously arranged by John Kaldor as part of the Melbourne leg of the 25<sup>th</sup> Kaldor Public Art Project
- Dr David Rathbone, from the University of Melbourne, presented a four-week philosophy program to 435 enthusiastic participants focused on the art of Klimt and the philosophies of Ludwig Wittgenstein and Sigmund Freud, to coincide with the Vienna exhibition
- Patrick McCaughey, former NGV Director and highly regarded authority on Fred Williams, lectured to a capacity audience as part of opening events for the *Infinite Horizons* exhibition

**CONFERENCES AND FESTIVALS**

- Hosted 40 delegates from the World Summit on Art and Culture for tours of the Indigenous collections, NGV Kids Space and international collections, providing insights on teaching and learning strategies for cross-cultural education programs, the NGV's early years educational framework and hands-on and technology based interactivity in the children's gallery
- Hosted the seventh Biennial International Museum Theatre Alliance conference with 80 delegates participating in an exciting program of presentations and panel discussions on research indicating that theatre and performance can profoundly enhance the experiences of visitors to cultural institutions
- Attracted more than 100 people to the annual lecture in memory of NGV curator and researcher Ursula Hoff, which this year was presented by Professor Mark Ledbury and focused on Francois Boucher as a history painter
- Attended *Reprogramming the Art Museum: Curatorial & Education Strategies for the 21st Century*, a two-day symposium coordinated by UNSW and COFA, which presented current international and Australian perspectives on curatorship, education and public programming
- Co-hosted a range of events celebrating art, illustration and visual storytelling during the very popular annual Melbourne Writer's Festival, with more than 400 people attending festival programs at the NGV, which included Betty Churcher in Conversation, Irresistible Book Design and the Art of Insight

# 5 RECOGNITION

**AIM**

*To be seen as a leading art museum in terms of our collections, our exhibitions and our engagement with our community*

**NATIONAL AND INTERNATIONAL RECOGNITION**

- Welcomed H.M. Queen Elizabeth II and H.R.H the Duke of Edinburgh to NGV Australia on 20 October 2011 as part of the NGV's 150<sup>th</sup> anniversary celebrations
- Reclaimed the title of Australia's most visited gallery and was ranked the 25<sup>th</sup> most visited gallery in the world according to the annual survey by *The Art Newspaper* of museum and gallery attendances around the world
- Won first prize in the scholarly journals category of the American Association of Museums Awards for the 150<sup>th</sup> anniversary edition of the *NGV Art Journal*, volume 50
- NGV Director Gerard Vaughan was named a National Fellow of the Institute of Public Administration Australia (IPAA) at its 2011 National Conference in Hobart

**ARTS PORTFOLIO LEADERSHIP AWARDS**

- Hosted this year's annual Arts Portfolio Leadership Awards, established by Arts Victoria to recognise the achievements of individuals or teams who have contributed to the performance of arts agencies within the arts portfolio
- Won the Leadership in Community award for the 150<sup>th</sup> anniversary weekend activities
- Won the Leadership in Collaboration award jointly with Museum Victoria for the *Tjukurrjtjanu: Origins of Western Desert Art* exhibition
- Was highly commended in the Leadership in the Business Improvement category for heating, ventilation and air conditioning trials and implementation at NGV International and in the Leadership in Marketing/Audience Development category for NGV Studio at Federation Square
- Barbara Kane was awarded a Volunteer Certificate of Appreciation for her valued contribution to many areas of the NGV since 1994, including the NGV Women's Association and NGV Members

**MEDIA PROFILE**

- Achieved an unprecedented level of media interest and positive coverage for the NGV's new Correggio acquisition, with more than 100 separate reports across all major TV, print and electronic media
- Garnered extensive and very positive media coverage for *Eugene von Guérard*, gaining more attention than any exhibition, other than those in the Melbourne Winter Masterpieces Program, in the last year, including a very positive review by Patrick McCaughey in the *Times Literary Supplement* and a favourable article in *The Australian* newspaper declaring it to be 'the exhibition of the year'
- Generated a great deal of interest in the *Tjukurrjtjanu* exhibition, resulting in Channel 10 visiting Papunya to film the community as part of a report on the show
- Editorial media coverage of *Vienna: Art & Design* achieved an outstanding result, comprising 2,022 media items valued at over \$17 million, making *Vienna* the NGV's most successful exhibition to date in terms of media coverage, with extensive coverage generated in both print and electronic media

**INTERSTATE AND GLOBAL COLLABORATION**

- NGV President Allan Myers, Trustee Jason Yeap and Director Gerard Vaughan led a delegation of visits to key galleries and museums in China, in collaboration with the Chinese Consulate in Melbourne with support from the Ministry for Culture in Beijing, forging strong friendships and yielding very positive discussions about possible exhibition exchanges and other collaborative projects
- Gerard was also invited to be one of two keynote speakers at the opening ceremony of the new Kingold Museum in Guangzhou Province in southern China, addressing the theme of Museums as a Platform to Amalgamate Historical Art and Contemporary Culture

- Deputy Director Frances Lindsay travelled to Korea on an exchange as part of a group of cultural and business leaders, hosted by the Korean Foundation to help celebrate the Korea Australia Year of Friendship and promote discussion of possible future initiatives and collaborations, the first of which will be a co-authored article to be published by *Art Monthly*, Australia
- Welcomed many significant visitors and dignitaries during the year, including the Chinese Minister for Justice; the High Commissioner of New Zealand; the Ambassador, Delegation of the European Union to Australia and NZ, European Union; the French Cultural Attaché, the French Ambassador and the Consul-General of France; the German Cultural Attaché, the Russian Ambassador, the Consul-General of Japan, the Deputy Director and a group of colleagues from the Palace Museum in Beijing, colleagues from the Shanghai Art Museum; the Director of the Tate National; the Director of the Design Museum in London and the President of the Fondation Napoléon
- NGV Director Gerard Vaughan gave the keynote address at the 2011 Museums Australia National Conference in Perth, speaking on museum leadership and key moments of profound change that shaped the NGV's history. Gerard also gave the keynote address at the Committee for Melbourne's Annual Dinner, The Arts Dinner, focused on the theme of Melbourne as an artistic centre, which was well received by members of the business community in attendance

# 6 TALENT

## AIM

*To support the achievement of the NGV's mission and vision through the selection and development of employees and volunteers*

### PERFORMANCE INDICATORS

- Training and development spend per FTE: \$1,060 (target: \$1,000; 10/11: \$1,131)
- Volunteer hours given: 27,953 (target: 20,000; 10/11: 21,377)

### LEADERSHIP

- Thanked retiring Trustees Maureen Plavsic and Vince FitzGerald for their service on the NGV Council over the past nine years, and welcomed new Trustees, Naomi Milgrom and Michael Ullmer
- Farewelled NGV Director Gerard Vaughan and Deputy Director Frances Lindsay, who left the NGV in July 2012 after 12 years and 13 years in their respective roles, and also Leigh Mackay, Head of Corporate Office and Secretary to the Council of Trustees
- Welcomed the new leadership team of Tony Ellwood and Andrew Clark, who will join the NGV on 1 August 2012

### STAFF HIGHLIGHTS

- Congratulated the following staff on achieving career milestones:
  - 10 Years – Victoria Garton, Ted Gott, Jo Hawley, Kathy Horvat, Melissa Obeid, Julietta Park, Lisa Sassella, Tony van Noordenburg, Danielle Whitfield, Jane Zantuck
  - 15 Years – Toby Pola, Judy Williams
  - 20 Years – Darren Lloyd
  - 25 Years – Robert Cirelli, Eamon O'Toole
- Farewelled the following senior management team members: Kristen Eckhardt (Marketing Manager); Rebecca Lim (Exhibitions Manager); Ben Nancarrow (Head of Corporate Partnerships); Sue Coffey (Head of Media and Public Affairs); Alex Baker (Senior Curator Contemporary Art); and Andrew O'Brien (Head of Commercial Operations)
- Welcomed the following to their new roles: Georgina Russell (Marketing Manager); Sasha Iwanick (Head of Corporate Partnerships); and Erin Reeve (Head of Media and Public Affairs). Welcomed back,

from maternity leave, Nicole Monteiro (Exhibitions Manager)

- NGV Educator David Menzies was nominated for a Youth Now Employer Champion Award for significant contributions to workplace learning by students in Melbourne's western suburbs through work experience opportunities at the NGV

### PROFESSIONAL DEVELOPMENT

- Nine Elizabeth Summons Research and Travel Grants were given in the year, in recognition of the NGV's 150<sup>th</sup> anniversary:
  - Marika Strohschnieder (Senior Conservator Objects) – maiolica ware collections
  - MaryJo Lelyveld (Conservator) – frame-making in preparation for the restoration of Nicolas Poussin's *Crossing of the Red Sea* 1632–34
  - Yvette Pratt (Family and Community Program Co-ordinator) – interactive family experiences in international institutions
  - Emma Henderson (Marketing and Social Media Officer) – social media in New York museums
  - David Thurrowgood (Senior Conservator Metals & Conservation Science) – technical conservation of Rodin sculptures
  - Julia Jackson (Cataloguer) – provenance of selected paintings in the State Collection
  - Jenny Yang (Junior Exhibition Designer) – exhibition design in German museums
- These grants are funded through a bequest by the late Elizabeth Summons in memory of her son, Nicholas Draffin
- Staff also continue to benefit from the exceptional generosity of Peter and Joan Clemenger through the Clemenger Travel Awards. In 2011/12, Narelle Wilson (Photographer) went to the US to train in reflectance transformation imaging at Cultural Heritage Imaging in San Francisco and to visit several museums which are using it in practice. This will enable the NGV to pioneer the technique's use in Australia

- Two NGV curatorial staff also undertook NGV Women's Association Elizabeth Summons Curatorial Travel Scholarships in 2011/12: Humphrey Clegg (Assistant Curator, Australian Art), who visited major collections of Impressionist works in the UK, Europe and the US; and Laurie Benson (Curator, International Art), whose scholarship focused on researching Joseph Wright of Derby, including reviewing Wright's account books at the National Portrait Gallery in London
- Held the first in a series of 'Curatorial Conversations' master classes aimed at encouraging open discussion around curatorial practice and the role of art museums and galleries in researching, collecting and displaying art, which was led by highly experienced Curator Daniel Thomas and received positive feedback from participants

### TRAINING

- Delivered the first stage of training on respect for others and early conflict resolution to managers and supervisors
- Completed the first year of a successful program of information management induction sessions for more than 50 staff members, achieving an average satisfaction rating among participants of 90%

### VOLUNTARY GUIDES

- Congratulated 35 trainees who completed their 18-month training course and graduated as Voluntary Guides during the year
- 23 dedicated NGV Kids Team volunteers began volunteering in the NGV Kids Space and assisting with NGV Kids public programs

# 7 FUNDING

## AIM

*To secure a broad and committed funding base and nurture relationships with stakeholders*

### PERFORMANCE INDICATORS

- Donations for the immediate purchase of works of art: \$8.3 million (target: \$5 million; 10/11: \$5 million)
- Proportion of Masterpieces for Melbourne campaign target achieved: 87% (target: 100%; 10/11: 76%)

### FUNDRAISING AND PHILANTHROPY

- Raised over \$32 million in new philanthropic donations and pledges
- Reached over \$125 million in the Masterpieces for Melbourne campaign for the acquisition of new works of art for the State Collection, an exceptional result given economic pressures
- Significant donations were also made by Andrew Sisson, Allan and Maria Myers, Paula Fox, Alan and Mavourneen Cowen, Edith Gordon, the Estate of Kenneth Graham Milburn, the Imelda and Geok Wong Foundation, Peter Farrell, the estate of Maxwell G Chapman, Bruce Parncutt and Robin Campbell, Edith Burgess, the Spotlight Stores Charitable Foundation, the Fred P Archer Charitable Trust and Jason Yeap
- 30 gifts were made through the Patrons Program, providing over \$115,000 for the immediate purchase of works of art
- Notable donations were also received from Joan and Peter Clemenger, Pauline Gandel and Gordon Moffatt to help fund renewal projects and new exhibitions
- Closed the 150<sup>th</sup> anniversary year with a State Dinner to thank major benefactors, hosted by the Governor of Victoria and attended by the Premier
- Hosted the NGV Annual Fundraising Dinner for 268 guests, raising a total of \$240,000 in donations
- Enhanced the NGV's fundraising processes, organisational structure and systems to better capture future opportunities

### NGV FOUNDATION

- Held the 35<sup>th</sup> annual meeting of the NGV

Foundation, where it was announced that for 2010/11, cash gifts for both art and special projects, gifts of works of art and new notified bequests amounted to \$30 million – a very significant effort in the NGV's 150<sup>th</sup> anniversary year

- Under the banner 'Celebrating Philanthropy', held a special dinner for past and current members of the NGV Foundation Board to celebrate the philanthropy and contribution of the Foundation to the success of the NGV since its establishment in 1977
- Raised \$101,100 and a total of 438 gifts, with 212 first-time donors, through the 2011 Annual Appeal to NGV Members

### FELTON SOCIETY

- Gratefully acknowledged 11 new notified bequests and welcomed many new members to the Felton Society, which was launched in 2004 to honour the special group of people who support the NGV by including a bequest in their will

### SUPPORTERS OF ASIAN ART

- Sponsored by the Bank of Melbourne, the 2012 Supporters of Asian Art annual dinner was an exceptional evening, with Emeritus Professor Kwong Lee Dow AO launching the NGV's new Asian Art Education Resource kit (developed with funds raised at last year's dinner) along with guest speaker Dr John Yu AC (a former Australian of the year)
- Copies of the kit have been delivered to all Victorian schools, providing a comprehensive introduction to the NGV's Asian art collection and an invaluable teaching and learning resource for understanding the diversity of cultures, art forms, styles, materials, techniques, inspiration and influences of art and artists from this region
- The fundraising target of this year's dinner was the acquisition of a 17<sup>th</sup> century scholar's – or Ying – rock, traditionally produced in Yingde, Guangdong, to symbolise the garden rockeries in which

Chinese scholars have sought spiritual refuge and solace from the demands of public life for thousands of years

### NGV CONTEMPORARY

- Benefactors Joan and Peter Clemenger supported the new contemporary exhibition space at NGV International with a series of exceptionally generous gifts
- NGV Contemporary supporters were invited to preview the first exhibition in the new space, a spectacular body of work by internationally renowned contemporary artist, Ranjani Shettar

### SUPPORTERS OF DECORATIVE ARTS

- Supporters raised over \$55,000 throughout the year towards the purchase of a superb mirror by the Wiener Werkstätte master of ornament, Dagobert Peche, which was a key feature of the recently installed Viennese gallery on level 3 of NGV International
- Held a small reception to acknowledge the promised gift of twelve 18<sup>th</sup> century ceramic works, a gift of Sydney collector Ken Reed, which are now on display in the Decorative Arts gallery on level 2 of NGV International
- Patricia Begg, President of the Ceramics and Glass Circle of Australia, gave a fascinating evening lecture on 26 April, entitled 'Unravelling the mystery of a unique piece of 18<sup>th</sup> century porcelain in Melbourne'
- The NGV promoted the Decorative Arts collection and the *Napoleon: Revolution to Empire* exhibition at the Australian Antique and Art Dealers Association Melbourne Fair

### SUPPORTERS OF INDIGENOUS ART

- The fourth annual Supporters of Indigenous Art fundraising dinner raised new funds for the acquisition of a superb group of Milingimbi, Maningrida and Bathurst Island sculptures from the Gabrielle Pizzi collection

- A special viewing of *Tjukurrjtjanu: Origins of Western Desert Art* was held for supporters prior to the exhibition's close in February and its forthcoming tour to Paris
- Supporters were invited to hear renowned Yorta Yorta opera singer Deborah Cheetham speak about her magnificent new show, *Pecan Summer*, for which she was the composer, librettist, director and major soloist. This lecture was particularly significant for NGV Supporters of Indigenous Art, as Deborah also reflected on the culture and turbulent history of the Yorta Yorta people

#### SUPPORTERS OF PRINTS AND DRAWINGS

- Supporters gathered to thank donors and celebrate recent gifts to the collection, including Thomas Girtin's *The stepping stones on the wharfe, above Bolton Abbey, Yorkshire* 1801, acquired with funds generously provided by an anonymous donor and Margaret Stones, as well as the newly arrived Hans Hartung print, *Work no. 22 (Oeuvre no. 22)* 1953, generously supported by Eric Harding, Athol Hawke, Alison Ingles and Mike Josephson
- The Girtin work was a major feature of *The Age of Splendour* exhibition, which showcased the NGV's exceptional collection of British watercolours

#### CORPORATE PARTNERSHIPS

- Secured over \$3 million in cash and contra support from corporate partners
- Welcomed new sponsors Rio Tinto, Maddocks, Adshel and APN Outdoor
- Confirmed sponsorship renewals for Mercedes-Benz (Principal Partner – Melbourne Winter Masterpieces), Ernst & Young (Principal Partner – International Art), Qantas (NGV Partner – Indigenous Art), Macquarie Group (NGV Major Exhibition Partner), Sofitel Melbourne On Collins (Official Hotel), Repucom International (Research Partner), Mercer, Avant Card, Crumpler, Micador, Lavazza,

- JCDecaux, BlueScope Steel, Dulux Australia, Blue Star Group, Independent Schools Victoria, Victorian Curriculum and Assessment Authority, the City of Melbourne, the Department of Education and Early Childhood Development, Goldman Sachs, Tourism Victoria, Melbourne Airport, The Age, the Catholic Education Office, Yarra Trams and V/Line
- Confirmed hospitality partners Clayton Utz, Honeywell and Equity Trustees

#### CORPORATE MEMBERS

- Completed a strategic review of the Corporate Memberships program resulting in a two-tiered program with a broader value proposition and art-viewing privileges, and a more targeted sales strategy
- Welcomed almost 20 new members
- Premium Members include: Sinclair Knight Merz, Molino Cahill Lawyers, JWT Australia, Hall & Wilcox, Norton Gledhill, Centric Wealth, Equity Trustees and Fitzroys

#### NGV BUSINESS COUNCIL

- Warmly welcomed 11 new Business Council members whose annual support of the NGV's fundraising activities is so valued: Corrs Chambers Westgarth, Transurban, CSL, Pact Group, Grollo Group, Treasury Wine Estate, Bulgari Australia, Citibank, KPMG, Commonwealth Bank and Investec Bank

#### NGV WOMEN'S ASSOCIATION

- The Association's biggest event of the year, the annual Garden Day, raised in excess of \$45,000 for the NGV
- Held a Spring Lunch in the Great Hall in September, with guest speaker Stephanie Alexander and support from Bulgari Australia Pty Ltd, which was attended by 427 guests and raised \$18,000
- Welcomed three new members: Sarah Manifold, Elizabeth Simpson and Katherine Stover

#### FRIENDS OF THE GALLERY LIBRARY

- Expanded the Friends of the Gallery Library lecture series, trialling Sunday afternoon lectures
- Enjoyed a special evening with guest lecturer, Michael Clarke, Director, National Galleries of Scotland – *From Titian to Tartan*

# 8 SUSTAINABILITY

## AIM

*To ensure the effective, efficient and responsible use of all resources*

#### PERFORMANCE INDICATORS

- Collection stored to industry standards: 66% (target: 65%; 10/11: 60%)
- Additions to complete State Collection catalogue records: 2015 (target: 2000; 10/11: 913)
- Milestones met in line with asset strategy: 71% (target: 100%; 10/11:56%)
- Waste recycled: 66% (target: 80%; 10/11: 73%)
- Reduction in electricity consumption compared with 2009/10: 14% (new indicator)

#### STRATEGY

- Developed submissions for a number of Federal Government initiatives, including proposed legislation for immunity from seizure for cultural objects on loan, review of public sector support for the arts, chaired by Harold Mitchell, and a discussion paper on national cultural policy
- Participated in the 2020 Tourism and Events Industry Strategic Meeting, hosted by the CEO of Tourism Victoria, Leigh Harry, to discuss the potential for greater promotion of the State's cultural offerings, including those of the the NGV
- Along with other stakeholders, continued actively participating as a member the Southbank Arts Precinct Working Party and began documenting specific plans for the NGV's aspirations and ambitions for the proposed redevelopment
- Acknowledged the allocation of \$15 million over three years in the 2012/13 State Budget to support an interim collection storage solution for the arts portfolio, to be managed by Arts Victoria, which will alleviate pressures on current collection storage while a more permanent solution is found
- Developed a revised Disability Action Plan for 2012–15, which was lodged with the Human Rights Commission and is available on the NGV website

#### ENVIRONMENT

- Celebrated an exceptional 9.4% reduction in the NGV's greenhouse gas emissions since 2009/10, and by 18.5% since 2008/09.
- Continued to reduce our energy usage through a series of innovative measures developed by the new in-house engineering team

#### INFORMATION MANAGEMENT

- Made significant improvements to documentation standards in the Collection Management System, with over 18,400 records verified in consultation with curatorial and cataloguing staff
- Completed a major upgrade of network communications infrastructure, a \$1 million investment by the NGV, delivering an improved communications platform and a first stage wireless network at both NGV buildings to support strategic and operational objectives
- Commenced a refresh of the standard desktop environment for all NGV computers to upgrade to the latest version of Microsoft Windows and Office, and bring significant improvements in workflow
- Upgraded the corporate intranet to the latest version of the Microsoft SharePoint content system, which will enhance collaboration through internal blogging, external social media feeds, social bookmarking (tag cloud, tags and notes) and will also enable more effective indexing and searching for documents and information
- Completed a comprehensive review of our business systems and software for venue management, including ticketing, program bookings, memberships and retail point-of-sale system, with a view to upgrading the software in future years

#### FACILITIES MANAGEMENT

- Completed major building and fit out works as part of the opening of the new contemporary gallery and the renewal of the Asian galleries
- Completed a public tender for facility support services and for the supply of signage services and products, both expected to generate savings and operational efficiencies
- Transferred to the whole-of-government contract for office supplies, substantially reducing costs
- Achieved the highest possible rating in the Victorian Managed Insurance Authority's Site Risk Survey for 2011/12, which assessed the risk exposure of the NGV's physical assets and provided underwriting information, including loss estimates, for re-insurance
- Introduced a new model for the in-house delivery of key building services including electrical services, carpentry, painting and plumbing

#### HEALTH AND WELLBEING

- Delivered a comprehensive program of training for all managers and supervisors on their occupational health and safety (OH&S) responsibilities, with a particular focus on forthcoming legislative changes and introducing the concept of 'safety leadership', enabling participants to identify strategies for improving their communication of OH&S with their teams
- In consultation with key staff, developed new safe handling procedures for artworks containing hazardous substances, which identify various risk control options by assessing the risk of exposure in particular tasks and also address the need to review display options for certain material types

# REPORT AGAINST OUTPUT TARGETS

# FINANCIAL INFORMATION

## PORTFOLIO AGENCIES OUTPUT – 2011/12 STATE BUDGET PAPER NO:3 TARGET

		2010/11 actual	2011/12 target	2011/12 actual	Note
<b>Quantity</b>					
Access – visitors / users	number	1,523,325	1,550,000	1,548,309	
Access – online visitors to website (user sessions) - using browser-based web analytics tool	number	959,114	1,100,000	1,330,174	
Members and Friends	number	25,250	25,000	24,382	1
Volunteer hours	number	21,377	20,000	27,953	2
Students participating in education programs	number	90,072	94,000	89,157	
<b>Quality</b>					
Collection stored to industry standard	per cent	60	65	66	
Visitors satisfied with visit overall	per cent	97	95	97	

### Notes:

- 1 This shows the number of financial memberships. Duos and Family Memberships are multiplied to establish the number of NGV members (41,309), a figure used elsewhere in the report.
- 2 The increase in volunteer hours reflects a change in the basis of measurement to include time spent by Voluntary Guides on research and preparation and an increase in volunteer activity by NGV members.



# FIVE YEAR FINANCIAL SUMMARY

## BASIS OF PREPARATION

The table opposite distinguishes between the NGV's operating and non-operating activities, a distinction not readily seen in the comprehensive operating statement on page 37. This distinction is important as the comprehensive operating statement includes significant income and expenditure which relate to the management of the NGV's capital cycle. In particular, the NGV raises substantial funds, including grants, donations and bequests, which are not available for operating purposes but are committed for the purchase of works of art or for building works. These funds also generate investment income for the NGV. In addition, the NGV also accounts for depreciation charges in respect of its property, plant and equipment. At present, the output price from Government, which determines the annual recurrent grant, does not include an allowance for depreciation.

## REVIEW OF OPERATING PERFORMANCE

The operating result for 2011/12, before accounting for depreciation and before recognising the net income from non-operating activities, was a deficit of \$1.6 million (2010/11: deficit of \$2.2 million). This deficit was better than the budget for the year, which had envisaged that most major revenues, including the recurrent State Government grant, would either stay flat, or fall. In practice, these impacts were significantly lessened by the deferral of expenditure and by the careful management of other costs.

Overall, operating expenses increased by only 0.5% over 2011/12, with increases in costs to deliver significant parts of two major, and complex, Melbourne Winter Masterpieces exhibitions (*Vienna: Art & Design* and *Napoleon: Revolution to Empire*) and unavoidable increases in energy, and other contracted costs, being almost fully compensated for by savings in other areas. Human resource costs fell by 5% during the year. This reduction has been amplified by the fact that the CPSU and the Victorian Government did not reach

agreement on a new enterprise agreement, with which the NGV is linked in respect of pay rates, until after the year end. As a result, no pay rise was paid to NGV staff during 2011/12. Other savings were made through the careful management of staff vacancies, casual staff, leave levels and the implementation of other measures to improve operations.

Revenue from trading activities was 7.6%, or \$1.4 million, better than 2010/11 principally as the result of revenues generated from a larger exhibition program than the previous year, including admissions, retail sales and commercial sponsorship. Overall, nearly 230,000 tickets were sold for NGV exhibitions in 2011/12, a 9.5% increase on the previous year. Targeted strategies to increase participation from corporate members and the NGV Business Council also succeeded in generating additional revenue, despite external economic pressures.

After accounting for depreciation and similar charges, the operating deficit for the year was \$13.9 million, an increase on the previous year's deficit of \$12.3 million. This largely reflects the annual charge for depreciation which increased in the year, reflecting higher carrying values for building assets following their revaluation in 2010/11. As described above, the NGV, in common with many other Government departments and agencies is not funded for the cost of depreciation.

## REVIEW OF NON-OPERATING PERFORMANCE

The fundraising performance in 2011/12, as measured by income received, did not, overall, reach the heights of 2010/11, the 150<sup>th</sup> anniversary year, in which an exceptional amount of \$29.2 million was generated. Nevertheless, the 2011/12 total of \$18.9 million was a significant achievement and the second-best fundraising year since 2003/04. While gifts in kind were lower than 2010/11, cash gifts were higher and reached over \$10.4 million.

## NET RESULT

The overall result for the year of a surplus of \$4.97 million takes into account all the results from operating and non-operating performance (2010/11: surplus of \$16.9 million).

## BALANCE SHEET

The balance sheet (page 38) is dominated by the State Collection to which works of art to the value of \$15.3 million were added during the year. Included in property, plant and equipment are additions of \$2.8 million representing the final stages of the 150<sup>th</sup> anniversary gallery renewal project, including the new Contemporary exhibitions gallery and the Asian galleries at NGV International. These initiatives are being largely funded through State Government grants and private philanthropy.

The balance sheet also includes cash and other financial assets of \$48.8 million (2011: \$49.9 million). These funds are largely held for the purchase of works of art, or other purposes as restricted by the donor or grantor. The balance of funds is available to meet the NGV's operating and capital expenditure needs.

## FUTURE

Looking forward to future years, the NGV is committed to increasing its revenues from all sources, including exhibitions and programming, and to managing its cost base carefully and prudently. While external economic factors are difficult to predict, it is intended that these strategies will ensure a return to operating surpluses in future years. This is important as the NGV has accumulated operating deficits, primarily related to depreciation charges not covered by Government grants, and the majority of revenue from fundraising activities is transferred to the Collection and Infrastructure Reserves. Accordingly, the NGV has limited capacity to fund future operations, or any significant capital expenditure, from its reserves.

FIVE YEAR FINANCIAL PERFORMANCE						
	Notes	2012 \$ '000s	2011 \$ '000s	2010 \$ '000s	2009 \$ '000s	2008 \$ '000s
<b>Operating revenue</b>						
Government grants	1	42,834	43,216	41,628	41,645	40,267
Trading revenue		19,303	17,939	21,273	19,374	18,144
		<b>62,137</b>	<b>61,155</b>	<b>62,901</b>	<b>61,019</b>	<b>58,411</b>
<b>Operating expenses</b>						
Employee costs		( 23,085 )	( 24,324 )	( 22,495 )	( 20,921 )	( 19,625 )
Other operating costs		( 40,652 )	( 39,060 )	( 38,398 )	( 40,060 )	( 39,284 )
		<b>( 63,737 )</b>	<b>( 63,384 )</b>	<b>( 60,893 )</b>	<b>( 60,981 )</b>	<b>( 58,909 )</b>
<b>Operating result before depreciation and similar charges</b>		<b>( 1,600 )</b>	<b>( 2,229 )</b>	<b>2,008</b>	<b>38</b>	<b>( 498 )</b>
Net depreciation and similar charges	2	( 12,284 )	( 10,071 )	( 10,607 )	( 11,166 )	( 11,163 )
<b>Operating result after depreciation and similar charges and before net income from non-operating activities</b>		<b>( 13,884 )</b>	<b>( 12,300 )</b>	<b>( 8,599 )</b>	<b>( 11,128 )</b>	<b>( 11,661 )</b>
<b>Net income from non-operating activities</b>	3					
Fundraising activities – cash gifts, bequests and other receipts		10,444	9,825	6,102	12,174	11,707
Fundraising activities – gifts in kind	4	3,520	17,197	6,731	2,559	3,302
Investing activities	5	2,044	1,501	( 1,199 )	( 4,828 )	( 1,759 )
Capital grants and similar income	6	2,847	688	( 1,000 )	2,380	221
		<b>18,855</b>	<b>29,211</b>	<b>10,634</b>	<b>12,285</b>	<b>13,471</b>
<b>Net result</b>		<b>4,971</b>	<b>16,911</b>	<b>2,035</b>	<b>1,157</b>	<b>1,810</b>
<b>Other economic flows, other non-owner changes in equity</b>	7	<b>( 2,326 )</b>	<b>433,775</b>	<b>5,663</b>	<b>-</b>	
<b>COMPREHENSIVE RESULT</b>		<b>2,645</b>	<b>450,686</b>	<b>7,698</b>	<b>1,157</b>	<b>1,810</b>

## Notes

- Excludes Government grants for Depreciation Equivalent Revenue, Capital Assets Charge, works of art purchases and capital works.
- Comprises depreciation and other adjustments to the value of non-current assets (excluding investments) which have no cash effect.
- Represents net revenue streams related to the purchase of works of art or to capital works.
- Includes gifts of works of art and of other goods and services.
- Includes realised profits/losses on the sale of investments, dividends, interest and market value movements required to be recognised in the comprehensive operating statement.
- Includes grants and other funding for capital works. The year ended 30 June 2012 includes funding for the 150<sup>th</sup> anniversary Gallery Renewal Project. The year ended 30 June 2009 includes a grant from the Victorian Government for the purchase of John Brack's *The bar* and the years ended 30 June 2010 and 30 June 2011 include the repayments of this grant.
- Represents unrealised gains in respect of the revaluation of cultural assets, physical assets and financial assets available-for-sale. Prior to 2009/10, these, and other non-owner changes in equity, were not disclosed as part of the operating statement. 2010/11 includes the adjustment to reflect the result of the revaluation of the State Collection in that year.

## INDEPENDENT AUDITOR'S REPORT

### To the Trustees, Council of Trustees of the National Gallery of Victoria

#### *The Financial Report*

The accompanying financial report for the year ended 30 June 2012 of the Council of Trustees of the National Gallery of Victoria which comprises comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement, notes comprising a summary of significant accounting policies and other explanatory information, and the declaration of the President, Director and Chief Financial Officer has been audited.

#### *The Trustees' Responsibility for the Financial Report*

The Trustees of the Council of Trustees of the National Gallery of Victoria are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, and the financial reporting requirements of the *Financial Management Act 1994*, and for such internal control as the Trustees determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

#### *Auditor's Responsibility*

As required by the *Audit Act 1994*, my responsibility is to express an opinion on the financial report based on the audit, which has been conducted in accordance with Australian Auditing Standards. Those standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The audit procedures selected depend on judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, consideration is given to the internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Trustees, as well as evaluating the overall presentation of the financial report.

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

## Independent Auditor's Report (continued)

#### *Independence*

The Auditor-General's independence is established by the *Constitution Act 1975*. The Auditor-General is not subject to direction by any person about the way in which his powers and responsibilities are to be exercised. In conducting the audit, the Auditor-General, his staff and delegates complied with all applicable independence requirements of the Australian accounting profession.

#### *Opinion*

In my opinion, the financial report presents fairly, in all material respects, the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2012 and of its financial performance and its cash flows for the year then ended in accordance with applicable Australian Accounting Standards, and the financial reporting requirements of the *Financial Management Act 1994*.

#### *Matters Relating to the Electronic Publication of the Audited Financial Report*

This auditor's report relates to the financial report of the Council of Trustees of the National Gallery of Victoria for the year ended 30 June 2012 included both in the Council of Trustees of the National Gallery of Victoria's annual report and on the website. The Trustees of the Council of Trustees of the National Gallery of Victoria are responsible for the integrity of the Council of Trustees of the National Gallery of Victoria's website. I have not been engaged to report on the integrity of the Council of Trustees of the National Gallery of Victoria's website. The auditor's report refers only to the subject matter described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these statements. If users of the financial report are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial report to confirm the information contained in the website version of the financial report.

MELBOURNE  
31 August 2012

  
for D D R Pearson  
Auditor-General

# FINANCIAL STATEMENTS

for the year ended 30 June 2012

In our opinion,

- (a) the attached comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and notes to the financial statements present fairly the financial transactions for the year ended 30 June 2012 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2012;
- (b) the accounts have been maintained in accordance with the *National Gallery of Victoria Act 1966* and regulations made thereto;
- (c) the financial statements have been prepared in accordance with Standing Direction 4.2 of the *Financial Management Act 1994*, applicable Financial Reporting Directions, Australian Accounting Standards and other mandatory professional requirements; and
- (d) at the date of signing these financial statements the Council of Trustees is not aware of any circumstances that would render any particular included in these statements misleading or inaccurate.



Allan Myers  
President  
30 August 2012



Tony Ellwood  
Director  
30 August 2012



Elizabeth Grainger FCA  
Chief Financial Officer  
30 August 2012

# COMPREHENSIVE OPERATING STATEMENT

for the financial year ended 30 June 2012

COMPREHENSIVE OPERATING STATEMENT	Notes	2012 (\$ thousand)	2011 (\$ thousand)
<b>CONTINUING OPERATIONS</b>			
<b>Income from transactions</b>			
State Government - recurrent appropriation		40,749	39,890
State Government - capital assets charge grant		3,954	3,954
Other grants from State Government entities	2(a)	4,812	4,014
Operating activities income	2(b)	19,180	17,001
Fundraising activities income	2(c)	13,964	27,022
Income from financial assets classified as available-for-sale	2(d)	3,094	2,363
<b>Total income from transactions</b>		<b>85,753</b>	<b>94,244</b>
<b>Expenses from transactions</b>			
Employee expenses	3(a)	(23,085)	(24,324)
Depreciation	3(b)	(12,284)	(10,071)
Use of premises provided free of charge		(540)	(540)
Supplies and services	3(c)	(40,203)	(38,102)
Capital assets charge		(3,954)	(3,954)
<b>Total expenses from transactions</b>		<b>(80,066)</b>	<b>(76,991)</b>
<b>NET RESULT FROM TRANSACTIONS (NET OPERATING BALANCE)</b>		<b>5,687</b>	<b>17,253</b>
<b>Other economic flows included in net result</b>			
Net gain/(loss) on financial instruments	4(a)	(528)	(464)
Net gain/(loss) on non-financial assets	4(b)	(48)	114
Other gains/(losses) from other economic flows	4(c)	(140)	8
<b>Total other economic flows included in net result</b>		<b>(716)</b>	<b>(342)</b>
<b>NET RESULT</b>		<b>4,971</b>	<b>16,911</b>
<b>Other economic flows – other non-owner changes in equity</b>			
Changes to physical assets revaluation reserve	17	-	9,682
Changes to cultural assets revaluation reserve	17	-	422,241
Changes to financial assets available-for -sale reserve	17	(2,326)	1,852
<b>Total other economic flows – other non-owner changes in equity</b>		<b>(2,326)</b>	<b>433,775</b>
<b>COMPREHENSIVE RESULT</b>		<b>2,645</b>	<b>450,686</b>

The comprehensive operating statement should be read in conjunction with the accompanying notes on pages 41 to 67.

# BALANCE SHEET

as at 30 June 2012

BALANCE SHEET	Notes	2012 (\$ thousand)	2011 (\$ thousand)
<b>ASSETS</b>			
<b>Financial assets</b>			
Cash and deposits	16.1	6,473	7,231
Receivables	5	3,012	1,567
Financial assets classified as available-for-sale	6	39,375	41,148
<b>Total financial assets</b>		<b>48,860</b>	<b>49,946</b>
<b>Non financial assets</b>			
Inventories	7	1,519	1,770
Prepayments and other assets		1,327	1,587
Property, plant and equipment	8	238,740	248,238
Cultural assets	9	3,752,312	3,736,933
<b>Total non-financial assets</b>		<b>3,993,898</b>	<b>3,988,528</b>
<b>TOTAL ASSETS</b>		<b>4,042,758</b>	<b>4,038,474</b>
<b>LIABILITIES</b>			
Payables	10	6,460	4,912
Provisions	11	5,466	5,375
<b>TOTAL LIABILITIES</b>		<b>11,926</b>	<b>10,287</b>
<b>NET ASSETS</b>		<b>4,030,832</b>	<b>4,028,187</b>
<b>EQUITY</b>			
Accumulated surplus/(deficit)		(75,877)	(62,026)
Reserves	17	3,947,364	3,930,868
Contributed capital		159,345	159,345
<b>TOTAL EQUITY</b>		<b>4,030,832</b>	<b>4,028,187</b>

The above balance sheet should be read in conjunction with the accompanying notes on pages 41 to 67.

# STATEMENT OF CHANGES IN EQUITY

for the financial year ended 30 June 2012

STATEMENT OF CHANGES IN EQUITY	Collection reserve (\$ thousand)	Infrastructure reserve (\$ thousand)	Physical asset revaluation surplus (\$ thousand)	Cultural assets revaluation reserve (\$ thousand)	Financial assets available-for-sale reserve (\$ thousand)	Accumulated surplus/ (deficit) (\$ thousand)	Contributed capital (\$ thousand)	Total (\$ thousand)
<b>Balance at 1 July 2010</b>	<b>194,142</b>	<b>43,785</b>	<b>85,029</b>	<b>3,138,182</b>	<b>5,663</b>	<b>(48,645)</b>	<b>159,345</b>	<b>3,577,501</b>
Net result for the year	-	-	-	-	-	16,911	-	16,911
Other comprehensive income for the year	-	-	9,682	422,241	1,852	-	-	433,775
Transfer to/ (from) accumulated surplus/ (deficit)	27,452	2,840	-	-	-	(30,292)	-	-
<b>Balance at 30 June 2011</b>	<b>221,594</b>	<b>46,625</b>	<b>94,711</b>	<b>3,560,423</b>	<b>7,515</b>	<b>(62,026)</b>	<b>159,345</b>	<b>4,028,187</b>
Net result for the year	-	-	-	-	-	4,971	-	4,971
Other comprehensive income for the year	-	-	-	-	(2,326)	-	-	(2,326)
Transfer to/ (from) accumulated surplus/ (deficit)	15,975	2,847	-	-	-	(18,822)	-	-
<b>Balance at 30 June 2012</b>	<b>237,569</b>	<b>49,472</b>	<b>94,711</b>	<b>3,560,423</b>	<b>5,189</b>	<b>(75,877)</b>	<b>159,345</b>	<b>4,030,832</b>

The statement of changes in equity should be read in conjunction with the accompanying notes on pages 41 to 67.

# CASH FLOW STATEMENT

for the financial year ended 30 June 2012

CASH FLOW STATEMENT	Notes	2012 (\$ thousand)	2011 (\$ thousand)
<b>CASH FLOWS FROM/ (USED IN) OPERATING ACTIVITIES</b>			
<b>Receipts</b>			
Receipts from Government		44,715	43,709
Receipts from other entities		30,785	28,859
Goods and Services Tax recovered from the Australian Taxation Office		2,150	2,519
Dividends and interest received		2,910	2,029
<b>Total receipts</b>		<b>80,560</b>	<b>77,116</b>
<b>Payments</b>			
Payments to suppliers and employees		(66,805)	(67,713)
<b>Total payments</b>		<b>(66,805)</b>	<b>(67,713)</b>
<b>NET CASH FLOWS FROM/ (USED IN) OPERATING ACTIVITIES</b>	16 .2	<b>13,755</b>	<b>9,403</b>
<b>CASH FLOWS FROM/ (USED IN) INVESTING ACTIVITIES</b>			
Net transfers (to)/ from externally managed unitised trusts		(547)	(2,719)
Payments for cultural assets		(11,185)	(6,513)
Payments for property, plant and equipment		(2,781)	(2,922)
<b>NET CASH FLOWS FROM/ (USED IN) INVESTING ACTIVITIES</b>		<b>(14,513)</b>	<b>(12,154)</b>
<b>NET INCREASE/ (DECREASE) IN CASH AND CASH EQUIVALENTS</b>		<b>(758)</b>	<b>(2,751)</b>
Cash and cash equivalents at the beginning of the financial year		7,231	9,982
<b>Cash and cash equivalents at the end of the financial year</b>	16 .1	<b>6,473</b>	<b>7,231</b>

The above cash flow statement should be read in conjunction with the accompanying notes included on pages 41 to 67.

# NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2012

## 1. Summary of significant accounting policies

### (A) STATEMENT OF COMPLIANCE

The annual financial statements represent the audited general purpose statements of the Council of Trustees of the National Gallery of Victoria ("the National Gallery of Victoria"), in accordance with the *Financial Management Act 1994* and applicable Australian Accounting Standards and Interpretations (AASs). The AASs include Australian equivalents to International Financial Reporting Standards. In complying with AASs, the National Gallery of Victoria has, where relevant, applied those paragraphs applicable to not for profit entities.

### (B) BASIS OF PREPARATION

The accrual basis of accounting has been applied in the preparation of these financial statements whereby assets, liabilities, equity, income and expenses are recognised in the reporting period to which they relate, regardless of when cash is received or paid.

These financial statements are presented in Australian dollars, the functional and presentational currency of the National Gallery of Victoria.

In the application of AASs, management is required to make judgements, estimates and assumptions about carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgments. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, and future periods if the revision affects both current and future periods. Judgements and assumptions made by management in the application of AASs that have significant effects on the financial statements and estimates relate to the fair value of land, buildings, plant and equipment, (refer to Note 1 (L) iii).

The report has been prepared in accordance with the historical cost convention except for:

- cultural assets, land and buildings, which, subsequent to acquisition, are measured at the revalued amount being their fair value at the date of the revaluation less any subsequent accumulated depreciation, if applicable, and subsequent impairment losses. Revaluations are made with sufficient regularity

to ensure that the carrying amounts do not materially differ from their fair value;

- non-building plant and equipment where the fair value is generally based on the depreciated replacement value; and
- financial assets classified as available-for-sale which are measured at fair value with movements reflected in equity until the asset is derecognised.

Assets are measured at fair value, being the consideration given in exchange for assets purchased at arm's length or the fair value of assets donated, or provided to, the National Gallery of Victoria. Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

The accounting policies set out herein have been applied in preparing the financial statements for the year ended 30 June 2012 and the comparative information presented for the year ended 30 June 2011.

### (C) REPORTING ENTITY

The financial statements cover the National Gallery of Victoria which is a statutory authority established under the National Gallery of Victoria Act 1966, as amended, of the State of Victoria. Its principal address is: 180 St Kilda Road Melbourne Victoria 3004

The National Gallery of Victoria is an administrative agency acting on behalf of the Crown.

A description of the nature of the National Gallery of Victoria's operations and its principal activities is included on page 6 in the Annual Report, which does not form part of these financial statements.

### (D) SCOPE AND PRESENTATION OF FINANCIAL STATEMENTS

#### Comprehensive operating statement

Income and expenses in the comprehensive operating statement are classified according to whether or not they arise from 'transactions' or 'other economic flows'. This classification is consistent with the whole of government reporting format and is allowed under AASB 101 Presentation of Financial Statements. The net result is equivalent to a profit, or loss, derived in accordance with AASs. 'Transactions' or 'other economic flows' are defined by the Australian

system of government finance statistics: concepts, sources and methods 2005 (see Note 22).

#### **Balance sheet**

Assets and liabilities are presented in decreasing liquidity order with assets aggregated into financial and non-financial assets. Current and non-current (i.e. those expected to be recovered or settled after 12 months) assets and liabilities are disclosed in the notes, where relevant.

#### **Statement of changes in equity**

The statement of changes in equity presents reconciliations of each non-owner and owner changes in equity opening balance at the beginning of the reporting period to the closing balance at the end of the reporting period, showing separately movements due to amounts recognised in the comprehensive operating result and amounts recognised in equity related to transactions with owners, in their capacity as owners.

#### **Cash flow statement**

Cash flows are classified according to whether or not they arise from operating activities, investing activities, or financing activities. This classification is consistent with requirements under AASB 107 Statement of Cash Flows.

### **(E) INCOME FROM TRANSACTIONS**

Amounts disclosed as income are, where applicable, net of returns, allowances and duties and taxes. Revenue is recognised for each of the National Gallery of Victoria's major activities as follows:

#### **(E)(i) State Government - recurrent appropriation and other grants from State Government entities**

State Government appropriation and other grants from State Government entities are recognised on receipt in accordance with AASB 118 Revenue and AASB1004 Contributions. Grants from third parties are recognised as income in the reporting period in which the National Gallery of Victoria gains control over the underlying asset. For reciprocal grants, (i.e. equal value is given back by the National Gallery of Victoria to the provider), the National Gallery of Victoria is deemed to have assumed control when the National Gallery of Victoria has satisfied its performance obligations under the terms of the grant. For non-reciprocal grants, the National Gallery of Victoria is deemed to have assumed control when the grant is receivable or received.

#### **(E)(ii) State Government - capital assets charge grant**

The State Government capital assets charge grant represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs. The grant is calculated on the carrying amount of non-current physical assets (excluding heritage and cultural assets) and is matched by an equivalent government charge.

#### **(E)(iii) Operating activities income**

(a) Revenue from exhibition and program admissions  
Revenue arising from exhibition and public program admissions is recognised at the point of sale.

(b) Revenue from retail shop sales  
Revenue arising from retail shop sales is recognised when the following conditions have been satisfied:

- the significant risks and rewards of ownership of the goods have transferred to the buyer;
- the National Gallery of Victoria retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold;
- the amount of revenue can be reliably measured; and
- it is probable that the economic benefits associated with the transaction will flow to the National Gallery of Victoria; and the costs incurred or to be incurred in respect of the transaction can be measured reliably.

(c) Revenue from membership fees  
Revenue from membership fees is recognised when received and revenue from multiple year memberships is recognised over the period of the membership.

(d) Cash sponsorship and contra sponsorship  
Revenue from sponsorship contracts, both cash and contra, is recognised as revenue over the period during which the contractual and servicing obligations of the National Gallery of Victoria are discharged. The National Gallery of Victoria enters into contra sponsorship contracts to receive sponsorship in various forms other than cash in exchange for promoting the provider as a corporate sponsor. These contracts are treated as contracts for the provision of services.

(e) Other revenue  
Revenue from retail and function catering, advertising, functions fees, booking fees, venue hire fees and work of art loan fees are recognised in the period in which the service was provided.

#### **(E)(iv) Fundraising activities income**

(a) Donations and bequests  
Donations and bequests are recognised on receipt.

(b) Donated cultural assets  
Donated cultural assets are recognised when the gift is accepted by the National Gallery of Victoria and is recorded at fair value. Fair value is determined by either an average of independent valuations, for works donated under the Cultural Gifts Program, or by a curatorial or other assessment by the National Gallery of Victoria.  
Revenue arising from the contribution of assets is recognised when the following conditions have been satisfied:

- control of the contribution or right to receive the contribution exists; and
- it is probable that the economic benefits comprising the contribution will be realised.

#### **(E)(v) Income from financial assets classified as available-for-sale activities**

Income from financial assets classified as available-for-sale is generally recognised when receivable. Dividends are recognised when the right to receive payment is established.

### **(F) EXPENSES FROM TRANSACTIONS**

#### **(F)(i) Employee expenses**

Employee expenses include all costs related to employment including wages and salaries, leave entitlements, redundancy payments and superannuation contributions. These are recognised when incurred. The amount charged to the comprehensive operating statement in respect of superannuation represents the contribution paid or payable by the National Gallery of Victoria to the superannuation funds of employees.

#### **(F)(ii) Depreciation**

Property, plant and equipment, including freehold buildings but excluding land have finite lives and are depreciated. Depreciation is calculated on a straight line basis at rates that allocate the asset's value, less any estimated salvage value, over its estimated useful life.

Leasehold improvements are depreciated over the period of the lease or the asset's estimated useful life, whichever is the shorter, using the straight line method. The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period. Note 8 provides details on the estimated useful lives that are used in the calculation of depreciation on property, plant and equipment. Where it is determined that the estimated useful life of an asset has changed, the depreciation rate for that asset is adjusted accordingly.

#### **(F)(iii) Supplies and services**

Supplies and services expenses are recognised as an expense in the reporting period in which they are incurred. The carrying amounts of any inventories held for distribution are expensed when distributed.

#### **(F)(iv) Capital assets charge**

The capital assets charge is imposed by the Department of Treasury and Finance and represents the opportunity cost of capital invested in the non-current physical assets used in the provision of outputs. The charge is calculated on the budgeted carrying amount of applicable non-current physical assets (excluding heritage and cultural assets) and is matched by an equivalent government grant.

### **(G) OTHER ECONOMIC FLOWS INCLUDED IN THE NET RESULT**

#### **G)(i) Net gain/(loss) on financial instruments**

Net gain loss on financial instruments comprises:

- changes to the provision made in regards to the collection of outstanding debts; and
- gains or losses on foreign exchange contracts, excluding foreign exchange hedges, as a result of changes in exchange rates from the date of commitment to the date of payment.

#### **G)(ii) Net gain/(loss) on non-financial assets**

Net gain loss on non-financial assets comprises:

- changes to the provision made in regards to the slow-moving stock

#### **G)(iii) Other gain/(loss) from other economic flows**

Other gain/(loss) from other economic flows comprises:

- gains or losses on foreign exchange hedge contracts as a result of changes in the exchange rate from the rate fixed under the contract to rate which would have been paid on settlement, if a foreign

exchange hedge contract had not been entered into; and

- gains or losses, as a result of changes in bond rates from the previous 12 months, in determining the present value of the long service liability.

### **(H) FINANCIAL ASSETS**

#### **(H)(i) Cash and deposits**

Cash and deposits, including cash equivalents, comprise cash on hand and cash at bank, deposits at call and highly liquid investments with an original maturity of three months or less, which are readily convertible to known amounts of cash and are subject to insignificant risk of changes in value.

#### **(H)(ii) Receivables**

Receivables consist of:

- Statutory receivables, which include amounts predominantly owing from the Victorian Government and GST input tax credits recoverable; and
- Contractual receivables, which include debtors in relation to goods and services.

#### **(H)(iii) Financial assets classified as available for sale**

Investments held by the National Gallery of Victoria are classified as being available for sale and are stated at fair value. Gains and losses arising from changes in fair value are recognised directly in equity until the investment is disposed of or is determined to be impaired, at which time the cumulative gain or loss previously recognised in equity is included in profit or loss for the period. Fair value is determined in the manner described in Note 15(g).

### **(I) NON-FINANCIAL ASSETS**

#### **(I)(i) Inventories**

Inventories are held for sale in the ordinary course of business operations and are measured at the lower of cost and net realisable value.

A provision for stock obsolescence is made when there is objective evidence that an inventory item may be economically impaired.

#### **(I)(ii) Prepayments and other assets**

Prepayments and other assets represent payments in advance of receipt of goods or services or that part of expenditure made in one accounting period covering a term extending beyond that period.

#### **(I)(iii) Property, plant and equipment**

Land and buildings are measured initially at cost, and subsequently at fair value. Assets such as heritage assets are measured at fair value with regards to the property's highest and best use after due consideration is made for any legal or constructive restrictions imposed on the asset, public announcements or commitments made in relation to the intended use of the asset. The fair value of the heritage assets that the State intends to preserve because of their unique historical attributes is measured at the replacement cost of the asset less where applicable accumulated depreciation calculated on the basis of such cost to reflect the already consumed or expired future economic benefits of the asset and any accumulated impairment.

Non-building plant and equipment are measured at fair value (depreciated cost) less impairment. Land and buildings are measured at fair value in accordance with FRD 103D Non-Current Physical Assets. Revaluation of non-current property, plant and equipment

Non-current assets measured at fair value are revalued in accordance with FRD 103D Non-Current Physical Assets. This revaluation process normally occurs every five years, based upon the asset's Government Purpose Classification. In between valuations, the fair value for land and buildings is determined by reference to indices provided by the Valuer-General Victoria and for plant and equipment by review of the useful life of the plant and equipment and reasonableness of the depreciation rates used.

Revaluation increments or decrements arise from differences between carrying amount and fair value. Revaluation increments are credited directly to the physical asset revaluation surplus, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the physical asset revaluation surplus in respect of the same class of assets, they are debited directly to the physical asset revaluation surplus. Revaluation increases and decreases within a class of property, plant and equipment are offset against one another within that class but are not offset in respect of assets in different classes.

#### (I)(iv) Cultural assets

Cultural assets comprise works of art in the State Collection and other cultural assets. Control of the State Collection is vested in the Council of Trustees of the National Gallery of Victoria by virtue of the *National Gallery of Victoria Act 1966*, as amended. Additions to the State Collection may take the form of either a purchase by the National Gallery of Victoria or a donation from a third party.

All cultural assets are held for exhibition, education, research and historical interest. Such assets are deemed worthy of preservation because of the social rather than financial benefits they provide to the community. The nature of these assets means that there are certain limitations and restrictions imposed on their use and/or disposal. Purchased cultural assets are initially carried at cost and subsequently at fair value. Donated or bequeathed cultural assets are carried at fair value. Cultural assets are not depreciated as they do not have a finite useful life.

Cultural assets measured at fair value are revalued in accordance with FRD 103D Non-Current Physical Assets. An external revaluation process is required under FRD 103D Non-Current Physical Assets every five years, based upon the asset's Government Purpose Classification but may occur more frequently if material movements in value are identified. The fair value for cultural assets is, therefore reviewed internally by the NGV using internal expertise as well as other corroborating evidence such as art price indices.

Revaluation increments or decrements are credited/debited directly to the cultural assets revaluation reserve.

## (J) LIABILITIES

### (J)(i) Payables

Payables represent liabilities for goods and services provided to the National Gallery of Victoria that are unpaid at the end of the financial year. Payables are initially measured at fair value, being the cost of the goods and services, and then subsequently measured at amortised cost.

### (J)(ii) Provisions

Provisions are recognised when the National Gallery of Victoria has a present obligation, the future sacrifice of economic benefits is probable, and the amount of the provision can be measured reliably.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation.

Where a provision is measured using the cashflows estimated to settle the present obligation, its carrying amount is the present value of those cashflows.

### (J)(iii) Employee expenses

(a) Wages and salaries, annual leave and sick leave

Liabilities for wages and salaries and annual leave expected to be settled within 12 months of the reporting date are recognised in the provision for employee benefits in respect of employee services up to the reporting date, classified as current liabilities and measured at their nominal values.

(b) Long service leave

Liability for long service leave ("LSL") is recognised in the provision for employee benefits.

**Current liability – unconditional LSL** is disclosed in the notes to the financial statements as a current liability even where the National Gallery of Victoria does not expect to settle the liability within 12 months because it will not have the unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months.

The components of this current LSL liability are measured at:

- present value - component that the National Gallery of Victoria does not expect to settle within 12 months; and
- nominal value - component that the National Gallery of Victoria expects to settle within 12 months.

**Non current liability – conditional LSL** is disclosed as a non-current liability. There is an unconditional right to defer the settlement of the entitlement until the employee has completed the requisite years of service.

The non-current LSL liability is measured at present value. Gain or loss following revaluation of the present value of non-current LSL liability due to changes in bond interest rates is recognised as an other economic flow.

### (J)(iv) Employee expenses on costs

Employee expenses on costs (payroll tax, workers compensation, superannuation, annual leave and LSL accrued while on LSL taken in service) are recognised separately from the provision for employee benefits.

## (K) EQUITY

### (K)(i) Contributions by owners

Additions to net assets which have been designated as contributions by owners (the State of Victoria) are recognised as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributions by owners.

### (K)(ii) Collection reserve

Represents accumulated revenue received from donations, bequests, investment income and similar sources which is dedicated to the acquisition of cultural assets. This reserve also includes the value of gifts in kind. Amounts in respect of years prior to the year ended 30 June 2001 are approximations only.

### (K)(iii) Infrastructure reserve

Represents accumulated revenue received from donations, bequests, grants, investment income and similar sources which is dedicated to the purchase of non-current fixed assets and infrastructure. This reserve was established as at 30 June 2005 and includes revenue received since 1 July 2001.

### (K)(iv) Physical assets revaluation surplus

Represents increments arising from the periodic revaluation of land and buildings.

### (K)(v) Cultural assets revaluation reserve

Represents increments arising from the periodic revaluation cultural assets.

### (K)(vi) Financial assets available-for-sale revaluation reserve

Represents increments arising from the revaluation of financial assets classified as available-for-sale.

## (K) COMMITMENTS FOR EXPENDITURE

Commitments for expenditure are disclosed by way of a note (refer Note 13) at their nominal value and inclusive of the Goods and Services Tax payable and are not included in the Balance Sheet.

## (L) CONTINGENT ASSETS AND CONTINGENT LIABILITIES

Contingent assets and contingent liabilities are not recognised in the balance sheet, but are disclosed by way of a note and, if quantifiable, are measured at nominal value. Contingent assets and liabilities are presented inclusive of Goods and Services Tax receivable or payable respectively.

## (M) GOODS AND SERVICES TAX (GST)

Income, expenses and assets are recognised net of the amount of associated GST, unless the GST incurred is not recoverable from the taxation authority. In this case it is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the taxation authority is included in other receivables or payables in the balance sheet.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to the taxation authority, are presented as operating cash flows.

## (N) EVENTS AFTER REPORTING DATE

Assets, liabilities, income or expenses arise from past transactions or other past events. Where the transactions result from an agreement between the National Gallery of Victoria and other parties, the transactions are only recognised when the agreement is irrevocable at or before balance date. Adjustments are made to amounts recognised in the financial statements for events which occur after the reporting period and before the date the statements are authorised for issue, where those events provide information about conditions which existed in the reporting period. Disclosure is made by way of note about events between the reporting date and the date the statements are authorised for issue where the events relate to conditions which arose after the reporting date and which may have a material impact on the results of subsequent years.

## (O) FOREIGN CURRENCY

All foreign currency transactions during the financial year are brought to account using the exchange rate in effect at the date of the transaction or the exchange rate in the forward hedging contract. Exchange differences are recognised in the comprehensive operating statement in the period in which they arise. Where a material foreign currency commitment is a fixed amount and is or can be paid on a fixed date in the future, a forward foreign currency contract is entered into with the Treasury Corporation of Victoria. All other foreign currency transactions are entered into as spot transactions. Realised foreign currency gains or losses are recognised in the comprehensive operating statement in "Net gain/(loss) on financial instruments" and unrealised foreign currency hedge gains or losses are recognised in the comprehensive operating statement in "Other gains/(losses) from other economic flows."

## (P) ROUNDING OF AMOUNTS

Amounts in the financial statements have been rounded to the nearest thousand dollars, unless otherwise stated.

## (S) AASS ISSUED THAT ARE NOT YET EFFECTIVE

Certain new accounting standards have been published that are not mandatory for the 30 June 2012 reporting period. The National Gallery of Victoria assesses the impact of these new standards and early adopts any new standards where applicable.

As at 30 June 2012, the following standards and interpretations had been issued but were not mandatory for financial year ending 30 June 2012. The National Gallery of Victoria has not, and does not intend to, adopt these standards early.

New accounting standards and interpretations			
Standard/Interpretation	Summary	Applicable for annual reporting periods beginning on	Impact on public sector entity financial statements
AASB 9 Financial instruments	This standard simplifies requirements for the classification and measurement of financial assets resulting from Phase 1 of the IASB's project to replace IAS 39 Financial Instruments: Recognition and Measurement (AASB 139 Financial Instruments: Recognition and Measurement).	Beginning 1 Jan 2013	Detail of impact is still being assessed.
AASB 13 Fair Value Measurement	This Standard outlines the requirements for measuring the fair value of assets and liabilities and replaces the existing fair value definition and guidance in other AASs. AASB 13 includes a 'fair value hierarchy' which ranks the valuation technique inputs into three levels using unadjusted quoted prices in active markets for identical assets or liabilities; other observable inputs; and unobservable inputs.	1 Jan 2013	Disclosure for fair value measurements using unobservable inputs are relatively onerous compared to disclosure for fair value measurements using observable inputs. Consequently, the Standard may increase the disclosures for public sector entities that have assets measured using depreciated replacement cost.
AASB 119 Employee Benefits	In this revised Standard for defined benefit superannuation plans, there is a change to the methodology in the calculation of superannuation expenses, in particular there is now a change in the split between superannuation interest expense (classified as transactions) and actuarial gains and losses (classified as 'Other economic flows – other movements in equity') reported on the comprehensive operating statement.	1 Jan 2013	Not-for-profit entities are not permitted to apply this Standard prior to the mandatory application date. While the total superannuation expense is unchanged, the revised methodology is expected to have a negative impact on the net result from transactions of the general government sector and for those few Victorian public sector entities that report superannuation defined benefit plans.
AASB 2009-11 Amendments to Australian Accounting Standards arising from AASB 9 [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 121, 127, 128, 131, 132, 136, 139, 1023 and 1038 and Interpretations 10 and 12]	This Standard gives effect to consequential changes arising from the issuance of AASB 9.	1 Jan 2013	No significant impact is expected from these consequential amendments on entity reporting.

New accounting standards and interpretations			
Standard/Interpretation	Summary	Applicable for annual reporting periods beginning on	Impact on public sector entity financial statements
AASB 2010-7 Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 & 1038 and Interpretations 2, 5, 10, 12, 19 & 127]	These consequential amendments are in relation to the introduction of AASB 9.	1 Jan 2013	No significant impact is expected from these consequential amendments on entity reporting.
AASB 2011-8 Amendments to Australian Accounting Standards arising from AASB 13 [AASB 1, 2, 3, 4, 5, 7, 9, 2009-11, 2010-7, 101, 102, 108, 110, 116, 117, 118, 119, 120, 121, 128, 131, 132, 133, 134, 136, 138, 139, 140, 141, 1004, 1023 & 1038 and Interpretations 2, 4, 12, 13, 14, 17, 19, 131 & 132]	This amending Standard makes consequential changes to a range of Standards and Interpretations arising from the issuance of AASB 13. In particular, this Standard replaces the existing definition and guidance of fair value measurements in other Australian Accounting Standards and Interpretations.	1 July 2012	Disclosures for fair value measurements using unobservable inputs is potentially onerous, and may increase disclosures for assets measured using depreciated replacement cost.
AASB 2011-9 Amendments to Australian Accounting Standards – Presentation of Items of Other Comprehensive Income [AASB 1, 5, 7, 101, 112, 120, 121, 132, 133, 134, 1039 & 1049]	The main change resulting from this Standard is a requirement for entities to group items presented in other comprehensive income (OCI) on the basis of whether they are potentially reclassifiable to profit or loss subsequently (reclassification adjustments). These amendments do not remove the option to present profit or loss and other comprehensive income in two statements, nor change the option to present items of OCI either before tax or net of tax.	1 Jan 2013	This amending Standard could change the current presentation of 'Other economic flows- other movements in equity' that will be grouped on the basis of whether they are potentially reclassifiable to profit or loss subsequently. No other significant impact will be expected.
AASB 2011-10 Amendments to Australian Accounting Standards arising from AASB 119 (September 2011) [AASB 1, AASB 8, AASB 101, AASB 124, AASB 134, AASB 1049 & AASB 2011-8 and Interpretation 14]	This Standard makes consequential changes to a range of other Australian Accounting Standards and Interpretations arising from the issuance of AASB 119 Employee Benefits.	1 Jan 2013	No significant impact is expected from these consequential amendments on entity reporting.



2. INCOME FROM TRANSACTIONS	2012 (\$ thousand)	2011 (\$ thousand)
<b>(a) Other grants from State Government entities</b>		
State Government - capital funding	2,727	1,688
- other grants	1,115	1,339
Department of Education and Early Childhood Development - grant	430	447
Fair value of assets and services received free of charge (a)	540	540
<b>Total other grants from other State Government entities</b>	<b>4,812</b>	<b>4,014</b>
<b>(b) Operating activities income</b>		
Exhibition and program admissions	5,372	4,723
Retail sales	4,918	4,717
Membership fees	2,646	2,076
Cash sponsorship	1,298	1,213
Contra sponsorship	2,131	1,563
Catering royalties and venue hire charges	1,294	1,056
Other revenue	1,521	1,653
<b>Total operating activities income</b>	<b>19,180</b>	<b>17,001</b>
<b>(c) Fundraising activities income</b>		
Donations, bequests and similar income	10,444	9,825
Donated cultural assets	3,520	17,197
<b>Total fundraising activities income</b>	<b>13,964</b>	<b>27,022</b>
<b>(d) Income from financial assets classified as available-for-sale</b>		
Interest - bank deposits	243	398
Dividends and interest - externally managed unitised trusts	2,910	2,029
Investment management fees	(59)	(64)
<b>Total income from financial assets classified as available-for-sale</b>	<b>3,094</b>	<b>2,363</b>

## Note:

(a) Premises at the Public Records Office Victoria occupied without financial consideration.

3. EXPENSES FROM TRANSACTIONS	2012 (\$ thousand)	2011 (\$ thousand)
<b>(a) Employee expenses</b>		
Salaries, wages and long service leave	(21,262)	(22,510)
Post employment benefits:		
Defined benefit superannuation plans	(180)	(174)
Defined contribution superannuation plans	(1,643)	(1,640)
<b>Total employee expenses</b>	<b>(23,085)</b>	<b>(24,324)</b>
<b>(b) Depreciation of property, plant and equipment</b>		
Depreciation expense (a)	(12,284)	(10,071)
<b>Total depreciation of property, plant and equipment</b>	<b>(12,284)</b>	<b>(10,071)</b>
<b>(c) Supplies and services</b>		
Facilities operations and equipment services	(16,224)	(16,732)
Promotion and marketing	(5,795)	(4,573)
Freight and materials	(5,735)	(4,187)
Office supplies, insurance and communications	(4,032)	(4,181)
Cost of retail goods sold	(2,658)	(2,648)
Rental of premises	(2,877)	(2,843)
Other operating expenses	(2,882)	(2,938)
<b>Total supplies and services</b>	<b>(40,203)</b>	<b>(38,102)</b>

## Notes:

(a) Refer Note 8 for more information.

4. OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT	2012 (\$ thousand)	2011 (\$ thousand)
<b>(a) Net gain/ (loss) on financial instruments</b>		
Increase/ (decrease) in provision for doubtful debts (a)	(10)	24
Net gain/ (loss) on foreign exchange transactions	33	(52)
Net realised gain/ (loss) on sale of financial assets at fair value	(551)	(436)
<b>Total net gain/ (loss) on financial instruments</b>	<b>(528)</b>	<b>(464)</b>
<b>(b) Net gain/ (loss) on non financial assets</b>		
Decrease/ (increase) in provision for slow-moving stock	(38)	114
Write off from Shaw Research Library collection	(10)	-
<b>Total net gain/ (loss) on non-financial assets</b>	<b>(48)</b>	<b>114</b>
<b>(c) Other gain/ (loss) from other economic flows</b>		
Net gain/ (loss) on foreign exchange hedge contracts	-	(7)
Net gain/ (loss) arising from revaluation of long service leave liability (b)	(140)	15
<b>Total net gain/ (loss) on non financial assets and liabilities</b>	<b>(140)</b>	<b>8</b>

## Notes:

- (a) (Increase)/ decrease in provision for doubtful debts from other economic flows.  
(b) Revaluation gain/(loss) as a result of changes in bond rates.

## 5. Receivables

5. RECEIVABLES	2012 (\$ thousand)	2011 (\$ thousand)
<b>Current receivables</b>		
<b>Contractual</b>		
Trade receivables (a)	1,781	644
Provision for doubtful receivables	(39)	(6)
Other receivables	512	346
	<b>2,254</b>	<b>984</b>
<b>Statutory</b>		
Goods and Services Tax input tax credit recoverable	234	143
Victorian Government Departments and Agencies	524	440
<b>Total current receivables</b>	<b>3,012</b>	<b>1,567</b>
<b>Total receivables</b>	<b>3,012</b>	<b>1,567</b>

## Notes:

- (a) The average credit period for sales on credit is 30 days. Recovery of late outstanding amounts is managed on a case by case basis through credit management procedures.

5.1 MOVEMENT IN THE PROVISION FOR DOUBTFUL RECEIVABLES	2012 (\$ thousand)	2011 (\$ thousand)
Balance at beginning of the year	(6)	(47)
Reversal of unused provision recognised in the net result	-	17
Increase/(decrease) in provision recognised in balance sheet	(23)	-
Increase (decrease) in provision recognised in the net result	(10)	24
<b>Balance at end of the year</b>	<b>(39)</b>	<b>(6)</b>

6. FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE	2012 (\$ thousand)	2011 (\$ thousand)
<b>Current investments</b>		
Investment in externally managed unitised trusts	1,680	2,931
<b>Total current investments at market value</b>	<b>1,680</b>	<b>2,931</b>
<b>Non-current investments</b>		
Investment in externally managed unitised trusts	37,695	38,217
<b>Total non-current investments at market value</b>	<b>37,695</b>	<b>38,217</b>
<b>Total investments at market value</b>	<b>39,375</b>	<b>41,148</b>

The National Gallery of Victoria holds cash, deposits and investments to provide for future operating and capital purposes, including the purchase of works of art for the State Collection. Funds are classified as current or non-current.

Current funds represent funds held either in transactional bank accounts, or invested in order to reduce volatility in value and optimise the investment income earned.

Non-current funds represent funds held in perpetuity (endowed funds) and invested with the intent of maximising their long term value. As a result, these funds may experience more volatility in value.

## a) Ageing analysis of financial assets classified as available-for-sale and cash and deposits

Refer Table 15.4 in Note 15 for ageing analysis of financial assets classified as available-for-sale.

6.1 ANALYSIS AND PURPOSE OF FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE AND CASH AND DEPOSITS	2012			2011		
	General funds	Dedicated funds	Total funds	General funds	Dedicated funds	Total funds
	2012 (\$ thousand)	2012 (\$ thousand)	2012 (\$ thousand)	2011 (\$ thousand)	2011 (\$ thousand)	2011 (\$ thousand)
Cash and deposits (a)	655	5,818	6,473	2,006	5,225	7,231
<b>Current</b>						
Financial assets classified as available-for-sale	-	1680	1680	-	2931	2931
<b>Non-current</b>						
Financial assets classified as available-for-sale	-	37,695	37,695	-	38,217	38,217
<b>Total financial assets classified as available-for-sale</b>	<b>-</b>	<b>39,375</b>	<b>39,375</b>	<b>-</b>	<b>41,148</b>	<b>41,148</b>
<b>Total financial assets</b>	<b>655</b>	<b>45,193</b>	<b>45,848</b>	<b>2,006</b>	<b>46,373</b>	<b>48,379</b>

## Notes:

- (a) Refer Note 16 for further information.

General funds have been generated by the National Gallery of Victoria from operating activities and are applied to the achievement of the National Gallery of Victoria's future strategic objectives, including expenditure on property, plant and equipment.

Dedicated funds have been granted, donated or bequeathed to the National Gallery of Victoria and are dedicated to the purchase of works of art, or other specific purposes, as expressed by the original grantor, donor or testator.

7. INVENTORIES	2012 (\$ thousand)	2011 (\$ thousand)
<b>Current inventories</b>		
Goods held for resale – at cost	2,094	2,307
Less: provision for slow moving stock	(575)	(537)
<b>Total current inventories</b>	<b>1,519</b>	<b>1,770</b>
<b>Movement in the provision for slow moving stock</b>		
Balance at the beginning of the year	(537)	(1,424)
Amounts written off during the year	-	773
(Increase) / decrease in allowance recognised	(38)	114
<b>Balance at the end of the year</b>	<b>(575)</b>	<b>(537)</b>

8. PROPERTY, PLANT AND EQUIPMENT	Notes	2012 (\$ thousand)	2011 (\$ thousand)
<b>Land</b>			
At fair value (a)	1(L)iii	51,673	51,673
<b>Buildings</b>			
At valuation (b)	1(L)iii	32,920	32,920
Less: accumulated depreciation		(378)	-
		32,542	32,920
<b>TOTAL LAND AND BUILDINGS</b>		<b>84,215</b>	<b>84,593</b>
<b>Building plant</b>			
At fair value		57,238	57,231
Less: accumulated depreciation		(3,342)	-
		<b>53,896</b>	<b>57,231</b>
<b>Building fit-out</b>			
At fair value		96,361	94,396
Less: accumulated depreciation		(6,266)	-
		<b>90,095</b>	<b>94,396</b>
<b>Leasehold improvements</b>			
At fair value		13,614	13,614
Less: accumulated depreciation		(10,510)	(9,632)
		<b>3,104</b>	<b>3,982</b>
<b>Plant and equipment</b>			
(General plant and equipment)			
At fair value		17,163	15,970
Less: accumulated depreciation		(12,310)	(11,182)
		<b>4,853</b>	<b>4,788</b>
<b>Capital works-in-progress</b>			
At cost		2,577	3,248
<b>TOTAL PLANT AND EQUIPMENT</b>		<b>154,525</b>	<b>163,645</b>
<b>TOTAL PROPERTY, PLANT AND EQUIPMENT</b>	1(L)iii	<b>238,740</b>	<b>248,238</b>
<b>Aggregate depreciation recognised as an expense during the year:</b>			
Buildings		378	389
Building plant		3,342	3,652
Building fit-out		6,266	4,825
Leasehold improvements		866	873
Plant and equipment (general plant and equipment)		1,432	332
	1(L)iii	<b>12,284</b>	<b>10,071</b>

**Notes:**

(a) A valuation of land was undertaken as of 30 June 2011.

(b) A valuation of buildings and building fit-out was undertaken as of 30 June 2011.

The following useful lives of assets are used in the calculation of depreciation:

<b>Buildings</b>	100 years	<b>Leasehold improvements</b>	13-15 years
<b>Building plant</b>	20-25 years	<b>Plant and equipment</b>	3-30 years
<b>Building fit-out</b>	15-20 years		

2012	Land (\$ thousand)	Buildings (\$ thousand)	Building plant (\$ thousand)	Building fit-out (\$ thousand)	Leasehold improvements (\$ thousand)	Plant and equipment (\$ thousand)	Capital works-in-progress (\$ thousand)	Total (\$ thousand)
Carrying amount at the start of the year	51,673	32,920	57,231	94,396	3,982	4,788	3,248	248,238
Additions	-	-	43	1,965	-	1,497	(671)	2,834
Depreciation expense	-	(378)	(3,342)	(6,266)	(866)	(1,432)	-	(12,284)
Disposals	-	-	(36)	-	(12)	-	-	(48)
<b>Carrying amount at the end of the year</b>	<b>51,673</b>	<b>32,542</b>	<b>53,896</b>	<b>90,095</b>	<b>3,104</b>	<b>4,853</b>	<b>2,577</b>	<b>238,740</b>

2011	Land (\$ thousand)	Buildings (\$ thousand)	Building plant (\$ thousand)	Building fit-out (\$ thousand)	Leasehold improvements (\$ thousand)	Plant and equipment (\$ thousand)	Capital works-in-progress (\$ thousand)	Total (\$ thousand)
Carrying amount at the start of the year	43,250	37,730	56,661	97,569	4,855	4,692	942	245,699
Additions	-	-	4	197	-	428	2,306	2,935
Depreciation expense	-	(390)	(3,651)	(4,825)	(873)	(332)	-	(10,071)
Disposals	-	-	-	(8)	-	-	-	(8)
Revaluation increment/ (decrement)	8,423	(4,420)	4,217	1,463	-	-	-	9,683
<b>Carrying amount at the end of the year</b>	<b>51,673</b>	<b>32,920</b>	<b>57,231</b>	<b>94,396</b>	<b>3,982</b>	<b>4,788</b>	<b>3,248</b>	<b>248,238</b>

An independent valuation of the National Gallery of Victoria's land was last performed by Urbis Valuations Pty Ltd as at 30 June 2011. An independent valuation of the National Gallery of Victoria's buildings was last performed by Charter Keck Cramer as at 30 June 2011. Both valuations were performed on behalf of the Valuer-General Victoria.

In accordance with FRD 103D Non-Current Physical Assets, a fair value assessment was undertaken by management during the year ended 30 June 2012 in order to determine whether the fair value of

land, property, plant and equipment had changed materially from the carrying amount as at 30 June 2011. The result of this assessment was that the fair value of land, property, plant and equipment had not changed by more than 10% from the carrying amount as at 30 June 2011 and, consequently, an interim managerial revaluation was not required as at 30 June 2012. The land is subject to a heritage overlay and the National Gallery of Victoria is included on the Victorian Heritage Register under the *Heritage Act 1995*.

## 9. Cultural assets

9. CULTURAL ASSETS	2012 (\$ thousand)	2011 (\$ thousand)
<b>Cultural assets</b>		
State Collection of works of art – at fair value	3,748,931	3,733,576
Shaw Research Library collection – at fair value	3,381	3,357
	<b>3,752,312</b>	<b>3,736,933</b>

9.1 MOVEMENTS IN CULTURAL ASSETS 2012	State Collection of works of art (\$ thousand)	Shaw Research Library (\$ thousand)	Total cultural assets (\$ thousand)
Carrying amount at the start of the year	3,733,576	3,357	3,736,933
Additions	15,355	34	15,389
Write off of Shaw Research Library collection	-	(10)	(10)
<b>Carrying amount at the end of the year</b>	<b>3,748,931</b>	<b>3,381</b>	<b>3,752,312</b>

9.2 MOVEMENTS IN CULTURAL ASSETS 2011	State Collection of works of art (\$ thousand)	Shaw Research Library (\$ thousand)	Total cultural assets (\$ thousand)
Carrying amount at the start of the year	3,287,886	3,002	3,290,888
Additions	23,796	32	23,828
Revaluation increment	421,894	323	422,217
<b>Carrying amount at the end of the year</b>	<b>3,733,576</b>	<b>3,357</b>	<b>3,736,933</b>

In order to determine its fair value an independent valuation of the National Gallery of Victoria's Shaw Research Library collection was last performed as at 30 June 2011 by Sainsbury's Books Valuers Pty Ltd, a member of the Antiquarian Booksellers Association. In order to determine its fair value an independent valuation of the State Collection of works of art was last performed by Simon Storey Valuers, as at 30 June 2011. Mr Simon Storey, a director of Simon Storey Valuers, is an approved valuer under the Commonwealth of Australia Taxation Incentives for the Arts Scheme and a member of the Auctioneers and Valuers Association of Australia. The result of the valuation of the State Collection was a total valuation of \$3,733,576,000. The result of the valuation of the Shaw Research Library collection was a total valuation of \$3,357,000.

For the year ended 30 June 2012, in accordance with FRD 103D Non-Current Physical Assets, a fair value assessment was undertaken by management in order to determine whether the fair value of the cultural assets had changed materially from the carrying amount as at last revaluation. The result of this assessment was that the fair value of the cultural assets had not changed by more than 10% from the carrying amount at the time of the last revaluation and consequently an interim managerial revaluation was not required as at 30 June 2012.

10. PAYABLES	2012 (\$ thousand)	2011 (\$ thousand)
<b>Current payables</b>		
Supplies and services	1,177	792
Other payables	3,584	2,853
Income in advance	1,699	1,267
<b>Total payables</b>	<b>6,460</b>	<b>4,912</b>

**(a) Maturity analysis of contractual payables**

Please refer to Table 15.5 in Note 15 for the maturity analysis of contractual payables.

**(b) Nature and extent of risk arising from contractual payables**

Please refer to Note 15 for the nature and extent of risks arising from contractual payables.

## 11. Provisions

11. PROVISIONS	2012 (\$ thousand)	2011 (\$ thousand)
<b>Current employee benefits</b>		
Employee benefits - annual leave - Unconditional and expected to settle within 12 months	1,299	1,388
Employee benefits - long service leave (a)		
- Unconditional and expected to settle within 12 months	192	208
- Unconditional and expected to settle after 12 months	2,745	2,485
<b>Non-current employee benefits</b>		
Conditional long service leave entitlements	374	377
<b>Total employee benefits</b>	<b>4,610</b>	<b>4,458</b>
<b>Employee benefit on-costs</b>		
Current on-costs	809	867
Non-current on-costs	47	50
<b>Total on-costs</b>	<b>856</b>	<b>917</b>
<b>Total employee benefits and related on-costs</b>	<b>5,466</b>	<b>5,375</b>

11.1 MOVEMENT IN PROVISIONS	On-costs (\$ thousand)	Employee benefits (\$ thousand)	Total (\$ thousand)
	2011	2011	2011
<b>Opening balance at the start of the year</b>	<b>917</b>	<b>4,458</b>	<b>5,375</b>
Additional provisions recognised	222	2,130	2,352
Reductions arising from payments	(301)	(2,118)	(2,419)
Change due to variation in bond rates	18	140	158
<b>Closing balance at the end of the year</b>	<b>856</b>	<b>4,610</b>	<b>5,466</b>
Current	809	4,236	5,045
Non-current	47	374	421

**Notes:**

(a) The provision for long service leave represents expected future payments discounted to their present values excluding the current portion within 12 months which is at a nominal value.

## 12. Superannuation

The National Gallery of Victoria has several staff who are members of the public sector superannuation schemes listed below. As at 30 June 2012, these schemes were carrying total liabilities, including liabilities for members' benefits, in excess of the value of the schemes' assets. In line with Government policy, the unfunded superannuation liabilities have been reflected in the financial statements of the Department of Treasury and Finance. Superannuation contributions for the reporting period are included as part of employee benefits in the comprehensive operating statement. There were no contributions outstanding at the year end and there have been no loans made from the funds (2011 – nil). The details of the major employee superannuation funds and contributions paid or payable by the National Gallery of Victoria are as follows. The total amount of superannuation excludes amounts paid under salary sacrifice arrangements.

12. SUPERANNUATION					
FUND	PLAN	Employee contribution rate (%)	Employer contribution rate (%)	Contribution for the year 2012 (\$)	Contribution for the year 2011 (\$)
Government Superannuation Office (Revised Scheme)	Defined benefit	9.5	17.6	70,593	70,502
Government Superannuation Office (New Scheme)	Defined benefit	0,3,5,7	7.4, 8.7, 9.5, 10.3	108,962	103,785
Vic Super Pty Ltd	Defined contribution	-	9	1,294,658	1,428,571
Various other	Defined contribution	-	9	323,199	273,565
<b>Total</b>				<b>1,797,412</b>	<b>1,876,423</b>

## 13. Commitments for expenditure

The following commitments have not been recognised as liabilities in the financial statements:

13. COMMITMENTS FOR EXPENDITURE	2012 (\$ thousand)	2011 (\$ thousand)
<b>Building occupancy services under contract</b>		
Payable:		
Not longer than one year	5,584	5,606
Longer than one year and not longer than five years	21,658	21,424
Longer than five years	55,779	60,033
	<b>83,021</b>	<b>87,062</b>
<b>Operating leases</b>		
Payable:		
Not longer than one year	351	890
Longer than one year and not longer than five years	709	610
	<b>1,060</b>	<b>1,500</b>
<b>Outsourced services contract commitments</b>		
Payable:		
Not longer than one year	9,516	9,510
Longer than one year and not longer than five years	3,513	11,347
	<b>13,029</b>	<b>20,857</b>

As at 30 June 2012 and at 30 June 2011, the National Gallery of Victoria had been pledged donations which are expected to be honoured in the future although these are not legally enforceable. The National Gallery of Victoria had also been advised of several deceased estates from which it expects to benefit once probate is granted, any other claims on the estate are settled and net assets are realised and distributed to beneficiaries. The timing and value of these future

economic flows are contingent on events beyond the National Gallery of Victoria's control. Consistent with Note 1 (E) iv (a), the National Gallery of Victoria only recognises these transactions in the financial statements once they are actually received.

As at 30 June 2012, the National Gallery of Victoria had no known contingent liabilities (2011 – nil).

## 15. Financial instruments

The National Gallery of Victoria's principal financial instruments comprise of:

- Cash at bank and in hand;
- Bank deposits at call;
- Receivables (excluding statutory receivables)
- Investments in externally managed unitised trusts (cash, diversified fixed interest, equities and listed property); and
- Payables

including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised, with respect to each class of financial asset, financial liability and equity instrument above are disclosed in Note 1 to the financial statements.

The main purpose in holding financial instruments is to manage prudentially the National Gallery of Victoria's financial risks.

The carrying amounts of the National Gallery of Victoria's financial assets and financial liabilities by category are in Table 15.1 below.

Details of the significant accounting policies and methods adopted,

15.1: CATEGORISATION OF FINANCIAL INSTRUMENTS	2012 (\$ thousand)	2011 (\$ thousand)
<b>Financial assets</b>		
Cash and deposits	6,473	7,231
Receivables	2,254	1,009
Financial assets classified as available-for-sale	39,375	41,148
<b>Total financial assets (a)</b>	<b>48,102</b>	<b>49,388</b>
<b>Financial liabilities</b>		
Payables	6,313	4,870
<b>Total financial liabilities (b)</b>	<b>6,313</b>	<b>4,870</b>

**Notes:**

- (a) The total amount of financial assets disclosed here excludes statutory receivables (i.e. taxes receivable).  
 (b) The total amount of financial liabilities disclosed here excludes statutory payables (i.e. taxes payable).

15.2: NET HOLDING GAIN/(LOSS) ON FINANCIAL INSTRUMENTS BY CATEGORY	2012 (\$ thousand)	2011 (\$ thousand)
<b>Financial assets (a)</b>		
Cash and deposits	243	398
Financial assets classified as available-for-sale	2,203	1,529
<b>Total financial assets net holding gain/ (loss)</b>	<b>2,446</b>	<b>1,927</b>

**Notes:**

- (a) For cash and deposits, receivables and available for sale financial assets, the net gain or loss is calculated by taking the interest revenue, less any impairment recognised in the net result.  
 (b) There are no amounts owing under hedging contracts at the end of the financial year.

**(a) Credit risk**

Credit risk arises from the financial assets of the National Gallery of Victoria, which comprise cash and deposits, receivables and available for sale financial assets. The National Gallery of Victoria's exposure to credit risk arises from the potential default of a counter party on their contractual obligations resulting in financial loss to the National Gallery of Victoria. Credit risk is measured at fair value and is monitored

on a regular basis. At the balance sheet date, the maximum exposure to credit risk in relation to financial assets and, in particular, receivables is the carrying amount. The credit risk in relation to trade debtors is managed through processes and procedures for the establishment of credit and the collecting of overdue amounts. At the reporting date, the aged profile of trade receivables was as follows:

15.3: MAXIMUM EXPOSURE TO CREDIT RISK	Maximum credit risk	
Trade receivables	2012 (\$ thousand)	2011 (\$ thousand)
Current	562	383
< 30 days	522	82
31-60 days	152	19
> 60 days	545	185
<b>Total</b>	<b>1,781</b>	<b>669</b>
<b>Potential impairment</b>	<b>(39)</b>	<b>(6)</b>

Currently the National Gallery of Victoria does not hold any collateral as security nor credit enhancements relating to any of its financial assets.

financial assets that have had their terms renegotiated so as to prevent them from being past due or impaired, and they are stated at the carrying amounts as indicated. The following table discloses the ageing only of financial assets that are past due but not impaired:

As at the reporting date, there is no event to indicate that there was any material impairment of any of the financial assets. There are no

15.4: AGEING ANALYSIS OF FINANCIAL ASSETS	Carrying amount (\$ thousand)	Not past due and not impaired (\$ thousand)	Past due but not impaired (\$ thousand)				Impaired financial assets (\$ thousand)
			Less than 1 month	1-3 months	3 months – 1 year	1-5 years	
<b>2012</b>							
<b>Financial assets:</b>							
Cash and deposits	6,473	6,473	-	-	-	-	-
Receivables	2,254	1,074	522	152	545	-	(39)
Financial assets classified as available-for-sale	39,375	39,375	-	-	-	-	-
	<b>48,102</b>	<b>46,922</b>	<b>522</b>	<b>152</b>	<b>545</b>	<b>-</b>	<b>(39)</b>
<b>2011</b>							
<b>Financial assets:</b>							
Cash and deposits	7,231	7,231	-	-	-	-	-
Receivables	1,009	811	-	-	204	-	(6)
Financial assets classified as available-for-sale	41,148	41,148	-	-	-	-	-
	<b>49,388</b>	<b>49,190</b>	<b>-</b>	<b>-</b>	<b>204</b>	<b>-</b>	<b>(6)</b>

**(c) Liquidity risk**

Liquidity risk would arise if the National Gallery of Victoria is unable to meet its financial obligations as they fall due. The National Gallery of Victoria operates under the Government fair payments policy of settling financial obligations within 30 days and in the event of a dispute, making payments within 30 days from the date of resolution. It also continuously manages risk through the monitoring of future cash flows and maturities planning to ensure adequate holding of high quality liquid assets and dealing in highly liquid markets.

The National Gallery of Victoria's exposure to liquidity risk is deemed insignificant based on prior periods' data and the current assessment of risk. In the event of any unexpected event cash would be sourced from liquidation of available-for-sale financial investments.

Maximum exposure to liquidity risk is the carrying amounts of financial liabilities as disclosed in the face of the balance sheet. The following table discloses the contractual maturity analysis for the National Gallery of Victoria's financial liabilities.

15.5: MATURITY ANALYSIS OF FINANCIAL LIABILITIES	Carrying amount (\$ thousand)	Nominal amount (\$ thousand)	Maturity dates (\$ thousand)		
			Less than 1 Month	1-3 months	3 months – 1 year
<b>2012</b>					
Payables:					
Amounts payable to other government agencies	147	147	147	-	-
Other payables	6,313	6,313	5,993	286	35
	<b>6,460</b>	<b>6,460</b>	<b>6,140</b>	<b>286</b>	<b>35</b>
<b>2011</b>					
Payables:					
Amounts payable to other government agencies	42	42	42	-	-
Other payables	4,870	4,870	4,391	479	-
	<b>4,912</b>	<b>4,912</b>	<b>4,433</b>	<b>479</b>	<b>-</b>

**(d) Market risk**

Market risk is the risk that market rates and prices will change and that this will affect the operating result, or value of assets and liabilities, of the National Gallery of Victoria. The main exposures to market risk arise through price risk, interest rate risk and foreign currency risk. The principal financial instruments affected by these risks are financial assets classified as available-for-sale, held in externally managed unitised trusts.

These funds are invested and managed in accordance with the National Gallery of Victoria's investment strategy, which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets and distinguishes between the differing objectives and risk profiles of funds held for the medium term and for the longer term. Such assets are stated at fair value which is generally approximated by market value. Gains and losses arising from the changes in fair value are recognised in the carrying value of the assets.

The National Gallery of Victoria recognises that market activity, particularly in equity markets, can give rise to significant volatility in the value of financial assets and this risk is accepted and managed within the objectives of the investment strategy. In the 2009/10 financial year, global equity markets suffered significant declines with losses common in most markets, including Australia.

This fall was reflected in the fair value of the National Gallery of Victoria's financial assets during the reporting period. In the subsequent two financial years the market values of the financial assets classified as available-for-sale have shown some recovery.

Taking into account the current and future economic climate, the table below discloses the sensitivity of the National Gallery of Victoria's financial assets to movements in the pricing of managed investments by shifts of +/- 5% and +/- 10%.

15.6: PRICE RISK SENSITIVITY OF FINANCIAL ASSETS	Carrying Amount	+5% (\$ thousand)		-5% (\$ thousand)		+10% (\$ thousand)		-10% (\$ thousand)	
		Net Result	Equity	Net Result	Equity	Net Result	Equity	Net Result	Equity
<b>2012</b>									
<b>Financial assets</b>									
Cash and cash equivalents	6,473	-	-	-	-	-	-	-	-
Receivables	2,254	-	-	-	-	-	-	-	-
Other financial assets classified as available-for-sale	39,375	1,969	1,969	(1,969)	(1,969)	3,938	3,938	(3,938)	(3,938)
<b>Total increase/(decrease)</b>		<b>1,969</b>	<b>1,969</b>	<b>(1,969)</b>	<b>(1,969)</b>	<b>3,938</b>	<b>3,938</b>	<b>(3,938)</b>	<b>(3,938)</b>
<b>2011</b>									
<b>Financial assets</b>									
Cash and cash equivalents	7,231	-	-	-	-	-	-	-	-
Receivables	1,009	-	-	-	-	-	-	-	-
Other financial assets classified as available-for-sale	41,148	2,057	2,057	(2,057)	(2,057)	4,115	4,115	(4,115)	(4,115)
<b>Total increase/(decrease)</b>		<b>2,057</b>	<b>2,057</b>	<b>(2,057)</b>	<b>(2,057)</b>	<b>4,115</b>	<b>4,115</b>	<b>(4,115)</b>	<b>(4,115)</b>

**e) Interest rate risk**

Interest rate risk arises from the potential of changes in interest rates to affect the reported result. A fluctuation in interest rates may also give rise to changes in the fair value of financial instruments. The interest rate risk on cash at bank and bank deposits at call is not considered material to the reported result. The interest rate risk on cash managed funds is managed as part of the overall investment strategy which includes a variety of equity assets, inflation-sensitive

assets, income assets and absolute-return assets. Equity and property managed funds have been excluded from this interest rate sensitivity analysis due to these investments not being directly affected by changes in interest rates. The National Gallery of Victoria's exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities are as follows:

15.7: INTEREST RATE ANALYSIS OF FINANCIAL INSTRUMENTS					
Interest rate exposure					
	Weighted average effective interest rate %	Carrying amount (\$ thousand)	Fixed interest rate (\$ thousand)	Variable interest rate (\$ thousand)	Non-interest bearing (\$ thousand)
<b>2012</b>					
<b>Financial assets</b>					
Cash and cash equivalents:					
Cash at bank and on hand	3.28%	738	-	609	129
Cash deposits at call	4.68%	694	-	694	-
Cash deposits at call (investment in externally managed unitised trusts)	4.7%	5,041	-	5,041	-
Receivables	-	2,254	-	-	2,254
Other financial assets (investment in externally managed unitised trusts-fixed interest)	11.92%	1,680	1,680	-	-
		<b>10,407</b>	<b>1,680</b>	<b>6,344</b>	<b>2,383</b>
<b>Financial liabilities</b>					
Payables					
	-	(6,313)	-	-	(6,313)
		<b>(6,313)</b>	-	-	<b>(6,313)</b>
<b>Net financial assets/(liabilities)</b>		<b>4,094</b>	<b>1,680</b>	<b>6,344</b>	<b>(3,930)</b>
<b>2011</b>					
<b>Financial assets</b>					
Cash and cash equivalents:					
Cash at bank and on hand	3.52%	461	-	357	104
Cash deposits at call	4.88%	20	-	20	-
Cash deposits at call (investment in externally managed unitised trusts)	4.94%	6,750	-	6,750	-
Receivables	-	1,009	-	-	1,009
Other financial assets (investment in externally managed unitised trusts-fixed interest)	5.94%	2,931	2,931	-	-
		<b>11,171</b>	<b>2,931</b>	<b>7,127</b>	<b>1,113</b>
<b>Financial liabilities</b>					
Payables					
	-	(4,870)	-	-	(4,870)
		<b>(4,870)</b>	-	-	<b>(4,870)</b>
<b>Net financial assets/(liabilities)</b>		<b>6,301</b>	<b>2,931</b>	<b>7,127</b>	<b>(3,757)</b>

The sensitivity analysis below discloses the impact on the operating result and equity of changes in interest rates on the National Gallery of Victoria's financial assets by +/- 50bp and +/- 100bp.

15.8: INTEREST RATE SENSITIVITY OF FINANCIAL ASSETS									
	Carrying amount	+50bp (\$ thousand)		-50bp (\$ thousand)		+100bp (\$ thousand)		-100bp (\$ thousand)	
		Net result	Equity	Net result	Equity	Net result	Equity	Net result	Equity
<b>2012</b>									
<b>Financial assets</b>									
Cash and cash equivalents	6,473	32	32	(32)	(32)	65	65	(65)	(65)
Receivables	2,254	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	1,680	8	8	(8)	(8)	17	17	(17)	(17)
<b>Total increase/(decrease)</b>		<b>40</b>	<b>40</b>	<b>(40)</b>	<b>(40)</b>	<b>82</b>	<b>82</b>	<b>(82)</b>	<b>(82)</b>
<b>2011</b>									
<b>Financial assets</b>									
Cash and cash equivalents	7,231	36	36	(36)	(36)	72	72	(72)	(72)
Receivables	1,009	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	2,931	15	15	(15)	(15)	30	30	(30)	(30)
<b>Total increase/(decrease)</b>		<b>51</b>	<b>51</b>	<b>(51)</b>	<b>(51)</b>	<b>102</b>	<b>102</b>	<b>(102)</b>	<b>(102)</b>

#### f) Foreign currency risk

Foreign currency risk arises from changes in the value of assets and liabilities denominated in foreign currencies as exchange rates fluctuate. The National Gallery of Victoria makes purchases and sales in foreign currencies and reduces its risk by, wherever practical, preferring a certain outcome over an uncertain outcome and by minimising its exposure to exchange rate movements. Material foreign currency commitments, where the amount and timing of payment are known, are hedged through the Treasury Corporation of Victoria. The National Gallery of Victoria's investment strategy also allows for investment in international equities (hedged and unhedged) and overseas securities. This foreign currency risk is managed as part of the overall investment strategy which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets. At the year end, payables included the following balances denominated in foreign currencies:

	2012	2011
	\$	\$
Euro	66,172	76,243
USD	69,839	-

#### (g) Fair value

The fair values and net fair values of financial assets and financial liabilities are determined as follows:

The fair value of financial assets and financial liabilities with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices; and the fair value of other financial assets and financial liabilities are determined in accordance with generally accepted pricing models based on discounted cash flow analysis. The National Gallery of Victoria considers that the carrying amount of financial assets and financial liabilities recorded in the financial statements to be a reasonable approximation of their fair values, either because of their short-term nature, or because they are valued and can be traded in an active market.

#### 15.9: COMPARISON BETWEEN CARRYING AMOUNT AND FAIR VALUE

The National Gallery of Victoria considers the carrying amount of financial instrument assets and liabilities recorded in the financial statements to be an approximation of their fair values, because of the short-term nature of the financial instruments and the expectation that they will be paid in full. Cash and deposits and financial assets classified as available for sale are classified as level 1. Financial instruments are deemed level 1 where the fair value of the financial instrument, with standard terms and conditions and traded in active liquid markets, are determined with reference to quoted market prices. All other financial instruments are classified as level 2 where fair value is determined using inputs other than quoted prices that are observable for the financial asset or liability, either directly or indirectly.



16.1 CASH AND DEPOSITS	2012 (\$ thousand)	2011 (\$ thousand)
Cash at bank and on hand	738	461
Bank deposits on call	5,735	6,770
<b>Total cash and deposits</b>	<b>6,473</b>	<b>7,231</b>

16.2 RECONCILIATION OF NET RESULT FOR THE YEAR TO NET CASH FLOWS FROM OPERATING ACTIVITIES	2012 (\$ thousand)	2011 (\$ thousand)
<b>Net result for the year</b>	<b>4,971</b>	<b>16,911</b>
<b>Non-cash movements:</b>		
Depreciation of property, plant and equipment	12,284	10,071
Donated cultural assets	(3,520)	(17,197)
<b>Movements in assets and liabilities:</b>		
(Increase)/decrease in current receivables	(1,445)	(19)
(Increase)/decrease in current inventories	251	(408)
(Increase)/decrease in other current assets	260	(357)
(Decrease)/increase in current payables	863	(375)
(Decrease)/increase in current provisions	91	777
<b>Net cash flows from/(used in) operating activities</b>	<b>13,755</b>	<b>9,403</b>

17. RESERVES	Note	2012 (\$ thousand)	2011 (\$ thousand)
<b>Collection reserve</b>			
Balance at beginning of financial year		221,594	194,142
Transfer from accumulated surplus		15,975	27,452
<b>Balance at end of financial year</b>	1(K)	<b>237,569</b>	<b>221,594</b>
<b>Infrastructure reserve</b>			
Balance at beginning of financial year		46,625	43,785
Transfer from accumulated surplus		2,847	2,840
<b>Balance at end of financial year</b>	1(K)	<b>49,472</b>	<b>46,625</b>
<b>Physical asset revaluation surplus</b>			
Balance at beginning of financial year		94,711	85,029
(Decrement)/increment during the year		-	9,682
<b>Balance at end of financial year</b>	1(K)	<b>94,711</b>	<b>94,711</b>
<b>Cultural assets revaluation reserve</b>			
Balance at beginning of financial year		3,560,423	3,138,182
Increment during the year		-	422,241
<b>Balance at end of financial year</b>	1(K)	<b>3,560,423</b>	<b>3,560,423</b>
<b>Financial assets available-for-sale reserve</b>			
Balance at beginning of financial year		7,515	5,663
Increment during the year		(2,326)	1,852
<b>Balance at end of financial year</b>	1(K)	<b>5,189</b>	<b>7,515</b>
<b>Balance at end of financial year</b>		<b>3,947,364</b>	<b>3,930,868</b>
<b>Net change in reserves</b>		<b>16,496</b>	<b>464,067</b>

## 18. Responsible persons

During the reporting period the following people held a position designated as a "responsible person", as defined by the *Financial Management Act 1994*: All responsible persons held a position for the full financial year, unless otherwise stated.

### Minister for the Arts:

The Hon. E. Baillieu MLA (appointed 2 December 2010)

### Trustees who served during the year were:

Mr A Myers (President) (term expired 14 May 2012, re-appointed 15 May 2012)

Ms S Cohn

Mr P Edwards

Dr V FitzGerald (term expired 14 May 2012)

Ms N Milgrom (appointed 12 July 2011)

Dr A Ndalianis

Mr B Parncutt

Ms M Plavsic (term expired 14 May 2012)

Mr A Sisson

Mr M Ullmer (appointed 22 November 2011)

Mr J Sau Lee Yeap

### Director: Dr G Vaughan

### Remuneration

No benefits or remuneration were paid to responsible persons other than to the Director (Accountable Officer) whose remuneration is disclosed in Note 19.

Amounts relating to the Minister are reported in the financial statements of the Department of Premier and Cabinet.

### Related party transactions

There were no related party transactions during the year (2011 - nil).

## 19. Remuneration of executives

The number of executive officers and their total remuneration during the reporting period are shown in the first two columns in the table below in their relevant income bands. The base remuneration of executive officers is shown in the third and fourth columns. Base remuneration is exclusive of bonus payments, long service leave payments, redundancy payments and retirement benefits. The total annualised employee

equivalent provides a measure of full time equivalent executive officers over the reporting period. One executive officer resigned part way during 2010/11 and was not replaced. This has had a significant impact on total remuneration figures.

19. REMUNERATION OF EXECUTIVES	Total Remuneration		Base Remuneration	
	2012	2011	2012	2011
Income Band	No.	No.	No.	No.
\$90 000 – 99 999	-	-	-	1
\$100 000 – 109 999	-	1	-	-
\$150 000 – 159 999	-	-	-	1
\$160 000 – 169 999	-	1	1	1
\$170 000 – 179 999	1	-	1	1
\$180 000 – 189 999	-	1	1	-
\$190 000 – 199 999	1	1	-	-
\$200 000 – 209 999	1	-	-	-
\$290 000 – 299 999 (Accountable Officer)	-	-	-	1
\$300 000 – 309 999 (Accountable Officer)	-	-	1	-
\$320 000 – 329 999 (Accountable Officer)	-	1	-	-
\$330 000 – 339 999 (Accountable Officer)	1	-	-	-
<b>Total numbers of executives</b>	<b>4</b>	<b>5</b>	<b>4</b>	<b>5</b>
<b>Total annualised employee equivalents (a)</b>	<b>4</b>	<b>5</b>	<b>4</b>	<b>5</b>
<b>Total amount</b>	<b>\$954,885</b>	<b>\$1,013,768</b>	<b>\$866,249</b>	<b>\$944,924</b>

Note:

(a) Annualised employee equivalent is based on working 37.6 ordinary hours per week over the year.

## 20. Remuneration of auditors

20. REMUNERATION OF AUDITORS	2012 (\$ thousand)	2011 (\$ thousand)
<b>Victorian Auditor General's Office</b>		
Audit of the financial statements	56	51
	<b>56</b>	<b>51</b>

## 21. Subsequent events

There were no significant events occurring after the reporting date in 2012 (2011 – nil).

## 22. Glossary of terms

### Comprehensive result

Total comprehensive result is the change in equity for the period other than changes arising from transactions with owners. It is the aggregate of the net result and other non-owner changes in equity.

### Capital asset charge

The capital asset charge represents the opportunity cost of capital invested in the non current physical assets used in the provision of outputs.

### Commitments

Commitments include those operating, capital and other outsourcing commitments arising from non-cancellable contractual or statutory sources.

### Employee expenses

Employee expenses include all costs related to employment including wages and salaries, leave entitlements, redundancy payments and superannuation contributions.

### Financial asset

A financial asset is any asset that is:

- cash;
- an equity instrument of another entity;
- a contractual right:
  - to receive cash or another financial asset from another entity; or
  - to exchange financial assets or financial liabilities with another entity under conditions that are potentially favourable to the entity; or
- a contract that will or may be settled in the entity's own equity instruments and is:
  - a non-derivative for which the entity is or may be obliged to receive a variable number of the entity's own equity instruments; or
  - a derivative that will or may be settled other than by the exchange of a fixed amount of cash or another financial asset for a fixed number of the entity's own equity instruments.

### Grants and other transfers

Transactions in which one entity provides goods, services, assets (or extinguishes a liability) or labour to another entity without receiving approximately equal value in return. Grants can either be operating or capital in nature. While grants by governments may result in the provision of some goods or services to the transferor, they do not give the transferor a claim to receive directly benefits of approximately equal value. Receipt and sacrifice of approximately equal value may occur, but only by coincidence. For example, governments are not obliged to provide commensurate benefits, in the form of goods or services, to particular taxpayers in return for their taxes. For this reason, grants are referred to by the AASB 118 Revenue, as involuntary transfers and are termed non-reciprocal transfers.

Grants can be paid as general purpose grants which refer to grants that are not subject to conditions regarding their use. Alternatively, they may be paid as specific purpose grants which are paid for a particular purpose and/or have conditions attached regarding their use.

### Financial statements

Depending on the context of the sentence where the term 'financial statements' is used, it may include only the main financial statements (i.e. comprehensive operating statement, balance sheet, cash flow

statements, and statement of changes in equity); or it may also be used to replace the old term 'financial report' under the revised AASB 101 Presentation of Financial Statements (Sept 2007), which means it may include the main financial statements and the notes.

### Net result

Net result is a measure of financial performance of the operations for the period. It is the net result of items of revenue, gains and expenses (including losses) recognised for the period, excluding those that are classified as 'other non-owner changes in equity'.

### Net result from transactions/net operating balance

Net result from transactions/net operating balance is a key fiscal aggregate and is revenue from transactions minus expenses from transactions. It is a summary measure of the ongoing sustainability of operations. It excludes gains and losses resulting from changes in price levels and other changes in the volume of assets. It is the component of the change in net worth that is due to transactions and can be attributed directly to government policies.

### Other economic flows

Other economic flows are changes in the volume or value of an asset or liability that do not result from transactions. It includes gains and losses from disposals, revaluations and impairments of non-current physical and intangible assets; actuarial gains and losses arising from defined benefit superannuation plans; fair value changes of financial instruments and agricultural assets; and depletion of natural assets (non-produced) from their use or removal. In simple terms, other economic flows are changes arising from market re measurements.

### Payables

Includes short and long term trade debt and accounts payable, grants and interest payable.

### Sales of goods and services

Refers to revenue from the direct provision of goods and services and includes exhibition and program admissions, retail sales, memberships and sponsorships.

### Supplies and services

Supplies and services represents the costs of running the National Gallery of Victoria excluding employee benefits, depreciation of property, plant and equipment, use of premises provided free of charge and the capital asset charge. These costs include costs of facilities, information services, cost of publications and merchandise sold, exhibitions, education and public programs.

### Transactions

Transactions are those economic flows that are considered to arise as a result of policy decisions, usually an interaction between two entities by mutual agreement. They also include flows within an entity such as depreciation where the owner is simultaneously acting as the owner of the depreciating asset and as the consumer of the service provided by the asset. Taxation is regarded as mutually agreed interactions between the government and taxpayers. Transactions can be in kind (e.g. assets provided/given free of charge or for nominal consideration) or where the final consideration is cash. In simple terms, transactions arise from the policy decisions of the government.

# APPENDIX 1: COUNCIL OF TRUSTEES

as at 30 June 2012

## Council Legislation

The Council of Trustees of the National Gallery of Victoria is constituted by s.5 of the *National Gallery of Victoria Act 1966* (the Act). The Act specifies that 'in carrying out its functions, the Council must endeavour to contribute to the enrichment of the cultural, educational, social and economic life of the people of Victoria.' Section 6 of the Act stipulates that the Council shall consist of 11 members appointed by the Governor-in-Council. The Council's composition is:

- a) a person holding a senior academic office in the visual arts in a university in Victoria;
- b) a person having relevant experience in relation to regional art galleries within Victoria;
- c) a person who, in the opinion of the Minister for the Arts, is distinguished in the field of business administration;
- d) a person who in the opinion of the Minister is distinguished in the field of finance; and
- e) seven others nominated by the Minister.

Trustees are appointed for a term not exceeding three years and may serve up to three consecutive terms. Trustees do not receive remuneration for their Council activities.

## Council Committees

All Council Committees are established under s.11A of the Act. They generally comprise a sub-set of trustees and non-trustees based on their respective areas of interest and expertise. Relevant executive and senior managers attend Committee meetings. The Committees are generally responsible for developing policies in relation to their respective areas and for making recommendations to the Council. The minutes of Committee meetings are circulated for consideration at the next Council meeting.

## Council Meetings

The Council meets formally at least seven times a year and Committees meet between three and eight times a year.

## COUNCIL OF TRUSTEES

### Allan Myers AO QC (President)

*Appointed a trustee in May 2003; reappointed 2006, 2009 and 2012; appointed President in June 2004.*

Allan has had a long and distinguished career in commercial law, has lectured in law at universities in Melbourne, England and Canada, and has written many legal articles published in Australia and abroad. He has a long history of supporting professional organisations and charitable foundations including the Howard Florey Institute.

## Susan Cohn

*Appointed a trustee in June 2010*

Susan Cohn is a leading contemporary artist working across the art-craft-design divide. She has post-graduate qualifications in fine art from RMIT University, and a Doctor of Philosophy in fine art theory from the University of New South Wales. In addition to her ongoing contribution to the arts, she has exhibited extensively, won several awards, and worked on interdisciplinary projects in Australia and overseas.

## Peter Edwards

*Appointed a trustee in May 2008; reappointed in 2011*

Peter Edwards is Managing Director of the Victor Smorgon Group. The Group's ventures include property, consumer retail, recycling and renewable manufacturing, and sustainable agriculture. Peter is a trustee of the Julian Burton Burns Trust, and a board member of SECUREcorp Pty Ltd and the Jewish Museum of Australia.

## Naomi Milgrom AO

*Appointed a trustee in July 2011*

As Executive Chair and CEO of the Sportsgirl/Sussan Group, Naomi is recognised as one of Australia's top 25 business leaders and entrepreneurs, and is a pivotal figure in the Australian retail and fashion industries. She is a distinguished philanthropist, leader and mentor to a wide range of arts, scientific and community organisations.

**Angela Ndalianis**

*Appointed a trustee in July 2004; reappointed in 2007 and 2010*

Angela is Associate Professor in Screen Studies in the School of Culture and Communication at the University of Melbourne. She specialises in the cinema and its interconnections with other visual media of the past and present and is especially interested in the re-emergence of Baroque aesthetics beyond the eighteenth century. Her publications focus on media histories and the convergence of popular forms including films, television, computer games, comic books and theme park spaces, and include *Neo-Baroque Aesthetics and Contemporary Entertainment* (MIT Press 2004), *The Contemporary Comic Book Superhero* (Routledge 2009), *Science Fiction Experiences* (New Academia Publishing 2010) and *The Horror Sensorium: Media and the Senses* (McFarland 2012).

**Bruce Parncutt**

*Appointed a trustee in March 2005; reappointed in 2008 and 2011*

Bruce has had a long and varied career in financial services. He is Principal of Lion Capital, a private investment management and corporate advisory firm and a director of a number of public and private companies. He was previously Chief Executive of McIntosh Securities, Senior Vice President of Merrill Lynch, a director of Australian Stock Exchange Ltd, and a member of the Council of Melbourne Grammar School. He has extensive experience in fundraising for not-for-profit organisations.

**Andrew Sisson**

*Appointed a trustee in May 2010*

Andrew is the Managing Director of Balanced Equity Management Pty Limited, a share investment manager. He previously worked for National Mutual managing share portfolios in Australia and the UK. He is also a member of the Save the Children Australia Board, the Takeovers Panel and the Supreme Court of Victoria Investments Review Panel to Senior Master (Funds in Court).

**Michael Ullmer**

*Appointed a trustee in November 2011*

Michael is a director of Lend Lease Corporation and Woolworths Limited. He was previously Deputy CEO of National Australia Bank Limited. Other roles include Director of the Melbourne Symphony Orchestra and Chairman of the Business Working with Education Foundation. He is also a member of the Nomura Australia Advisory Board.

**Jason Yeap OAM**

*Appointed a trustee in June 2005; reappointed in 2008 and 2011*

Jason is the Chairman of Mering Corporation Pty Ltd, and a Director of Herbaceous Holdings Limited, China, and is a member of the Board of Directors of the Murdoch Childrens Research Institute.

**RETIRED TRUSTEES****Vince FitzGerald**

*Appointed a trustee in May 2003; reappointed in 2006 and 2009*

Vince was a former director of the Allen Consulting Group. Previously he was a senior Commonwealth official in the Departments of Treasury, Prime Minister and Cabinet, Finance, Trade (Secretary) and Employment, Education and Training (Secretary). He is a director of ETF Securities Ltd and subsidiaries, including ASX-listed ETFs Metal Securities Ltd; a member of the Council of the Australian National University and a Trustee of the Finkel and Tuckwell Foundations.

**Maureen Plavsic**

*Appointed a trustee in May 2003; reappointed in 2006 and 2009*

Maureen has more than 25 years' executive experience in media, advertising and brand marketing. She is currently a non-executive director of Pacific Brands Limited and Macquarie Radio Network, and is involved in fundraising for various non-profit organisations. She was CEO and a Director of Seven Network Limited and a Director of Opera Australia.

# APPENDIX 2: COUNCIL COMMITTEES

*as at 30 June 2012*

**AUDIT, RISK AND COMPLIANCE COMMITTEE**

(incorporating the Gift Fund Committee)

Members: Michael Ullmer (Chair), Jason Yeap, Andrew Sisson

External members: Jane Harvey, Tam Vu, Stephen Ridgeway

Management: Gerard Vaughan, Liz Grainger

**COLLECTION MANAGEMENT COMMITTEE**

Members: Allan Myers (Chair), Angela Ndalianis, Jason Yeap, Andrew Sisson, Michael Ullmer, Naomi Milgrom

Management: Gerard Vaughan, Frances Lindsay

**VFLAA COMMITTEE**

Members: Allan Myers (Chair), Angela Ndalianis, Susan Cohn

External Members: Anthony Camm, Jane Alexander

Management: Gerard Vaughan, Frances Lindsay

**EXHIBITION MANAGEMENT COMMITTEE**

Members: Angela Ndalianis (Chair), Peter Edwards, Susan Cohn

Management: Gerard Vaughan, Frances Lindsay, Liz Grainger, Lisa Sassella, Nick Palmer

**PERFORMANCE AND REMUNERATION COMMITTEE**

Members: Bruce Parncutt (Chair), Allan Myers, Naomi Milgrom

Management: Gerard Vaughan, Liz Grainger

**NGV MEMBERS COMMITTEE**

Members: Peter Edwards

Management: Gerard Vaughan, Lisa Sassella

**NGV FOUNDATION BOARD**

Members: Bruce Parncutt (Chair), Allan Myers, Jason Yeap, Naomi Milgrom, Peter Edwards

External members: Ian Hicks (Deputy Chair), John Higgins, Paula Fox, Leigh Clifford, Morry Fraid, Bill Bowness

Management: Gerard Vaughan, Nick Palmer

**INVESTMENT COMMITTEE**

Members: Andrew Sisson (Chair), Bruce Parncutt, Michael Ullmer

Management: Gerard Vaughan, Liz Grainger, Nick Palmer

**COMMERCIAL INITIATIVES COMMITTEE**

Members: Peter Edwards (Chair), Allan Myers, Jason Yeap, Susan Cohn, Angela Ndalianis

Management: Gerard Vaughan, Nick Palmer, Lisa Sassella

**DIGITAL INITIATIVES COMMITTEE**

Members: Angela Ndalianis (Chair), Peter Edwards, Michael Ullmer

External members: David Adam, Vince Dziekian

Management: Gerard Vaughan, Frances Lindsay, Liz Grainger, Nick Palmer

**COLLECTION POLICY AND HOLDINGS REVIEW COMMITTEE**

Members: Bruce Parncutt (Chair), Jason Yeap

Management: Gerard Vaughan

# APPENDIX 3: AFFILIATED GROUPS

as at 30 June 2012

The NGV is also responsible for managing the activities of its affiliated groups, namely the NGV Women's Association, the NGV Business Council, the Friends of the Gallery Library and the NGV Voluntary Guides.

## NGV WOMEN'S ASSOCIATION

Patron: Elizabeth Chernov  
 President: Marianne Perrott Hay  
 Co Vice Presidents:  
 Tania Brougham  
 Deborah Bartlett Pitt  
 Maggie Nanut  
 Maria Smith  
 Honorary Secretary:  
 Georgie Lynch  
 Honorary Treasurer:  
 Maria Ryan

## NGV BUSINESS COUNCIL

Chair: Steve Clifford  
 Ex Officio: Gerard Vaughan  
 Secretary: Judy Williams

## Members:

- Allens Arthur Robinson**  
Steve Clifford, Partner (Chairman)
- ANZ Private**  
Catherine McDowell, Managing Director
- Australia Post**  
Ahmed Fahour, Managing Director & CEO
- BHP Billiton**  
Marius Kloppers, CEO
- BlueScope Steel Limited**  
Graham Kraehe, Chairman
- Bulgari Australia Pty Ltd**  
Julie Ann Morrison,  
Country Managing Director
- Citibank Limited**  
Stephen Roberts, CEO
- Commonwealth Bank**  
Melanie Laing,  
Group Executive Human Resources
- Corrs Chambers Westgarth**  
Andrew Pitney,  
Managing Partner, Melbourne

## CSL Limited

Brian McNamee, CEO

## Ernst & Young

Annette Kimmitt,  
 Managing Partner, Melbourne

## Goldman Sachs & Partners Australia Pty Ltd

Terry Campbell, Senior Chairman

## Grollo Australia Pty Ltd

Rino Grollo, Chairman

## Investec Bank (Australia) Ltd

Mark Ellis, Head of Office

## KPMG

Peter Nash, Australian Chairman

## Macquarie Group Limited

Robin Bishop, Head of Macquarie Capital,  
 Australia & NZ

## Mercedes Benz Australia/Pacific

Hans Tempel, President & CEO

## Minter Ellison

Mark Green, Managing Partner Melbourne

## Newcrest Mining

Greg Robinson, Managing Director & CEO

## Pact Group

Raphael Geminder, Chairman

## PricewaterhouseCoopers

Tony Peake, Managing Partner Melbourne

## Qantas Airways Limited

Leigh Clifford AO, Chairman

Ken Ryan, Regional General Manager

## Rio Tinto Australia

David Peever, Managing Director, Australia

## Transurban Group

Chris Lynch, CEO

## Treasury Wine Estates Limited

David Dearie, CEO

## Village Roadshow

Graham Burke, CEO

## FRIENDS OF THE GALLERY LIBRARY

President: Ian Brown

Committee Members:

- Les Silagy
- Gloria Folino
- Terry Lane

## Management:

- Paul Reynolds
- Liz Grainger
- Isobel Crombie
- Judith Ryan
- Gina Panebianco
- Judy Williams

## NGV VOLUNTARY GUIDES ORGANISING COMMITTEE

2012  
 President: Sarah Watts  
 Deputy President: Ramona Chua

## Committee Members:

- Sue Harlow
- Joan Gilchrist
- Jan Wallage
- Di Hobart
- Sheila Butler
- Luciana Perin
- Monica Healy
- Margaret Wilson
- Pam Freeman
- Penny Shore

## 2011

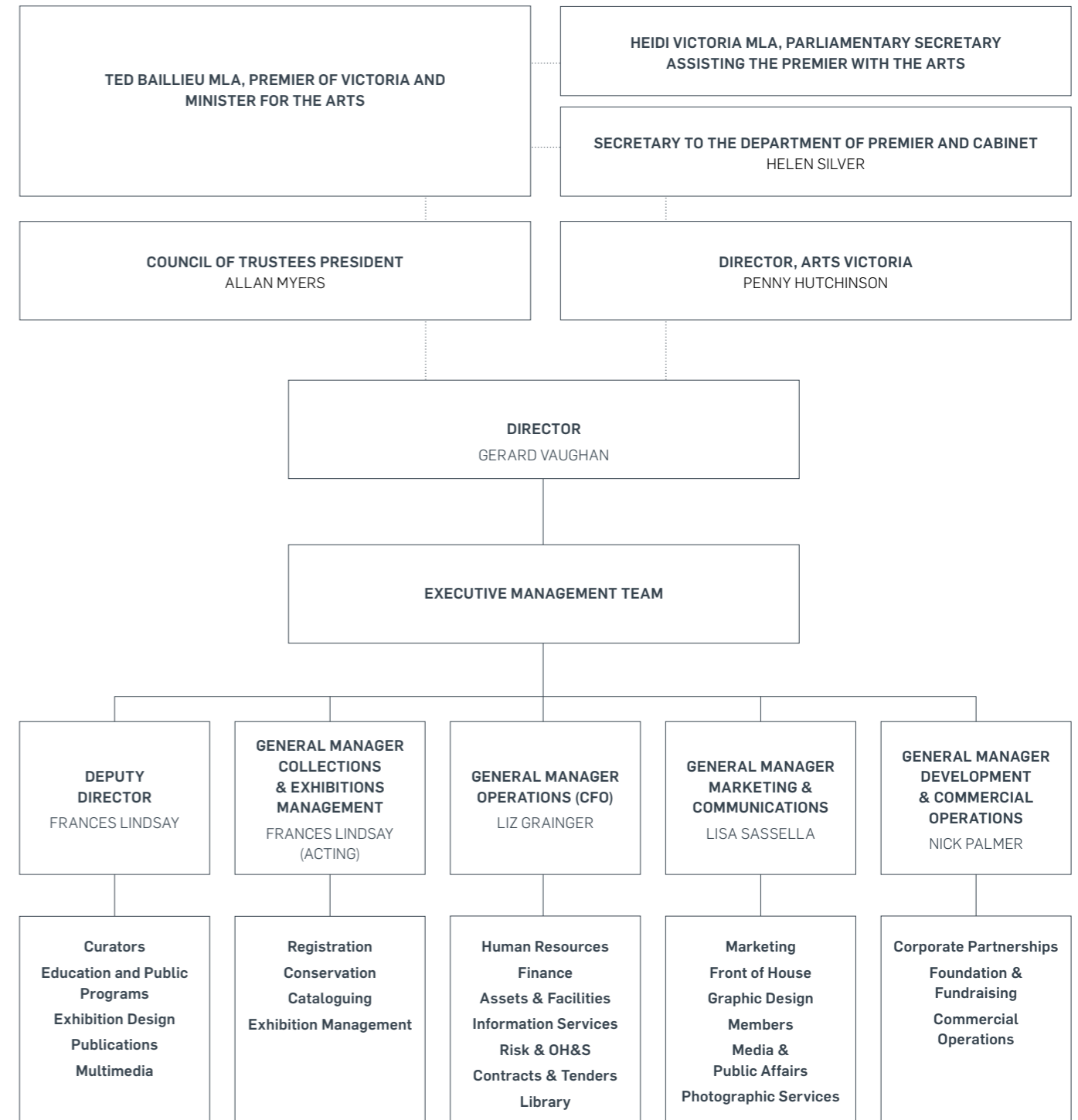
President: Ian Buckingham  
 Vice President: Sarah Watts

## Committee Members:

- Winnonah Cunningham
- David Gilfillan
- Graham Ray
- Allan Moffat
- Jan Wallage
- Dorothy Bennett
- Dodi Rose
- Margaret Wilson

# APPENDIX 4: ORGANISATIONAL STRUCTURE

as at 30 June 2012



# APPENDIX 5: STAFF INFORMATION

## STAFF STATISTICS

The NGV started 2011/12 with 302.1 full-time equivalent employees (FTE) and ended it with 293.0.

	ONGOING EMPLOYEES			FTE	FIXED-TERM & CASUAL	TOTAL FTE
	Employees (Headcount)	Full Time (Headcount)	Part Time (Headcount)		FTE	
June 2012	226	159	67	201.4	91.6	293.0
June 2011	235	164	71	208.4	93.7	302.1

### Notes:

In reporting employee numbers the following assumptions have been applied:

- Casual FTE is based on the hours worked in the last pay period of the financial year.

- Ongoing employees includes people engaged on an open ended contract of employment who were active in the last pay period of June.

	2012			2011		
	Ongoing		Fixed-term & Casual	Ongoing		Fixed-term & Casual
	Employees (Headcount)	FTE	FTE	Employees (Headcount)	FTE	FTE
<b>Gender:</b>						
Male	81	77.1	26.7	80	75.5	22.7
Female	145	124.3	64.9	155	132.9	71.0
<b>Total</b>	<b>226</b>	<b>201.4</b>	<b>91.6</b>	<b>235</b>	<b>208.4</b>	<b>93.7</b>
<b>Age:</b>						
Under 25	1	1.0	6.0	3	2.6	12.2
25-34	60	53.9	51.7	73	64.4	41.4
35-44	83	70.0	15.2	87	73.8	20.9
45-54	54	51.1	11.2	43	40.6	14.7
55-64	24	22.2	5.9	26	24.4	2.9
Over 64	4	3.2	1.6	3	2.6	1.6
<b>Total</b>	<b>226.0</b>	<b>201.4</b>	<b>91.6</b>	<b>235</b>	<b>208.4</b>	<b>93.7</b>
<b>Classification:</b>						
VPS1	1	1.0	5.3	2	1.6	6.2
VPS2	48	37.5	34.9	58	45.1	37.9
VPS3	71	64.7	27.4	73	66.7	27.2
VPS4	57	52.7	13.0	57	53.3	9.8
VPS5	30	27.6	5.0	23	20.4	5.8
VPS6	19	17.9	2.0	22	21.3	2.8
Executive Officer	0	0.0	4.0	0	0.0	4.0
<b>Total</b>	<b>226.0</b>	<b>201.4</b>	<b>91.6</b>	<b>235</b>	<b>208.4</b>	<b>93.7</b>

## EMPLOYMENT AND CONDUCT PRINCIPLES

The NGV is committed to ensuring that merit and equity principles are integral to all aspects of human resource development. Its strategy for ensuring this includes:

- recruitment, selection and probation procedures;
- induction processes;
- grievance resolution processes;
- a performance development and progression (PDP) system; and
- the application of Disability Action Plan initiatives, as appropriate.

## WORKFORCE DATA

All NGV Employees have been correctly classified in workforce data collections.

## UPHOLDING PUBLIC SECTOR CONDUCT

All NGV employees are provided with induction and orientation covering:

- NGV Values – Excellence, Integrity and Access;
- Code of Conduct for the Victorian Public Sector;
- Policy information and training in relation to Equal Opportunity and Respect for Others;
- Grievance processes;
- Whistleblower's Protection Policy and Guidelines;
- Privacy, Confidentiality and Intellectual Property;
- Financial Code of Practice; and
- Other NGV policies.

## REVIEWING PERSONAL GRIEVANCES

For the year ended 30 June 2012 there were no formal grievances lodged.

## OCCUPATIONAL HEALTH AND SAFETY

In 2011/12, 53.44 days were lost as a result of work-related accidents, compared with 23.84 days in 2010/11.

Category	Measure	2011/ 2012	2010/ 2011
Policy Currency (Review Cycle 3 years)	OH&S Policy Current	Yes	Yes
Provisional Improvement Notices (PINs)	Number of PINs issued by HSRs	0	0
	% of identified issues actioned	0	0
Health and Safety Representative (HSR) Training	% of HSRs trained	60% Note 1	100%
WorkSafe Interactions	Notifiable Incidents	0	6
	Notices Received	0	2
	Visits (excluding as a result of Notifiable Incidents)	2 Note 2	1
WorkCover Claims Management	% of identified issues actioned	100%	100%
	Number of Standard Claims Note 4	3	5
	Rate per 100 FTE	1.02	1.66
	Number Lost Time Claims	3	1
	Rate per 100 FTE	1.02	0.33
	Number claims exceeding 13 weeks	1	0
	Rate per 100 FTE	0.34	0
	Fatality Claims	0	0
	Average Cost per Standard Claim	\$2,863	\$1,497
	% claims with a RTW plan <30 days	100%	40%

### Notes:

1 Five new Health & Safety Representatives (including Deputies) were elected in 2012 and are in process of undertaking their required training.

2 Two visits were conducted regarding the same issue – an initial and a follow-up visit.

3 Excludes minor claims

Major OH&S Projects for 2011/2012 included OH&S training for all executives, senior managers and supervisors and a review of the NGV's OH&S Management System.

# APPENDIX 6: OTHER CORPORATE REPORTS

## A. EDUCATION & PUBLIC PROGRAMS

NGV Education and Public Programs researched, developed and implemented a range of programs and activities on site at the NGV, off site through outreach programs and online through virtual forums which focussed on or related to themes, ideas and issues of Cultural Diversity, Indigenous Culture, Youth and Women. In 2011/12 more than 27,000 visitors participated in guided tours, 81,867 people engaged in public programs and 89,867 students and 11,400 teachers explored the NGV through education and learning programs.

## B. VALUING CULTURAL DIVERSITY INITIATIVES

**NGV Asian Art Learning Resource** was launched at the NGV Asian Art Supporters Group Chinese New Year celebrations in February 2012. The resource comprises teaching and learning focused on the NGV Collection of Asian Art which supports the focus on 'Asia and Australia's engagement with Asia in the Australian curriculum'. Two print versions of the resource were distributed to all Victorian schools and the online resource is accessible nationwide and globally through the NGV website.

## 2012 Melbourne Winter Masterpieces: *Vienna Art & Design*

40,855 people participated in a diversity of programs, events and activities over the four months of the 2012 Melbourne Winter Masterpieces exhibition (June – October). 5,000 children's and family discovery trails Vibrant Vienna were printed for use in the exhibition and a PDF of the trail was downloadable on-line. The education resource targeted to middle and later years students and teachers of art, studio art, design and technology, history and visual communications was also accessible on line.

**Ikenobo Ikebana: Beauty of Living Flowers** celebrated the 550<sup>th</sup> anniversary of Ikenobo Ikebana in Japan and the 20th anniversary of the Ikenobo Melbourne Chapter with a two day program of master works and demonstrations on 2-4 September. Featuring a display in the Great Hall of over 40 traditional and modern Ikebana, the event was opened by the Ikenobo Ikebana Headmaster Sen'ei Ikenobo from Japan and the Deputy Lord Mayor of Melbourne. This was followed by a demonstration of Ikebana given by the visiting Headmaster and workshops presented by Ikebana expert Yukako Braun, President of the Melbourne Chapter.

**The World Summit on Art and Culture** was held in Melbourne in early October and the NGV provided delegates with tours of the Indigenous Collection and NGV Kids Space with insights to cross cultural learning programs.

**Urasenke Tea Ceremony and Demonstration.** The Chado Urasenke Tankokai Melbourne Association celebrated its 20<sup>th</sup> anniversary on 5 – 6 November with free public activities including tea ceremonies and a lecture and demonstration by the 16<sup>th</sup> generation grand master Sen Soshitsu. More than 230 people attended the lecture and demonstration and 336 people participated in the tea ceremony in the Great Hall.

**Social Inclusion Week** featured a concert by Jonathon Welch and The Choir for 400 people in the Great Hall on 20 November and tours were offered for people who had never visited the NGV attracting a diversity of people from different backgrounds to this free and popular event.

***In the Steps of the Buddha.*** A range of programs were offered in conjunction with the exhibition December - June, with the aim of exploring the development of Buddhist and Hindu imagery across Asia, engaging with Buddhist and Hindu communities locally and internationally and raising awareness of the diversity of faiths, beliefs and religions in our community. Programs included Live Zazen demonstrations by Seikan Āech, traditional butter sculpting demonstrations by Gen Khedup, Zen Calligraphy demonstrations by Kim Hoa Tram and free floor talks delivered by noted speakers exploring the Kalachakra Tantra, The Tsongkhapa painting, worship and rituals to Buddhist deities, and the historical development of this imagery and the different styles of art associated with the Theravada, Mahayana and Vajrayana Buddhist schools. The highlight program was the Maitreya Project Heart Shrine Relic Tour, held in March as part of Cultural Diversity Week. This program attracted 3,540 visitors over the weekend and was a rare opportunity to view sacred relics found in the cremation ashes of great Buddhist masters from Burma, Thailand, Tibet, India, Korea and Taiwan.

**Lecture & Demonstration on the art of Chinese calligraphy** was held on 19 February featuring Professor Zhang Guohong, a Shangai University lecturer & author of Chinese calligraphy, who spoke about the evolution of Chinese characters and demonstrated different styles of calligraphy by famous calligraphers and authors. This program attracted 150 people.

**NGV Studio: *MoNow*** was an exhibition of innovative multidisciplinary works of art that inspired new ways of seeing contemporary Australian identity. MoNow was presented from the 7-26 April and featured free artist talks ranging from prominent artists such as Bindi Cole to emerging artists such Sapna Chandu, each of whom embodied qualities that make up our contemporary Australian identities. A highlight of this rapid response installation was a free public forum exploring the role of art in the 21<sup>st</sup> Century.

**NGV Schools Programs Supporting Language Teaching and Intercultural Studies.** NGV Schools presented a range of programs and workshop activities for students of all levels that enhanced learning in Languages in Other than English. Students viewed original works of art from countries, regions and communities where LOTE is spoken to develop intercultural knowledge and awareness. Programs included Vive La France, Hola Spain, Wunderbar Germany, Tour Italy and Carnevale and Tea and Zen workshops. An Oceanic Odyssey tour was offered to introduce students to the Oceanic collection of traditional and contemporary works from the Pacific area. Programs designed for English as Second Language (ESL) students were also presented at NGV Australia. More than 54,000 students and teachers participated in these programs which explored themes, ideas, issues, art, culture, lifestyle, languages and histories of a diversity of people, place and era.

## C. VALUING INDIGENOUS VICTORIANS INITIATIVES

**Voluntary Guides Tours of Indigenous Art.** Throughout the year NGV Voluntary Guides conducted free daily tours of the Indigenous galleries and exhibitions providing in excess of 370 tours for more than 3,000 visitors.

**Bunjil's Nest** is a collaborative sculpture created by students that celebrates Bunjil the Eagle, creator spirit of the Kulin Nation. This sculpture was placed in the foyer of NGV Australia on 2 July 2011 as part of NAIDOC Week celebrations and remained on display until early March 2012. The sticks used to build the nest were gathered from Kulin Nation country and each stick carried a message from a Victorian school student. The acclaimed environmentalist David Suzuki and Wurundjeri elder Aunty Joy Murphy-Wandin wrote the first messages for this sculpture followed by more than 600 student contributors. During the visit to Melbourne in October 2011, H. M. Queen Elizabeth II visited Bunjil's Nest at the NGV and was presented with a message on a eucalypt stick by a student from Bendigo South East Secondary College. Through online professional learning programs (March 2012) and an outreach program supported by Regional Arts Victoria (May 2012), Victorian schools and other organisations including regional galleries and the Royal Children's Hospital have now created their own Bunjil's nest sculptures.

***Tjukurrjtjanu: Origins of Western Desert Art*** displayed at NGV Australia from 30 September 2011 – 12 February 2012 provided opportunity for a range of public and school programs exploring the art and culture of western desert artists and their work. A highlight program was a symposium on 12 November which was an historic event bringing together leading international and Australian specialists and practitioners in Indigenous art to explore and consider the history and development of the Papunya Tula movement and the challenges and issues facing Indigenous artists today. A total of 10, 837 students, teachers and the wider public participated in Education, Members and Public Programs and Guided Tours for this exhibition.

***Fred Kruger: Intimate Landscapes*** inspired a range of programs drawing out Kruger's documentation of life at Coranderrk Aboriginal Station in 1876 and 1883. These programs explored the complex period of transition and the significance of these events to the Wurundjeri people today. A highlight program was a key address by Bill Nicholson and a live

performance by Indigenous dance group, Jindi Worabak held in late May to coincide with National Reconciliation Week and which attracted over 300 people. Free floor talks celebrated the Barak Commissions in the NGV Collection and examined the work of contemporary artists Vernon Ah Kee, Brook Andrew and Jonathan Jones, as they paid homage to the highly celebrated Wurundjeri artist, William Barak.

**NGV Schools Programs – Indigenous Art and Culture.** NGV Schools offered a range of student and teacher professional learning programs linking the Indigenous collection and exhibitions to Victorian curriculum frameworks. Programs included introductory tours and workshops held on site and in schools through NGV outreach activities engaging in excess of 10,000 students and teachers.

## D. VALUING YOUTH INITIATIVES

**Youth Now Employer Champion Awards 2011.** David Menzies, NGV Educator was nominated for an Employer Champion Award for significant contributions to workplace learning of students in Melbourne's western suburbs. In 2011/12 twenty students had work place opportunities with the NGV Schools and Public Programs team.

**VCE Art Start Holiday Program.** A three day intensive program (January 18-20) was conducted to support students preparing for VCE Art and Studio Arts providing opportunity for practical workshops, 'behind the scenes' tours and dialogue with artists and art industry experts.

***Top Arts 2012*** The annual student exhibition opened on 22 March and was on display at NGV Australia until 15 July. A feature of the VCE Season of Excellence, Top Arts celebrates and showcases outstanding work completed by students as part of their assessment for VCE Art and Studio Arts. Associated programs included student and public introductory talks, presentations by exhibiting students, viewings of student support work and developmental material, behind the scenes study days, professional learning programs for teachers, holiday workshops and family activities that attracted in excess of 14,500 students, teachers and public participants.

**NGV Studio: *The Greater Asia Co-Prosperity Sphere*** represented collaborations between young Perth-based artists Abdul Abdullah, Casey Ayres and Nathan Beard which capitalised on their Asian-Australian heritages and the opportunity for a diverse cultural program of live events as part of the 2012 Next Wave Festival. Workshops, traditional and non-traditional Asian music and dance performances, Ikebana and an opening blessing and closing ceremony explored how multiculturalism operates in contemporary Australian society and encourages participants to reflect and challenge their perceptions on hybrid cultural experiences of Asian-Australians. These programs attracted over 1,000 attendees.

**WeR1 Youth Access Program.** Funded by VicHealth, WeR1 is an exciting arts project which utilises the State Collection, staff, artists and resources, to explore and promote cultural diversity in Victoria. Designed to reduce ethnic and race-based discrimination among young people from Indigenous, non-English-speaking communities and Anglo-Australians 'Sayings – some people we talked to' was a program for students from the Fitzroy Secondary College in

association with the Queens Parade Traders Association, Clifton Hill, conducted from June to December, which resulted in an exhibition in selected shop front windows of the portrait photographs with sayings that explored culture diversity. The program was then conducted in February to June in regional Victoria with students from Kyneton Secondary College and their local community to produce their version of 'Sayings – some people we talked to' along Piper Street trading precinct.

#### E. VALUING WOMEN INITIATIVES

**NGV Studio: *Fluoresce*** was an all-female artist group residency, from 11 February to 8 March, through which visitors were invited to engage with the visual potential of fluorescent colour through projection, painting, adhesive murals and craft-based processes. Free Thursday night artist talks were presented throughout the exhibition, and a highlight program was an In conversation with the NGV Studio Coordinator and the *Fluoresce* artist Yandell Walton on 8 March in celebration of International Women's Day.

**NGV Studio: *Nobody Was Dirty*** was an exhibition of worn jeans staged between 10 March and 1 April, curated, designed and presented by women to privilege the concept of personal smells. The curator Tullia Jack is concerned about water and energy consumption in both the manufacture and cleaning of clothes and as part of her research engaged 30 people to wear the same jeans without washing them for 3 months to explore and push social norms around cleanliness. Programs developed in association with the exhibition included a short talks evening on 15 March with female fashion designers and curators from the NGV, London College of Fashion and MATERIAL BYPRODUCT and a series of lunchtime floor talks and conversations exploring sustainability in fashion.

#### F. DISABILITY ACTION PLAN

The NGV's Disability Action Plan (DAP) was approved by the Council of Trustees in March 2009 and registered with the Australian Human Rights Commission. The NGV DAP Project team is made up of representatives from a broad range of departments.

The following outcomes were achieved under the DAP during 2011/12:

- Launched the Smart Auslan accessible Audio Guide for the *Napoleon: Revolution to Empire* exhibition, incorporating captions and Australian sign language
- Consulted with visitors with a disability during the planning and implementation stages of NGV exhibition design
- Trialled and reviewed of a range of accessible labels in gallery spaces
- Commissioned an external accessibility audit of the NGV website
- NGV Management, staff and volunteers attended a range of information and training sessions throughout the year including:
  - Audio Description training with Vision Australia
  - Awareness training for teachers of deaf students
  - Positive School Conference which provided access to current initiatives and strategies for improved awareness and workplace practices in adolescent and child mental health
- Coordinated and hosted an Art and Memories training workshop for 27 personnel from dementia-specific aged care centres. The two day

training program was developed in conjunction with Alzheimer's Australia and National Gallery of Australia. NGV staff participated in this training workshop.

- Partnered with Alzheimer's Australia in the launch of an arts-based activity manual for people living with dementia. 250 people participated in the launch held at the NGV
- Conducted 53 "Art and Memories" tours for residents and their carers living with dementia in aged care centres and individuals living at home
- Tailored and conducted two gallery tours for people with terminal illness. NGV Voluntary Guides provided an ongoing community service through their Gallery Visits You program resulting in 48 visits with virtual tours and art-based programs conducted in aged care facilities for residents living with disabilities
- Worked with staff from Scope on the NGV Kids Space and Scope's Kaleidoscope art program
- The NGV and The Song Room's art and music program included 20 students from Sunshine Special Developmental School who featured in a choir performance in the NGV's Great Hall
- Offered 12 free Visual Describing tours and 12 free Auslan tours throughout the year in conjunction with NGV ticketed exhibitions
- Developed and hosted public programs for Social Inclusion Week featuring a free public concert by Jonathon Welch and the Choir for 300 people and 3 guided tours for homeless people
- Conducted four gallery tours for adults with intellectual disabilities including people with schizophrenia
- Worked with students with a diversity of abilities and needs as part of the daily schools program of classes, workshops, lectures, tours and activities. More than 80,000 students participated in ticketed programs at the NGV
- Hosted a group of intellectually disabled students from Concord School for an Italian art tour and workshop
- Provided ongoing professional support to teachers working in developmental and specials needs schools with all programs open to and inclusive of students and teachers with diverse abilities and needs
- The Royal Children's Hospital Education Unit accessed the NGV Schools online ning and visited the NGV to explore the visual arts as inspiration for their hospital-based projects and programs
- Dodi Rose, NGV Voluntary Guide, received an International Dementia Excellence Award 2012 for her service to the community through the NGV's Art and Memories program

#### G. FREEDOM OF INFORMATION (FOI)

*The Freedom of Information Act* 1982 enables members of the public to obtain information held by the National Gallery of Victoria. FOI requests should be made in writing describing the documents requested and including payment of the statutory application fee and further charges may apply (which can be waived) if the request is a routine request or for access to a document related to the applicant's personal affairs. The application fee can also be waived or reduced if the applicant would be caused hardship because he/she had to pay the fee. Requests are forwarded to the FOI Coordinator, National Gallery of Victoria, PO Box 7259, St Kilda Road Victoria 8004.

For the 12 months ended 30 June 2012, three requests for non-personal information were received. All requests were finalised during the year.

#### H. PRIVACY

The NGV has complied with all requirements under the *Information Privacy Act* 2000. For the 12 months ended 30 June 2012, there was one complaint against the National Gallery of Victoria in relation to breaches of privacy. After investigation the Privacy Commissioner held that there has been no breach and the matter was satisfactorily resolved through conciliation.

#### I. WHISTLEBLOWERS PROTECTION

The *Whistleblowers Protection Act* 2001 encourages and assists people in making disclosures of improper conduct by public officers and public bodies. The Act provides protection to people who make disclosures in accordance with the Act and establishes a system for the matters disclosed to be investigated and rectifying action to be taken. The NGV does not tolerate improper conduct by employees, nor the taking of reprisals against those who come forward to disclose such conduct. It is committed to ensuring transparency and accountability in its administrative and management practices and supports the making of disclosures that reveal corrupt conduct, conduct involving a substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment. The NGV will take all reasonable steps to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. It will also afford natural justice to the person who is the subject of the disclosure.

#### Reporting procedures

Disclosures of improper conduct or detrimental action by the National Gallery of Victoria or its employees may be made to the following officer:

The Protected Disclosure Coordinator  
Andrew Clark  
Deputy Director  
Phone: (03) 8620 2279

Alternatively, disclosures of improper conduct or detrimental action by the NGV or its employees may also be made directly to the Ombudsman:

The Ombudsman Victoria  
Level 9, 459 Collins Street (North Tower)  
Melbourne VIC 3000  
Telephone: (03) 9613 6222  
Toll free: 1800 806 314  
Internet: [www.ombudsman.vic.gov.au](http://www.ombudsman.vic.gov.au)  
Email: [ombudvic@ombudsman.vic.gov.au](mailto:ombudvic@ombudsman.vic.gov.au)

#### Further information

Written guidelines outlining the system for reporting disclosures of improper conduct or detrimental action by the NGV or its employees are available for public perusal.

#### Disclosures under the *Whistleblowers Protection Act*

The current procedures established by the NGV under Part 6 are available upon request.

For the 12 months ended 30 June 2012 no disclosures were made in accordance with the Act (2011-nil).

#### J. ENVIRONMENTAL MANAGEMENT PROGRAMME

##### 1. Environmental Policy

The NGV Environmental Sustainability Policy was first adopted by the Council of Trustees on 11 November 2008. In May 2012 a revised and updated Policy was approved by the Council.

##### 2. Programs

The NGV Environmental Management Plan, first developed in 2007 under the State's ResourceSmart programme, was revised in 2011 to cover the period 2011-13. It addresses the following key elements:

- NGV policy, organisational structures and responsibilities for environmental management;
- Environmental sustainability outputs, measures, targets and action plans;
- Management of systems and data for measurement and analysis of the NGV's environmental impacts and improvements, and;
- Periodic internal and external reporting of the NGV's sustainability performance, including reviews by the Council of Trustees and communications with NGV staff.

##### 3. Actions and Initiatives

Key environmental actions and initiatives in 2011/12 were:

- The ongoing delivery of the NGV's Environmental Management Plan, including the activities of the NGV Environmental Sustainability Committee (ESC) and specialised Working Parties for Internal Communications, Waste Management, Print and Paper, Exhibition Design and Installation, and Environmental Conditions (air-conditioning performance and efficiencies)
- Continued development of systems for tracking the NGV's environmental impacts
- An audit and verification of sustainability data from the 2011/12 year
- Continued use of accredited renewable electricity ("GreenPower") for 20% of total electricity consumption
- A major reduction in energy usage at NGV International, through the implementation of a revised air-conditioning program, taking advantage of the thermal efficiencies identified in the trials which took place in the previous year
- Evaluation of LED lighting for art display spaces. It is currently planned that the refurbished Asian galleries at NGV International will be equipped with state of the art LED lights after July 2012
- Achieved waste recycling at 66% of total waste, despite the increase in the proportion of reconstruction waste materials due to the 150<sup>th</sup> anniversary Renewal Programme at NGV International
- Commenced the Internal Communications Action Plan, designed to promote NGV staff awareness of the NGV's environmental activities and achievements
- Continued use of 100% recycled office paper and increased focus on other sustainable office products
- Delivered science, sustainability and environment tours and student programmes, including Water Trail- a Sustainable Future, Environment Trail: The Changing Land, Crossing Cultures and Caring for Country



- Included strong environmental sustainability themes in the presentation of many exhibitions, including *Eugene von Guerard: Nature Revealed*, and *Living Water: Contemporary Art of the Far Western Desert*.

**4. Energy Usage Reductions: Air-conditioning Standards**

The NGV's adopted standard temperature and humidity ranges for storage and display of artworks is a key factor in the consumption of energy and water. The standard is:

- Relative Humidity: 50 RH +/-5 %, with no more than 10% change within 24 hours
- Temperature: 20 - 24 degrees C (set point 21.5) with no more than 4 degree C change within 24 hours.

In 2010, trials on overnight shut-off of air-conditioning systems (HVAC) in selected spaces at NGV International investigated the use of the building's thermal mass to maintain the standard environmental conditions while reducing HVAC energy use. In the past, spaces containing works of art at both NGV International and NGV Australia were air conditioned and humidity-controlled 24 hours a day, 7 days a week. The trials demonstrated that risk to the collections at NGV International from overnight shut-off of HVAC is no different than that in the full-time operating environment.

The implementation of a new HVAC operating regime at NGV International commenced in 2011, following work to ensure the systems are capable of restarting whenever the upper or lower limits of temperature and humidity ranges are approached.

**5. External verification: NGV Environmental Management Plan**

The NGV Environmental Management Plan 2011-13 has been reviewed and accepted by Sustainability Victoria.

**6. External verification: NGV Environmental Sustainability Data**

The NGV's sustainability database is provided and managed by a third party specialist supplier, and is independently audited for accuracy. Some changes from the previous years' report have been made following the audit carried out in July 2012 to ensure consistency (see section 10 below).The database uses the internationally accepted Greenhouse Gas Protocol and other calculations formulae based on authoritative and accepted standards. Sustainability Victoria is regularly consulted regarding database methodology and standards.

**7. Environmental performance indicators: 2009/10 to 2011/12**

**7.1 Energy consumption/Greenhouse emissions**

- A. Total energy usage segmented by primary source, including GreenPower

Stationary Energy GJ (Electricity & Natural Gas)

2009/2010	2010/2011	2011/2012
124,236 GJ	117,692 GJ	112,483 GJ

- B. Scope 1 & 2 greenhouse gas emissions (tonnes CO<sub>2</sub>-e)

Stationary Energy<sup>1,2</sup>

2009/2010	2010/2011	2011/12
23,506 tCO2-e	22,634 tCO2-e	20,488 tCO2-e

<sup>1</sup> excluding refrigerant leakage

<sup>2</sup> excluding vehicles - refer sections 8 and 10

- C. Energy Offsets purchased: none

- D. Percentage of electricity purchased as Green Power

1. Pre July 2008: None
2. 1 July 2008 to 1 August 2008: 10%
3. 1 August 2008 to 30 June 2009: 15%
4. 1 July 2009 to 30 June 2012: 20% (NGV International)  
1 October 2009 to 30 June 2012: 20% (The Ian Potter Centre: NGV Australia)

- E. Normalised energy usage and greenhouse gas emissions

	2009/2010	2010/2011	2011/2012
GJ/Visitor	0.077 GJ	0.077 GJ	0.073 GJ
tCO2-e/Visitor	0.015 tCO2-e	0.015 tCO2-e	0.013 tCO2-e
GJ/Operating Hour	14.182 GJ	13.435GJ	13.841 GJ
tCO2-e/Operating Hour	2.683 tCO2-e	2.584 tCO2-e	2.339 tCO2-e

**Note**  
See section 12 below for definitions and further information on normalising factors.

**7.2 Water consumption**

- A. Total units of metered water consumed by water source, including air conditioning cooling towers (KL)

2009/2010	2010/2011	2011/2012
48,615 KL	46,448 KL	52,775 KL

- B. Normalised water usage

	2009/2010	2010/2011	2011/2012
KL/Visitor	0.030 KL	0.030 KL	0.034 KL
KL/Operating Hour	5.55 KL	5.3 KL	6.2 KL

**7.3 Waste production**

- A. Total units of waste disposed of by destination (kg per year)

	2009/2010	2010/2011	2011/2012
Landfill KG	108,817 KG	95,796 KG	102,613 KG
Recycled KG	232,879 KG	254,658 KG	195,881 KG

- B. Normalised waste disposal

	2009/2010	2010/2011	2011/2012
Landfill KG/Visitor	0.07 KG	0.06 KG	0.07 KG
Recycled KG/Visitor	0.14 KG	0.17 KG	0.13 KG
Landfill KG/Operating Hour	12.42 KG	10.97 KG	11.71 KG
Recycled KG/Operating Hour	26.58 KG	29.08 KG	22.36 KG

- C. Recycling rate: 66% (2010/11: 72.6%)

**8. Supplementary reporting**

Development of data and benchmarking relating to use of the NGV's vehicles commenced in 2008-2009. There are 2 cars, 1 van and a specialised art transport truck:

NGV Vehicles	2009/2010	2010/2011	2011/2012
tCO2-e	25.36 tCO2-e	28.76 tCO2-e	20.25 tCO2-e

Where public transport is not appropriate, NGV staff members use taxis:

Taxi travel	2009/2010	2010/2011	2011/2012
tCO2-e <sup>1</sup>	21.91 tCO2-e	20.79 tCO2-e	15.95 tCO2-e

<sup>1</sup> calculated in accordance with EPA Vic guidelines

**9. General**

The data reported here principally relates to activities based at NGV International, 180 St. Kilda Rd, Melbourne and The Ian Potter Centre: NGV Australia, Federation Square, Melbourne, which are purpose-built art galleries displaying and storing works from the State Collection and other works on loan. The special nature of activities carried out particularly affects the consumption of water and energy, as noted in correspondence from the Chief Executive Officer of Sustainability Victoria to the Director of the NGV:

"It is understood that maintaining appropriate temperature and humidity levels for artwork is a key factor in the consumption of energy and water".

**10. Missing data/Historical comparison**

Best efforts have been used to collect complete and accurate data. However, this report shows some changes in consumption levels and measures that are due to the discovery of additional data. For the purposes of this report, some data has been estimated due to exact usage information not yet being available.

Most, but not all data, comes from supplier invoices and reports supplied to the NGV staff members responsible for the services concerned.

Prior to July 2010, only landlord-provided estimates of water and utilities usage at NGV Australia were available. Due to the significant incompleteness of the data, a 3rd party audit was carried out and as a result necessary adjustments to the data from previous years is included in this report.

**11. Completeness of information provided**

Most of the data contained in this report relates to buildings operated by the NGV (refer section 9 above).

**12. Normalising factors**

The NGV's environmental impacts are not primarily office-based. The chart shows the range of normalising factors which are relevant to the NGV's functions and activities in 2011/12:

Normalising Factor	NGV International	NGV Australia
Average number of full-time building occupants (the number varies through the year)	350	50
Number of visitors	832,476 (2011/2012) 787,124 (2010/2011) 904,883 (2009/2010)	715,833 (2011/2012) 736,201 (2010/2011) 702,493 (2009/2010)
Number of air-conditioning operating hours per annum	8,760 (Except for the The Eric Westbrook Building of 2,996 m2 which operates 4,680 hours per year and is used for administration)	8,760
Number of hours open to public per annum (2011/2012)	2,357 (Not including after-hours functions)	2,455

**13. Submission of ResourceSmart Strategies**

Refer section 5 above.

**14. Reporting requirements for other environmental programs**

Data which has been reported by the NGV under other programmes is consistent with the data provided here. Refer to sections 5, 6 and 10 above for comments on missing, incomplete and additional data.

**K. COMPLIANCE WITH BUILDING ACT 1993**

During 2011/12, the NGV owned and controlled premises at NGV International, 180 St Kilda Road, Melbourne, 3004 and complied with all provisions of the *Building Act 1993*, in respect of these premises.

As at 4 July 2012, an independent review confirmed that essential safety measures were compliant with the requirements of the Occupancy Permit for these premises.

During 2011/12, the NGV continued building works at NGV International, as part of the 150<sup>th</sup> Anniversary Renewal Project. These works, the total budget for which is \$5.1 million, were partially completed in the period.

All building works, of more than \$50,000 in value, were subject to certification of plans, mandatory inspections of the works and issue of occupancy permits or certificates of final inspection.

At least annually, the NGV conducts condition inspections of all buildings, plant and equipment to ensure service requirements are being met. Where maintenance or renewal work is required, this is included in future maintenance and capital plans and undertaken, taking into account assessments of risk and availability of financial, and other, resources.

No building was required to be brought into conformity during the year. There were no cases or circumstances where registered building practitioners became deregistered, of which the NGV was aware.

As a tenant, the NGV also occupied premises at the following locations:

- The Ian Potter Centre: NGV Australia, Federation Square, Melbourne, 3000
- NGV Kids Corner, Federation Square, Melbourne, 3000
- NGV Studio, Federation Square, Melbourne, 3000
- 99 Shiel Street, North Melbourne, 3051
- 20-40 Booker Street (part), Spotswood, 3015
- Units 16 and 17, 136 Hall Street, Spotswood, 3015

**L. NATIONAL COMPETITION POLICY**

The NGV is committed to competitive neutrality principles ensuring fair and open competition. Many activities such as cleaning of facilities, buildings maintenance, security and catering services have been outsourced through open and competitive procurement processes.

**M. IMPLEMENTATION OF THE VICTORIAN INDUSTRY PARTICIPATION POLICY**

No contracts commencing during 2011/12 were required to be reported under the VIPP reporting guidelines

**N. ATTESTATION ON COMPLIANCE WITH THE AS/ANZ ISO 31000:2009 RISK MANAGEMENT STANDARD**

I, Allan Myers, certify that the Council of Trustees of the National Gallery of Victoria has risk management processes in place consistent with the AS/NZS ISO 31000:2009 Risk Management Standard (or an equivalent designated standard), and that an internal control system is substantially in place that enables the executive to understand, manage and satisfactorily control risk exposures. The Council of Trustees of the National Gallery of Victoria is committed to enhancing the management of risk and is working towards best practice. A particular focus is ensuring a comprehensive understanding and application of risk management across the organisation, through training and education. The Audit Risk and Compliance Committee verifies this assurance and that the risk profile of the Council of Trustees of the National Gallery of Victoria has been critically reviewed within the last 12 months.

Allan Myers  
President  
30 August 2012

<b>O. CONSULTANCIES (\$10,000 or more in value, excluding GST)</b>						
Consultant	Purpose of consultancy	Start date	End date	Total approved project fee excluding GST \$	Expenditure 2011/12 excluding GST \$	Future expenditure (post 2011/12) excluding GST \$
Corrs Chambers Westgarth	Employment law advice	Aug-11	Sep-11	22,065	22,065	-
Brownell Holdings Pty Ltd	Corporate strategic advice	Jan-11	Dec-11	50,000	16,708	-
DSW Consulting Pty Ltd	Emergency management review	May-11	Jul-11	13,000	11,050	-
Egon Zehnder International Pty Ltd	Executive search services	Nov-11	Feb-12	55,000 (a)	30,000	25,000
Egon Zehnder International Pty Ltd	Executive search services	May-12	Aug-12	50,000 (a)	8,334	41,666
Emery Studio Pty Ltd	Visitor experience review	Mar-12	Mar-12	30,000	30,000	-
Ernst & Young	Economic and social benefit study	Mar-11	Aug-11	87,000	13,050	-
GDP Property Services Pty Ltd	Site survey review	Nov-11	Mar-12	11,560	11,560	-
Norman Disney & Young	Electrical engineering services	Jan-12	Mar-12	10,000	10,000	-
Price Waterhouse Coopers	Internal audit services	Jul-11	Jun-12	72,000	64,500	7,500
Repucom International Pty Ltd	Strategic marketing analysis and advice	Jul-11	Jun-12	100,000 (a)	100,000	-
Simon Storey Valuers	State Collection valuation	Nov-11	Jun-12	88,200	7,400	-
Steensen Varming (Australia) Pty Ltd	Lighting design services	Feb-11	Sep-11	36,000	11,294	24,706
Steensen Varming (Australia) Pty Ltd	Lighting design services	Feb-11	Sep-11	18,500	4,050	14,450
Workshop Architecture Pty Ltd	Architectural services	Dec-11	Sep-11	76,500	52,308	24,192
WSP Buildings Pty Ltd	Electrical engineering services	Jan-11	Sep-11	15,100	4,500	10,600

In 2011/12, the National Gallery of Victoria engaged 98 consultancies where total fees payable to the consultants were less than \$10,000, with a total expenditure of \$248,433 (excluding GST).

**Note:**

(a) These project fees were partially, or fully, covered by contra-sponsorship arrangements with the consultant.

## APPENDIX 7: ADDITIONAL INFORMATION AVAILABLE ON REQUEST

In compliance with the requirements of the Standing Directions of the Minister for Finance, details in respect of the items listed below have been retained by the NGV and are available to the relevant Ministers, Members of Parliament and the public on request (subject to the Freedom of Information requirements, if applicable):

- a statement that declarations of pecuniary interests have been duly completed by all relevant officers of the NGV;
- details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary;
- details of publications produced by the NGV about the activities of the NGV and where they can be obtained;
- details of changes in prices, fees, charges, rates and levies charged by the NGV for its services, including services that are administered;
- details of any major external reviews carried out in respect of the operation of the NGV;
- details of any other research and development activities undertaken by the NGV that are not otherwise covered either in the Annual Report;
- details of overseas visits undertaken including a summary of the objectives and outcomes of each visit;
- details of major promotional, public relations and marketing activities undertaken by the NGV to develop community awareness of the services provided by the NGV;
- details of assessments and measures undertaken to improve the occupational health and safety of employees, not otherwise detailed in the Annual Report;
- a general statement on industrial relations within the NGV and details of time lost through industrial accidents and disputes, which are not otherwise detailed in the Annual Report;
- a list of NGV's major committees, the purposes of each committee and the extent to which the purposes have been achieved; and
- details of all consultancies and contractors including:
  - consultants/contractors engaged;
  - services provided; and
  - expenditure committed to for each engagement.

The information is available on request from:

Andrew Clark

Deputy Director

Phone: (03) 8620 2279

Email: enquiries@ngv.vic.gov.au

## APPENDIX 8: EXHIBITIONS THE IAN POTTER CENTRE: NGV AUSTRALIA

*Open at any point within the  
2011/12 Financial Year*

### **ManStyle (NGV Australia)**

11 March 2011 – 27 November 2011  
Fashion & Textiles Gallery, Level 2, The Ian  
Potter Centre: NGV Australia

#### *Support Sponsors*

Sofitel Melbourne On Collins  
Lavazza  
Sanpellegrino

### **Eugene von Guérard: Nature Revealed**

16 April 2011 – 7 August 2011  
Temporary Exhibitions, Level 3, The Ian Potter  
Centre: NGV Australia

#### *Principal Sponsor*

Macquarie Group  
*Support Sponsors*  
Sofitel Melbourne On Collins  
The Age  
V/Line  
Dulux Australia  
JCDecaux  
Felton Grimwade & Bosito's

### **This Wondrous Land: Colonial Art on Paper**

16 July 2011 – 27 November 2011  
Temporary Exhibitions, Level 2, The Ian Potter  
Centre: NGV Australia

### **Tjukurrjjanu: Origins of Western Desert Art**

30 September 2011 – 12 February 2012  
Temporary Exhibitions, Level 3, The Ian Potter  
Centre: NGV Australia  
In collaboration with Museum Victoria, and in  
partnership with Papunya Tula Artists Inc.  
*Support Sponsor*  
Qantas Airways

### **Time Catcher**

26 January 2012 – 11 November 2012  
NGV Kids Corner, Federation Square

### **Linda Jackson Bush Couture**

26 January 2012 – 9 September 2012  
Fashion & Textiles Gallery, Level 2, The Ian  
Potter Centre: NGV Australia  
*Support Sponsor*  
Sofitel Melbourne On Collins

### **Fred Kruger: Intimate Landscapes**

4 February 2012 – 8 July 2012  
Temporary Exhibitions, Level 3, The Ian Potter  
Centre: NGV Australia

#### **Top Arts 2012**

22 March 2012 – 15 July 2012  
*Principal Sponsor*  
Goldman Sachs  
*Education Supporters*  
Department of Education and Early Childhood  
Development  
Victorian Curriculum and Assessment  
Authority  
Catholic Education Office  
Independent Schools Victoria  
*Support Sponsor*  
Avant Card

### **Fred Williams: Infinite Horizons**

7 April 2012 – 5 August 2012  
Temporary Exhibitions, Level 3, The Ian Potter  
Centre: NGV Australia  
A National Gallery of Australia  
Travelling Exhibition  
*Principal Sponsor*  
Rio Tinto  
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Dulux Australia  
The Age  
V/Line

### **Everfresh**

11 June 2011 – 11 July 2011  
NGV Studio, Federation Square

### **Inherent vice**

16 July 2011 – 16 August 2011  
NGV Studio, Federation Square

### **Consultancy**

20 August 2011 – 18 September 2011  
NGV Studio, Federation Square

### **Game/Play**

24 September 2011 – 6 November 2011  
NGV Studio, Federation Square

### **Board**

12 November 2011 – 2 February 2012  
NGV Studio, Federation Square

### **Fluoresce**

11 February 2012 – 8 March 2012  
NGV Studio, Federation Square

### **Nobody Was Dirty**

10 March 2012 – 1 April 2012  
NGV Studio, Federation Square

### **MoNow**

7 April 2012 – 26 April 2012  
NGV Studio, Federation Square

### **CHAZ: L. A. Hand Styles**

28 April 2012 – 6 May 2012  
NGV Studio, Federation Square

### **The Greater Asia Co-Prosperity Sphere**

17 May 2012 – 27 May 2012  
NGV Studio, Federation Square

### **Future Bookshop**

2 June 2012 – 17 June 2012  
NGV Studio, Federation Square

### **30 portraits 30 days**

23 June 2012 – 29 July 2012  
NGV Studio, Federation Square

# EXHIBITIONS NGV INTERNATIONAL

Open at any point within the  
2011/12 Financial Year

## **ManStyle (NGV International)**

11 March 2011 – 30 October 2011  
Fashion & Textiles Gallery, Level 2,  
NGV International

### *Support Sponsors*

Sofitel Melbourne On Collins  
Lavazza  
Sanpellegrino

## **Deep Water: Photographs 1860 – 2000**

2 April 2011 – 11 September 2011  
Photography Gallery, Level 3,  
NGV International

### *Support Sponsor*

Crumpler

## **This Wondrous Land: Colonial Art on Paper**

29 April 2011 – 2 October 2011  
Robert Raynor Gallery Prints & Drawings,  
Level 3, NGV International

## **Kaleidoscope: Art and Colour**

28 May 2011 – 5 Feb 2012  
NGV Kids Space, Ground Level, NGV International  
*Support Sponsor*  
Dulux Australia

## **Melbourne Winter Masterpieces 2011**

### **Vienna: Art & Design**

18 June 2011 – 9 October 2011  
Temporary Exhibitions, Ground Level,  
NGV International  
Exhibition organised with the Belvedere,  
Vienna and the Wien Museum, Vienna  
*Principal Partner*  
Mercedes-Benz  
*NGV Partner International Art*  
Ernst & Young  
*Support Sponsors*  
Sofitel Melbourne On Collins  
The Age  
Tourism Victoria  
Qantas Airways  
City of Melbourne  
JCDecaux  
Melbourne Airport  
Austrian National Tourist Office

## **Looking at Looking: The Photographic Gaze**

30 September 2011 – 4 March 2012  
Photography Gallery, Level 3,  
NGV International  
*Support Sponsor*  
Sofitel Melbourne On Collins

## **British Watercolours 1760-1900: The Age of Splendour**

14 October 2011 – 19 February 2012  
Robert Raynor Gallery Prints & Drawings,  
Level 3, NGV International

## **Ranjani Shettar: Dewdrops and Sunshine**

4 November 2011 – 26 February 2012  
Contemporary Exhibitions, Ground Level, NGV  
International  
Exhibition generously supported by the Joan  
and Peter Clemenger Trust.

## **The Mad Square: Modernity in German Art 1910–37**

25 November 2011 – 4 March 2012  
Temporary Exhibitions, Ground Level,  
NGV International  
An Art Gallery of New South Wales  
travelling exhibition  
*Support Sponsors*  
The Age  
JCDecaux  
Dulux Australia

## **In the steps of the Buddha**

Asian Collection Contemporary Display  
17 December 2011 – 3 June 2012  
Level 2, NGV International

## **Brent Harris**

10 March – 12 August 2012  
Robert Raynor Gallery Prints & Drawings,  
Level 3, NGV International

## **Light Works**

23 March – 16 September 2012  
Photography Gallery, Level 3,  
NGV International  
*Support Sponsor*  
Crumpler

## **An Excellent Adventure**

31 March 2012 – 3 February 2013  
NGV Kids Space, Ground Level,  
NGV International

## **UNEXPECTED PLEASURES: The Art and Design of Contemporary Jewellery**

20 April – 26 August 2012  
Contemporary Exhibitions, Ground Level, NGV  
International  
A London Design Museum touring exhibition  
Exhibition generously supported by the Joan  
and Peter Clemenger Trust.

## **Melbourne Winter Masterpieces 2012**

### **Napoleon: Revolution to Empire**

2 June – 7 October 2012  
Temporary Exhibitions, Ground Level,  
NGV International  
Exhibition organised with Fondation  
Napoléon, Paris.  
*Principal Partner*  
Mercedes-Benz  
*NGV Partner International Art*  
Ernst & Young  
*Support Sponsors*  
Sofitel Melbourne On Collins  
Maddocks  
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V/Line  
Yarra Trams  
The Age  
Adshel  
APN Outdoor  
Seven Network  
City of Melbourne

# EXHIBITIONS NGV TOURING

Open at any point within the  
2011/12 Financial Year

## **Stormy Weather**

Swan Hill Regional Art Gallery  
16 December 2011 – 29 January 2012

## **Eugene von Guérard: Nature Revealed**

Queensland Art Gallery  
17 December 2011 – 4 March 2012

## **Eugene von Guérard: Nature Revealed**

National Gallery of Australia  
27 April 2012 – 15 July 2012



May Malseed, in memory of her aunt, 2011

**Miss Sergeant, Melbourne** dressmaker (active in Australia 1940s), *Evening dress and bolero* 1941, silk (*crepe de chine*), silk (velvet). Gift of Jill McLaughlin and Pat Diggerson in memory of their mother Jessie Owens, 2012

**Mr Individual, Melbourne** millinery house (1960–76) **William Beale** milliner (Australia 1929–92), *Hat* (c. 1985), wool, cotton, leather (patent), elastic. Gift of Rebecca Hicks in memory of her mother Beverlie Hicks, 2011

**Olga Munro, Sydney** fashion house (1926–42) **Olga Munro** designer (active in Australia 1926–42), *Robe* (1932), embroidered silk. Gift of M. Ahearne, P. Ahearne and M. Leithhead, 2011

**Jessie Sconce** maker (active in Australia 1940s), *Dress* 1943, silk (organdie), metal. Gift of Peg Burchett, 2011

**Trent Nathan, Sydney** fashion house (est. 1961) **Trent Nathan** designer (born Australia 1940), *Dress* (1970), wool, plastic (buttons). Gift of Rebecca Hicks in memory of her mother Beverlie Hicks, 2011

**Unknown, Australia** maker (active in Australia c. 1900), *Mantle* (c. 1900), silk, linen, glass (beads), metal (hook and eye). Gift of Peg Burchett, 2011

**Unknown, Australia** (active in

Australia early 20th century), *Dress and jacket* (c. 1910), cotton, metal. Gift of Lara Nicholls in memory of Dorothy Isabel MacIntosh, 2011

**Unknown, Australia** (active in Australia 1920s), *Dress* (c. 1925), silk (chiffon), glass (beads). Gift of Sue Crosby in memory of her mother Mrs Eileen Lucy Jones (née Neil), 2012

**Unknown, Australia** (active in Australia 1920s), *Dress* (c. 1925), silk (chiffon), glass (beads). Gift of Sue Crosby in memory of her mother Mrs Eileen Lucy Jones (née Neil), 2012

#### Purchases

**Alasdair Duncan Mackinnon, Melbourne** fashion house (1985–89) **Alasdair Mackinnon** designer (born Australia 1960) **Mandy Murphy Millinery, Melbourne** millinery house (est. 1987) **Brendan Dwyer** shoe maker (born Australia 1962) **Karl Millard** metalsmith (born Australia 1962), *Patchwork of society* 1989, wool, screenprinted silk, silk, polyester, leather, plastic, screenprinted cotton, leather (buttons), copper (buttons). Purchased, Victorian Foundation for Living Australian Artists, 2012

**Pam, Melbourne** fashion house (est. 2000) **Misha Hollenbach** designer (born Australia 1971) **Shauna Toohey** designer (born Australia 1976), *Outfit* 2008–09 spring-summer, *Space Face* collection, cotton, nylon, cotton

elastaine, metallic thread; *Outfit* 2010 spring-summer 2010–11, *Garden of Earthly Delights* collection, cotton, leather, rubber, metal; *Outfit* 2011 autumn-winter, *Wild life* collection, cotton, cotton elastaine, lycra, polyester, rubber, glass, metal (press studs). Purchased, Victorian Foundation for Living Australian Artists, 2012

#### AUSTRALIAN JEWELLERY Purchases

**Peter Tully** (Australia 1947–92), *Minties necklace* (1977), plastic, metal and colour offset lithograph on wood; *Sandwich necklace* (1977); plastic, metal. Purchased NGV Foundation, 2011

#### AUSTRALIAN PAINTING

##### Gifts

**Peter Clarke** (born Australia 1935), *From the Escorial* 1965, pigment, cement, sand, canvas, wood, lead on composition board. Gift of Simon Rosenthal through the Australian Government's Cultural Gifts Program, 2012

**Douglas Green** (Australia 1921–2002, lived in England c. 1947–c. 1950), *The schoolyard* 1960–61, casein and oil on composition board. Gift of Professor Charles Green in memory of his father Douglas Green through the Australian Government's Cultural Gifts Program, 2012

**Hugh Ramsay** (born Scotland 1877, arrived Australia 1878, died 1906), *Jessie with doll*

(1897), oil on canvas. Gift of Patricia Fullerton in memory of her mother, Nell Turnbull née Ramsay, niece of the artist to commemorate the 150th Anniversary of the National Gallery of Victoria, 2011

**Blair Trethowan** (Australia 1974–2006), *Crying logos* (2000), collage of synthetic polymer paint on stickers on composition board. Gift from the Estate of Blair Trethowan, 2012

**Blair Trethowan** (Australia 1974–2006) **Anne Kearney** (Australian active c. 2004), *Detail of a mural; If I was to do the mural today I'd use these colours; If I was to do the mural today I'd use these colours* (2004), synthetic polymer paint on canvasboard on screenprint and synthetic polymer paint on plywood; *The painting that wasn't started* (2004), canvasboard on screenprint and synthetic polymer paint on plywood; *Portrait of friend Graham; Portrait of friend Wilma; School project, grade 5, 1; School project, grade 5, 2; School project, grade 5, 3; Self criticism* (2004), synthetic polymer paint on canvasboard on screenprint and synthetic polymer paint on plywood. Gift from the Estate of Blair Trethowan, 2012

##### Purchases

**Andrew Browne** (born Australia 1960), *Near Kyneton* (2011), oil on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2011

**Christian Capurro** (born Australia 1968), *Outlier* 2011, correction fluid on mirror, aluminium, synthetic rubber. Purchased, Victorian Foundation for Living Australian Artists, 2012

**Brent Harris** (born New Zealand 1956, arrived Australia 1981), *No. 9; No. 21; No. 26 (The reassembled self)* 2011, charcoal and gouache on plywood. Purchased, Victorian Foundation for Living Australian Artists, 2011

**Helen Maudsley** (born Australia 1927), *That Crown that we Seek. The Worth of our Being. Our Eye of Deceit. Our Foreboding.* 2008–09, oil on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2012

**Hilda Rix Nicholas** (Australia 1884–1961, lived in Europe 1907–18), *Defiance* (c. 1914), oil on canvas; *Morocco: Market place with pile of oranges* (c. 1914), oil on canvas on composition board. The Warren Clark Bequest, 2012

**Tom Roberts** (born England 1856, arrived Australia 1869, lived in Europe 1881–85, 1903–19, died 1931), *The violin lesson* 1889, oil on wood panel. Purchased with the assistance of the K. M. Christensen and A. E. Bond Bequest and The Warren Clark Bequest, 2012

**Tony Tuckson** (born Egypt (of English parents) 1921, arrived Australia 1942, died 1973), *Untitled – Yellow* (1970–73), synthetic polymer and enamel paint on composition board. Loti & Victor Smorgon Fund, 2011

**Peter Upward** (Australia 1932–83, lived in England 1962–71), X 1971, synthetic polymer paint and polyvinyl acetate on canvas. Marie Therese McVeigh Trust Fund, 2011

**Christian Waller** (Australia 1894–1954), *Destiny* 1916, oil on canvas. Purchased with funds donated from the Estate of Ouida Marston, 2011

**Jenny Watson** (born Australia 1951), *Sam* 1980, oil on canvasboard. Purchased NGV Foundation, 2012

#### AUSTRALIAN PHOTOGRAPHY

##### Gifts

**Martyn Jolly** (born Australia 1959), *Untitled; Untitled; Untitled; Untitled; Untitled; Untitled; Untitled; Untitled; Untitled; Untitled* (1997), printed 2011, from the *Nineteen sixty-three: News and information* series 1997, inkjet print. Gift of the artist, 2011

**Athol Shmith** (Australia 1914–90), *Misses Mary and Rae Plotkin, bridesmaids at the wedding of Mrs Edith Sheezel* (1940), gelatin silver photograph, watercolour; *Miss Mary Plotkin on her engagement to Mr Philip Lipshut* (1944), gelatin silver photograph; *Wedding photograph of Mrs Mary Lipshut* (1945), gelatin silver photograph, watercolour; *Wedding photograph of Mrs Mary Lipshut* (1945), gelatin silver photograph; *Wedding photograph of Mrs Mary Lipshut, with bridesmaids Miss Rae Plotkin and*

*Miss Edna Lipshut* (1945), gelatin silver photograph, watercolour. Gift of Mary Lipshut through the Australian Government's Cultural Gift's Program, 2012

##### Purchases

**Bill Henson** (born Australia 1955), *Untitled 2009/10; Untitled 2009/10* 2009–10, inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2012

**Sam Shmith** (born Australia 1980), *Untitled (In spates 2)* (2011), from the *In spates* series 2011, inkjet print. Purchased, Victorian Foundation of Living Australian Artists, 2011

#### AUSTRALIAN PRINTS AND DRAWINGS

##### AUSTRALIAN BOOKS

##### Gifts

**George French Angus** (England 1822–86, lived in Australia 1844–45, 1850–63), *South Australia Illustrated*, published by Thomas M'Lean, London, 1847, book: lithographs, printed with tint stone and hand-colouring, 126 pages, embossed and gilt half Morocco leather and cloth cover, stitched binding. Gift of Robert Albert AO through the Australian Government's Cultural Gifts Program, 2011

##### Purchases

**David Collins** author (born England 1756, lived in Australia 1788–1796, 1803–1810, died

1810), *An Account of the English Colony in New South Wales: with Remarks on the Dispositions, Customs, Manners, & c. of the Native Inhabitants of that Country. To which are added, some particulars of New Zealand; compiled, by permission, from the Mss. of Lieutenant-Governor King*, published by Cadell & Davies, London, 1798–1802, (a) book: letterpress text, etchings, 683 pages, quarter vellum and paper cover, stitched binding, (b) book: letterpress text, etchings and hand-coloured etchings, 335 pages, quarter paper cover, stitched binding. Joe White Bequest, 2012

**John Stockdale** publisher (England 1750–1814), *The Voyage of Governor Phillip to Botany Bay; with an Account of the Establishment of the Colonies of Port Jackson & Norfolk Island* 1789, book: letterpress text, etchings and hand-coloured etchings, 378 pages, 46 plates and 7 maps; embossed and gilt leather cover , stitched binding. Purchased with funds donated by Stuart Leslie Foundation to celebrate the 150th Anniversary of the National Gallery of Victoria, 2012

**John White** author (England c. 1756–1832, lived in Australia 1788–94), *Journal of a Voyage to New South Wales: with Sixty-five Plates of Non descript Animals, Birds, Lizards, Serpents, curious Cones of Trees and other Natural Productions*, published by John Debrett, London, 1790, book: letterpress text, hand-

coloured etchings, 354 pages, embossed and gilt calf cover, stitched binding. Purchased with funds donated by Stuart Leslie Foundation to celebrate the 150th Anniversary of the National Gallery of Victoria, 2012

## AUSTRALIAN DRAWINGS

### Gifts

**John Brack** (Australia 1920–99), *Afternoon tea* 1946, pen and ink; *The aged* 1946, gouache; *Coming out of the theatre; Flush; In the café; In the pub* 1946, pen and ink; *In the street* 1946, black pencil, pencil and pen and ink; *Lame girl; Lunch; Mother and daughter* 1946, pen and ink; *Portraits (Study for The aged)* 1946, pencil; *(Two men)* 1946, gouache; *(Two women seated on a tram)* 1946, pencil; *(Two women seated on a tram); The unforgotten days* 1946, pen and ink; *Who mourns for the dead?; Woman pram boy* 1946, pen and ink and white gouache; *(Man and woman talking)* (c. 1946), pen and ink; *(Seated woman and man leaving café)* (c. 1946), gouache; *(Two women in a café)* (c. 1946), pen and ink; *(Woman and child entering tram); (Woman and child entering tram)* (c. 1946), pencil, pen and ink and gouache; *(Woman and child entering tram)* (c. 1946), pen and ink, squared up with pencil; *(Nude)* (1950–52), pencil; *(Nude in profile)* (c. 1950–52), black crayon; *(Nude on chair)* (c. 1950–52), black crayon with scratching out and pencil; *(Seated nude)* (c. 1950–52), black crayon with scratching out; *Helen Ogilvie*

1954, pencil; *(Study for The block)* (1954), black crayon; *(Portrait study of a woman)* (1954–55), pencil; *(Studies for The slicing machine shop)* (1955), fibre-tipped pen and pencil, squared up in orange pencil; *(Study for Solandra)* (1955), pencil; *(Study for The car)* (1955), black crayon; *(Study for The slicing machine shop)* (1955), fibre-tipped pen and pencil; *(Studies for The slicing machine shop)* (c. 1955), black crayon; *(Study for The slicing machine shop)* (c. 1955), black crayon and pencil; *(Study for The slicing machine shop)* (c. 1955), black crayon; *(Study for The slicing machine shop)* (c. 1955), fibre-tipped pen; *Jockey head* (c. 1956), black crayon and gouache; *(Study for The car); (Study for The car); (Study for The car); To the hills (Study for The car)* (c. 1956), black crayon; *(Study for portrait of Fred Williams: hands)* (1957–58), pencil; *(Study for portrait of Anne Purves)* (c. 1958), black crayon; *(Study for portrait of Anne Purves)* (c. 1958), pencil; *(Study for portrait of Anne Purves: hand); (Study for portrait of Tam Purves)* (c. 1958), black crayon; *(Study for portrait of John Perceval)* (1961–62), pencil. Gift of Helen Brack, 2011

**Andrew Browne** (born Australia 1960), *Coulisse and illuminated grid; Domed form, horizon and grid* 1993 oil on paper. Gift of the artist through the Australian Government's Cultural Gifts Program, 2012

**Douglas Green** (born Australia 1921, lived in England c. 1947–c. 1950, died 2002), *The drinker*

1946, gouache and pen and ink; *Poynings, Sussex Downs* 1948, watercolour and pen and ink. Gift of Professor Charles Green in memory of his father Douglas Green through the Australian Government's Cultural Gifts Program, 2012

**Brent Harris** (born New Zealand 1956, arrived Australia 1981), *Working drawings for Boundary (A line in art)* 1993, colour pencil, pencil and fibre-tipped pen; *Troubled (Appalling moment)* 1994, charcoal; *Study for Appalling moment* 1995; *Study for Appalling moment* 1997, coloured pencil; *No. 3 (Deluge); No. 7 (Deluge)* 2007; *No. 35 (Deluge)* 2008, from the *Deluge* series 2007–08, charcoal. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2011

**Louise Hearman** (born Australia 1963), *Untitled (Head on pole/ parking meter)* (c. 1997), pastel on brown paper. Gift of Andrew Browne through the Australian Government's Cultural Gifts Program, 2012

**Georgiana McCrae** (born England (of Scottish parents) 1804, arrived Australia 1841, died 1890), *(Sketch of Cape Schanck homestead)* 1844; *(Sketch of Cape Schanck homestead)* 1848, pencil. Gift of Stuart Barker, 2011

**John Olsen** (born Australia 1928, lived in Europe 1956–60, England and United States 1965–68), *The flood – Towards Lake Eyre* 2008–12, watercolour,

gouache and chalk. Gift of John Olsen AO OBE in honour of Dr Gerard Vaughan AM through the Australian Government's Cultural Gifts Program, 2012

**Blair Trethowan** (Australia 1974–2006), *Don't steal music* 2002, gouache and pencil. Gift from the Estate of Blair Trethowan, 2012

### Purchases

**Clifford Bayliss** (born Australia 1916, lived in England 1935–89, died England 1989), *Man adjusting his spectacles* and (verso) *Aviators* (1940s), pen and brown ink; *Spinning mobiles* (1940s), pen and ink. Purchased NGV Foundation, 2012

**Christian Capurro** (born Australia 1968), *Wastes (Studies #8); Wastes (Studies #9); Wastes (Studies #60)* (2008–11); *Wastes (Studies #14)* 2011, correction fluid on colour offset lithograph. Purchased, Victorian Foundation for Living Australian Artists, 2012

**Richard Lewer** (born New Zealand 1970, arrived Australia 1997), *Code blue* (2006), from the *Get well* series 2006, pencil; *Confession box* (2009), charcoal. Purchased, Victorian Foundation for Living Australian Artists, 2011

**Tom Nicholson** (born Australia 1973), *Drawing and correspondence 1* 2008–11, charcoal, compressed charcoal and pastel. Purchased, Victorian Foundation for Living Australian Artists, 2011

## AUSTRALIAN PRINTS

### Gifts

**Andrew Browne** (born Australia 1960), *Seven apparitions #1–7* 2008, suite of 7 photopolymer photogravures, ed. 1/12. Gift of the artist through the Australian Government's Cultural Gifts Program, 2012

**Brent Harris** (born New Zealand 1956, arrived Australia 1981), *Untitled (Landscape); Untitled (Landscape)* 1983, etching, trial proof; *Land's End* 1988, aquatint and etching on chine collé, ed. 7/20; *Lux* 1988, etching and aquatint, ed. 16/20; *Appalling moment* 1995, soft-ground etching, foul-biting and plate-tone on chine collé, artist's proof. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2011; *On becoming (Yellow no. 3)* 1996, colour screenprint, ed. 16/20; *Grotesquerie (Jigsaw)* 2002, from the *Grotesquerie* series 2001–09, colour woodcut, ed. 26/30; *Heritage I and II* 2004, from the *Grotesquerie* series 2001–09, lithograph, artist's proof 2/3. Gift of Mark Grant through the Australian Government's Cultural Gifts Program, 2011

**Mike Parr** (born Australia 1945), *The third imaginary (100 self-portrait etchings)* 1991–94, set of 100 etching and drypoints. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2012

### Purchases

**Joseph Lycett** (England 1774/75–1828, lived in Australia 1814–22), *Lake Patterson, near Patterson's Plains, Hunter's River, New South Wales* 1824, plate 22 from *Views in Australia or New South Wales and Van Diemen's Land*, published by John Souter, London, 1824–25, hand-coloured aquatint and etching printed in dark brown ink; *Distant view of Sydney, from the Light House at South Head, New South Wales* 1825, plate 3 from *Views in Australia or New South Wales and Van Diemen's Land*, published by John Souter, London, 1824–25, hand-coloured aquatint and etching; *View of Lake George, New South Wales, from the North East* 1825, plate 19 from *Views in Australia or New South Wales and Van Diemen's Land*, published by John Souter, London, 1824–25, hand-coloured aquatint and etching printed in blue-green ink; *View of Port Macquarie, at the entrance of the River Hastings, New South Wales* 1825, plate 23 from *Views in Australia or New South Wales and Van Diemen's Land*, published by John Souter, London, 1824–25, hand-coloured aquatint and etching printed in dark brown ink. Joe White Bequest, 2011

## AUSTRALIAN SCULPTURE

### Gifts

**Clifford Last** (born England 1918, arrived Australia 1947, died 1991), *Untitled* (c. 1964), wood, stone,

steel. Bequest of Erwin and Anne Marie Herzenberg, 2004

### Purchases

**Callum Morton** (born Canada 1965, arrived Australia 1967), *Screen #23 cover up* (2010), synthetic polymer paint on polyurethane and wood, powder-coated steel, resin on composition board, metal, plastic. Purchased, Victorian Foundation for Living Australian Artists, 2012

## INTERNATIONAL ART

### ASIAN ART

#### Gifts

**BURMESE**, *Large standing Buddha* (19th century), lacquer on wood, gilt. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE**, *Manuscript chest (Sadaik)* (late 19th century – early 20th century), lacquer on wood, gilt. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE**, *Manuscript chest (Sadaik)* (late 19th century – early 20th century), lacquer on wood, gilt. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE**, *Pair of seated buddhas* (19th century – early

20th century), lacquer and paint on wood. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE**, *Seated monk, Sariputta* (late 19th century – early 20th century), lacquer on wood, gilt. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE**, *Seated praying monk, Moggallana* (late 19th century – early 20th century), lacquer on wood, gilt. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE**, *Betel-box (Kun-it)* (1925–50), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE**, *Betel-box (Kun-it)* (1925–50), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE**, *Betel-box (Kun-it)* (early 20th century), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE, *Betel-box (Kun-it)*** (early 20th century), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE, *Betel-box (Kun-it)*** (early 20th century), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

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**BURMESE, *Betel-box (Kun-it)*** (early 20th century), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE, *Betel-box (Kun-it)*** (early 20th century), lacquer, bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE, *Betel-box (Kun-it)*** (early 20th century), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE, *Betel-box (Kun-it)*** (early 20th century), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

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**BURMESE, *Betel-box (Kun-it)*** (early 20th century), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

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**BURMESE, *Betel-box (Kun-it)*** (early 20th century), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE, *Betel-box (Kun-it)*** (early 20th century), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE, *Thitta (box) with lid*** (early 20th century), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE, *Votive food container (hsun-ok)*** (early 20th century), lacquer on wood and bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE, *Betel-box (Kun-it)*** (mid 20th century), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE, *Betel-box (Kun-it)*** (mid 20th century), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

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**BURMESE, *Betel-box (Kun-it)*** (mid 20th century), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE, *Betel-box (Kun-it)*** (20th century), lacquer on bamboo. Gift of John McCarthy in memory of Edwin and Margot McCarthy through the Australian Government's Cultural Gifts Program, 2012

**JAPANESE, *Tales of Genji*** (late 17th century), six panel folding screen: ink, gold paint and pigments on gold leaf on paper, lacquer on wood, paper, silk, metallic thread, brass. Gift of Jason Yeap OAM through the Australian Government's Cultural Gifts Program, 2011

**JAPANESE, *Jingasa (Samurai hat)*** Edo period (1700–1868), lacquer, metal, silk, leather, mother-of-pearl. Gift of Joan Gunn, 2011

**JAPANESE, *Pair of cups*** Edo period 1750–70, porcelain, enamel, gilt (*Arita* ware). Gift of Ian and Barbara Carroll, 2011

**JAPANESE, *Ainu people, Ainu robe (Attush)*** (19th century), elm bark fibre thread, cotton, indigo dyes. Gift of David Bardas in memory of Sandra Bardas OAM through the Australian Government's Cultural Gifts Program, 2011

**SUGANUMA Michiko** (Japanese 1940–), *Tray (Bon)* (1975–2000), lacquer on Katsura wood (*Kamakura bori* lacquer). Gift of the artist, 2011

**VIETNAMESE, *Seated Buddha with hand raised in gesture of discord or kartari mudra*** (19th century – early 20th century), lacquer on wood, gilt. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2012

**BURMESE, *Rice container*** (20th century), lacquer and thayo on bamboo. Purchased with funds donated by Peter Chu, 2012

**VIETNAMESE, *Seated Buddha with left hand in flower holding gesture or jataka mudra*** (19th century – early 20th century), lacquer on wood, gilt. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2012

**VIETNAMESE, *Standing figure*** (19th century – early 20th century), lacquer on wood, gilt. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2012

**YAMAGUCHI Ryuun** (Japanese 1940–), *Dawn (Yoake)* 1969, bamboo. Presented by The Yulgilbar Foundation, 2012

**ZHANG Zhen** (Chinese active late 17th century – early 18th century), *Deer in a pine forest* (possibly 1697), ink and pigments on silk. Gift of Jason Yeap OAM through the Australian Government's Cultural Gifts Program, 2012

**ZHU Qizhan** (Chinese 1892–1996), *Pine and plum blossoms* 1991, ink and pigments on paper. Gift of Jason Yeap OAM through the Australian Government's Cultural Gifts Program, 2011

#### Purchases

**BURMESE, *Rice container*** (20th century), lacquer and thayo on bamboo. Purchased with funds donated by Peter Chu, 2012

**BURMESE, *Rice container*** (20th century), lacquer and thayo on bamboo. Purchased with funds donated by Peter Chu, 2012

**CHINESE, *Scholar's rock*** Devonian period (rock), 17th century (base), limestone, wood (*Hongmu*). Purchased, NGV Supporters of Asian Art, 2012

**DEME Hidemitsu (attributed to)** (Japanese active 17th century –18th century), *Noh mask, Ōbeshimi (Nōmen Ōbeshimi)* early Edo period (17th century –18th century), pigments, ground shell and animal glue on Cypress (*Hinoki*), silk thread cord. Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2011

**DEME Mitsunaga** (Japanese active 17th century), *Noh Mask, Shakumi (Nōmen Shakumi)* early Edo period (17th century), pigments, ground shell and animal glue on Cypress (*Hinoki*). Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2011

**DEME Toshimitsu (attributed to)** (Japanese active 18th century), *Noh mask, Kawazu (Nōmen Kawazu)* early Edo period (17th century), pigments, ground shell and animal glue on Cypress (*Hinoki*), gilt-metal. Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2011

**HATAKEYAMA Koji** (Japanese 1956–), *Incense container (Kōgō)* 2011, patinated bronze, silver leaf. Purchased, NGV Asian Art Acquisition Fund, 2011



**JAPANESE**, *Noh Mask, Chujo* (*Nōmen Chūjō*) early Edo period (17th century–18th century), pigments, ground shell and animal glue on Cypress (*Hinoki*), silk thread cord. Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2011

**JAPANESE**, *Plate with the fifty-three stations of the Tokaido road* (*Tōkaidō Gojūsan-tsugizu ōsara*), Edo period (1840–60), porcelain (*Imari* ware). Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2012

**JAPANESE**, *A miniature stage model of the kabuki performance of Kozukappara* 1893, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2011

**JAPANESE**, *A miniature stage model of the Kabuki performance Shirai Gompachi* 1899, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2011

**Toyohara KUNICHIKA** (Japanese 1835–1900), *A miniature stage model of the kabuki performance Kagamiyama* 1898, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2011

**Utagawa KUNISADA** (Japanese 1786–1865), *Sumo wrestler, Kagamiwa Hamanosuke; Sumo wrestler, Takekuma Bunemon* (c. 1840); *New edition, Kanjin sumo tournament* (*Shinban kanjin ozumo no zu*); *Sumo wrestler, Choōzan Moriemon; Sumo wrestler, Wadagahara Jinshiro* 1854, colour woodblock. Purchased with funds

donated by Allan Myers AO and Maria Myers AO, 2012

**TIBETAN / MONGOLIAN**, *Pair of temple banners* (late 19th century – early 20th century), silk, silver thread, leather, cotton. Purchased, NGV Supporters of Asian Art, 2012

**Entang WIHARSO** (Indonesian 1967–, worked in United States 1990s–), *Undeclared skin* (2010), aluminium, brass. Purchased with funds donated by Jason Yeap OAM and Min Lee Wong, 2011

**Utagawa YOSHIIKU** (Japanese 1833–1904), *Sumo Banzuke* Edo period 1859, colour woodblock. Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2011

**Utagawa YOSHIFUJI** (Japanese 1828–87), *A miniature stage model of Ise Saburo's hut from the kabuki play Hatsuyukito Mimasu no Kagekiyo* 1878, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2011

**INTERNATIONAL DECORATIVE ARTS**

**Gifts**

**BOULANGER, HAUTIN AND CO., Choisy-le-Roi** manufacturer (France 1836–78) **Paul COMOLERA** modeller (France 1818–97), *Cockatoo* (c. 1870), earthenware (majolica). Gift of Mary and Jim Allinson, 2012

**GEBRÜDER THONET, Vienna** manufacturer (Austria est. 1849), *Armchair; Side chair* (c. 1880), Beech (*Fagus sp.*) (bentwood), cane, iron. Gift of the Blakeley family in memory of William Henry Blakeley, 2012

**GEORG JENSEN SØLVSMEDIE, Copenhagen** manufacturer (Denmark est. 1904) **Henning KOPPEL** designer (Denmark 1918–81), *Teapot* 1952 designed, (c. 1980) manufactured, sterling silver, wood. Gift of Professor A. G. L. Shaw AO in memory of Peggy Shaw, 2012

**GEORG JENSEN SØLVSMEDIE, Copenhagen** manufacturer (Denmark est. 1904), **Nanna DITZEL** designer (Denmark 1923–2005), *Bracelet* (no. 151) 1960 designed, (c. 1974) manufactured, sterling silver. Gift of Professor A. G. L. Shaw AO in memory of Peggy Shaw, 2012

**GEORG JENSEN SØLVSMEDIE, Copenhagen** manufacturer (Denmark est. 1904) **Henning KOPPEL** designer (Denmark 1918–81), *Brooch* (no. 368) 1968 designed, (c. 1990) manufactured, sterling silver, steel. Gift of Professor A. G. L. Shaw AO in memory of Peggy Shaw, 2012

**GEORG JENSEN SØLVSMEDIE, Copenhagen** manufacturer (Denmark est. 1904) **Bent Gabrielsen PEDERSEN** designer (Denmark 1928–), *Necklace* (c. 1979) manufactured, sterling silver. Gift of Professor A. G. L. Shaw AO in memory of Peggy Shaw, 2012

**KERR AND BINNS WORCESTER PORCELAIN FACTORY, Worcester** manufacturer (England 1851–62), *Pair of pilgrim flasks* (c. 1860), porcelain (bone china). Gift of Mary and Jim Allinson, 2012

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) *Earl Grey, bust; Lord Brougham, bust* (c. 1832–40), porcelain. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Joseph SMITH (attributed to)** decorator (England active c. 1834–60s), *Plate; Plate* (1840–50), porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Hugues PROTÂT** designer (France active mid 1850s – early 1860s), *Centrepiece* 1864, earthenware (majolica). Gift of Dr Robert Wilson and Anne Kennedy in memory of their parents Robert Bruce Wilson and Ellen Rae Farmer, 2012

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Christopher DRESSER** designer (England 1834–1904), *Match pot* 1869, porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) *Charger* 1871, earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Christopher DRESSER (attributed to)** designer (England 1834–1904), *Plate* 1874, porcelain (bone china), The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **John MOYR SMITH** designer (England 1839–1912), *The ape, the cat and the roast chestnuts, plate; The dog and his shadow, plate; The fox and the crow, plate; The fox dines with the stork, plate; The goat, calf and sheep in partnership with the lion, plate; The hare and the tortoise run a race, plate* (c. 1875), earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Edward HAMMOND** decorator (England active c. 1870–75), *Plaque* (c. 1875), earthenware. The Dr Robert Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Henri BOULLEMIER** decorator (England active late 19th century – early 20th century) **TIFFANY**

**& CO., New York** retailer (United States est. 1853), *Plate; Plate* 1878, porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Désiré LEROY** decorator (England 1840–1908) **THOMAS GOODE & CO. LTD, London** retailer (England est. 1827), *Plate; Plate* 1878, porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Felix BELLANGER** decorator (France active 1874–85) **ESCALIER DE CRISTAL, Paris** retailer (France 1802–1923), *Plate* 1880, porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Christopher DRESSER (attributed to)** designer (England 1834–1904), *Plate* (c. 1880), porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) *Plate* (1880–90), porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012 **MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Anton**

**BOULLEMIER** decorator (England 1840–1900), *Christopher Columbus, plate* (1893), porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson in recognition of Gina Panebianco's devotion to the National Gallery of Victoria, 2012

**Michael POWOLNY** designer (Austria 1871–1954) **WIENER KERAMIK, Vienna** manufacturer (Austria 1906–12), *Summer, putto* (1911–12), earthenware. Gift of David Sampietro, 2012

**WORCESTER ROYAL PORCELAIN CO., Worcester** manufacturer (England est. 1862), *Spill vase* (c. 1880), porcelain. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

**WORCESTER ROYAL PORCELAIN CO., Worcester** manufacturer (England est. 1862) **Walter SEDGLEY** designer (England active 1889–1929), *Bowl* 1926, porcelain (parian ware). Gift of Mary and Jim Allinson, 2012

**W. T. COPELAND AND SONS, Stoke-on-Trent, Staffordshire** manufacturer (England 1867–1932), *Plate; Plate* 1875–90, porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

**Purchases**

**David BIELANDER** (Switzerland 1968–), *Blue python, necklace* (*Würgeschlange*) (2011), titanium, silver. Purchased NGV

Foundation, 2012 **ENGLAND** (manufacturer), *Punch bowl* (c. 1756), glass (wheel-engraved). Purchased with funds donated by Elizabeth Morgan, 2011

**MENNECY PORCELAIN FACTORY, Mennecey** manufacturer (France 1734–1812) **François JOUBERT** silversmith (France active 1749–93) **Louis SAMSON II** silversmith (France 1710–81), *Travelling chocolate service* (*Nécessaire de voyage*) (c. 1765), porcelain, glass, silver, leather, wood, brass, (other materials). Purchased, NGV Supporters of Decorative Arts, 2012

**Dagobert PECHE** designer (Austria 1887–1923) **Max WELZ** manufacturer (Austria active 1920s) **WIENER WERKSTÄTTE, Vienna** commissioning workshop (Austria 1903–32), *Mirror* (1922), gilt-wood, mirror, metal. Purchased with funds donated by Peter and Ivanka Canet, Philip and Elizabeth Williams and donors to the Peche Appeal, 2012

**WILLIAM GREATBATCH POTTERY, Fenton, Stoke-on-Trent, Staffordshire** manufacturer (England 1762–82), *Teapot* (c. 1770–82), earthenware (creamware). Purchased, NGV Supporters of Decorative Arts, 2012

<b>INTERNATIONAL FASHION AND TEXTILES</b>	Japan 1942), <i>Dress</i> 1982 spring-summer, cotton. Purchased with funds donated by Bulgari Australia Pty Ltd, 2012
<b>Gifts</b>	
<b>ANNE MARIE BERETTA, Paris</b> fashion house (est. 1974) <b>Anne Marie BERETTA</b> designer (born France 1937), <i>Dress</i> (c. 1983), wool, metal. Gift of Beth Brown, 2012	<b>PIERRE CARDIN, Paris</b> fashion house (est. 1950) <b>Pierre CARDIN</b> designer (born Italy 1922, emigrated to France 1926), <i>Jacket and mini dress ensemble</i> 1969, wool, acetate (lining). Purchased with funds donated by Bulgari Australia Pty Ltd, 2012
<b>(ENGLAND)</b> , <i>Evening coat</i> (c. 1925), silk (velvet), metallic thread, silk charmeuse (lining). Gift of Judy Rutherford, 2011	<b>RACHEL AUBURN</b> fashion house (c. 1982– c. 1986) <b>Rachel AUBURN</b> designer (born England 1957), <i>Coat</i> (c. 1985), wool. Purchased NGV Foundation, 2011
<b>(FRANCE)</b> , <i>Shawl</i> (c. 1870), silk, gauze. Gift of Eva Sweet, 2011	<b>THIERRY MUGLER, Paris</b> fashion house (est. 1974) <b>Thierry MUGLER</b> designer (born France 1948), <i>Dress and belt</i> (c. 1981), triacetate and polyester blend, metal. Purchased with funds donated by Bulgari Australia Pty Ltd, 2012
<b>(FRANCE)</b> , <i>Tippet and muff</i> (c. 1935), colobus monkey fur, silk (crepe), silk (braid), bakelite. Gift of Jana Purcell, 2012	<b>WORLD'S END, London</b> fashion house (1979–84) <b>Vivienne WESTWOOD</b> designer (born England 1941) <b>Malcolm McLAREN</b> designer (England 1946–2010), <i>Sweater and leggings</i> 1982 spring-summer, <i>Savage</i> collection, wool. Purchased NGV Foundation, 2011
<b>H &amp; M RAYNE, London</b> shoemaker (1889–1994) <b>Edward RAYNE</b> designer (England 1922–92), <i>Shoes</i> 1954, silk (satin), synthetic polymer paint, glass (rhinestones), diamantès. Gift of Davina Mcintosh in memory of her mother, 2011	<b>PACIFIC ART</b>
<b>Purchases</b>	<b>Gifts</b>
<b>CLAUDE MONTANA, Paris</b> fashion house (est. 1979) <b>Claude MONTANA</b> designer (born France 1949), <i>Dress and trousers</i> 1980 spring-summer, cotton, plastic, metal. Purchased with funds donated by Bulgari Australia Pty Ltd, 2012	<b>Green River, West Sepik Province, Papua New Guinea, Shield</b> (c. 1970), earth pigments on wood. Gift of Chris
<b>COMME DES GARÇONS, Tokyo</b> fashion house (est. 1969) <b>Rei KAWAKUBO</b> designer (born	Boylan through the Australian Government's Cultural Gifts Program, 2011

<b>Wahgi Valley, Western Highlands Province, Papua New Guinea, Sorcery trap figure</b> (c. 2006), Tree Fern ( <i>Dicksonia sp.</i> ), earth pigments, wood, shells, feathers, teeth, fibre. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2011	<b>Mendi Valley, Southern Highlands Province, Papua New Guinea, Warrumbi shield</b> (c. 1950), earth pigments on wood, fibre. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2011
<b>Wahgi Valley, Western Highlands Province, Papua New Guinea, Sorcery trap figure</b> (c. 2006), Tree Fern ( <i>Dicksonia sp.</i> ), earth pigments, wood, shells, feathers, teeth, fibre. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2011	<b>Mendi Valley, Southern Highlands Province, Papua New Guinea, Korkor shield</b> (c. 1980), earth pigments on wood, fibre. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2011
<b>Wahgi Valley, Western Highlands Province, Papua New Guinea, Sorcery trap figure</b> (c. 2006), Tree Fern ( <i>Dicksonia sp.</i> ), earth pigments, wood, shells, feathers, teeth, fibre. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2011	<b>Fate Savari</b> (Ömie born c. 1933), <i>Webo owo'gumine, vene vitwe, dewolar'e ohu'o ije bi'weje</i> ( <i>Dried cuscus paws cooking in the fire place, rope used to climb trees and boys chopping down tree branches</i> ); <i>Worro worre nioge (buboriano'e, sabu deje, mi'ija'ahe ohu'o ije bi'weje)</i> ( <i>Ancestor's turtle shell pendant barkcloth design (with beaks of Blyth's Hornbill, spots of the wood-boring grup, tailbone of the wallaby and gardens with boys chopping down tree branches)</i> 2011, natural pigments on nioge. Presented by Ömie Artists, 2012
<b>Wahgi Valley, Western Highlands Province, Papua New Guinea, Sorcery trap figure</b> (c. 2006), Tree Fern ( <i>Dicksonia sp.</i> ), earth pigments, wood, shells, feathers, teeth, fibre. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2011	<b>Jean-Philibert DUMET</b> (French active 1808– c. 1814), <i>The generosity of the Chevalier Bayard (Générosité du chevalier Bayard)</i> (1814), oil on canvas. Presented by Patrick Matthiesen and The Matthiesen Gallery, London to commemorate the 150th Anniversary of the National Gallery of Victoria, 2011
<b>Wahgi Valley, Western Highlands Province, Papua New Guinea, Sorcery trap figure</b> (c. 2006), Tree Fern ( <i>Dicksonia sp.</i> ), earth pigments, wood, shells, feathers, teeth, fibre. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2011	<b>Jacob HUYSMANS</b> (Flemish c. 1630– c. 1696, worked in England c. 1660–96), <i>Edward Henry Lee, 1st Earl of Litchfield, and his wife,</i>

*Charlotte Fitzroy, as children* 1674, oil on canvas. Presented by Montah Holdings Pty Ltd through the Australian Government's Cultural Gifts Program, 2012

**Peter LELY** (Dutch/English 1618–80), *Sir John Rous, 1st Baronet of Henham Hall* 1660, oil on canvas. Gift of the Countess of Stradbroke through the Australian Government's Cultural Gifts Program, 2012

**John WALKER** (English 1939–, worked in Australia 1979–87, United States 1987–), *Untitled* (1977), synthetic polymer paint, chalk and gesso on canvas on canvas. Gift of Simon Rosenthal through the Australian Government's Cultural Gifts Program, 2012

#### Purchases

**Bernard BUFFET** (French 1928–99), *Still life with fireplace (Nature morte à la cheminée)* 1952, oil on canvas. The Eugénie Crawford Bequest, 2011

**CORREGGIO** (Italian 1489–1534), *Madonna and Child with infant St John the Baptist* (c. 1514–15), oil on wood panel. Purchased with funds donated by Andrew Sisson, 2011

**Francesco FRANCIA** (Italian c. 1450–1517) **Giacomo FRANCIA** (Italian c. 1486–1557) **Giulio FRANCIA** (Italian 1487–1545), *Virgin and Child with the young St John in a garden of roses* (c. 1515), oil on wood panel. Purchased with funds donated

by John Higgins, Paula Fox, Ken and Jill Harrison, Alan and Mavourneen Cowen and donors to the Francia Appeal, 2011

**Colin McCAHON** (New Zealander 1919–87), *The five wounds of Christ no. 1* 1977–78, synthetic polymer paint on canvas. Purchased, NGV Foundation with the assistance of Dame Jennifer Gibbs and the proceeds of the 2011 National Gallery of Victoria Annual Dinner, 2012; *I applied my mind* 1982, synthetic polymer paint on canvas. Loti & Victor Smorgon Fund, 2012

**Reuben MEDNIKOFF** (English 1906–72, worked in United States and Canada 1940–46), *October 17, 1938. 10a.m. (The king of the castle)* 1938, oil on composition board. Purchased NGV Foundation with the assistance of the Duncan Elphinstone McBryde Leary Bequest, 2011

**Sean SCULLY** (Irish/American 1945–), *Queen of the night* 2008, oil on canvas. Purchased NGV Foundation with the assistance of Greg Woolley and NGV Contemporary, 2011

#### INTERNATIONAL PHOTOGRAPHY

##### Gifts

**Roger BALLEEN** (American 1950–, worked in South Africa 1982–), *Terminus* (2004), carbon print. Gift of Bill Bowness through the Australian Government's Cultural Gifts Program, 2012

**YANG Yongliang** (Chinese 1980–), *Eclipse* (2008), from the *On the quiet water, heavenly city* series 2008, inkjet print. Presented by the Mering Corporation Pty Ltd through the Australian Government's Cultural Gifts Program, 2012

#### Purchases

**Adam FUSS** (English 1961–, emigrated to Australia 1962, worked in United States 1982–), *Caduceus* (2010), from the *Home and the world* series 2010, gelatin silver photogram on canvas. Bowness Family Fund for Contemporary Photography, 2011

**Fiona PARDINGTON** (New Zealander 1961–), *Portrait of a life-cast of Koe, Timor* 2010, from the *Ahua: A beautiful hesitation* series 2010, inkjet print. Bowness Family Fund for Contemporary Photography, 2011

#### INTERNATIONAL PRINTS AND DRAWINGS

##### INTERNATIONAL DRAWINGS

##### Gifts

**Otto MÖLLER** (German 1883–1964), *Hilly landscape (Hügellandschaft)* (1916), watercolour over pencil. Gift from the Marion and David Adams Collection, 2011

#### Purchases

**Edward BURNE-JONES** (English 1833–98), *Study for*

*female figure in The garden of Pan* (c. 1886), pencil. Purchased NGV Foundation, 2012

##### INTERNATIONAL PRINTS

**Ernst BARLACH** (German 1870–1938), *The couple in the crowd 2: Saint, straw bride and the ragbag (Das Paar in der Menge 2: Heiliger, Strohbraut und Lumpensack)* 1917, printed 1919, from *Der arme Vetter (The Poor Cousin)* by Ernst Barlach 1919, lithograph on buff paper; *The dogcart (Der Hundekarren)* 1921, from *Der Findling (The Foundling)* by Ernst Barlach, published by Paul Cassirer, Berlin, 1922, woodcut. Gift from the Marion and David Adams Collection, 2011

**Jan BOTH** (Dutch c. 1618–52, worked in Italy c. 1638–41), *The Ponte Molle (Die Ponte Molle)* (1640s), plate 1 from the *Landscapes of the environs of Rome* series (1640s), etching, 4th of 6 states. Gift from the Marion and David Adams Collection, 2011

**Hans BURGKMAIR, the Elder** (German 1473–1531), *Drummers* (1516–18), printed 1777, sheet 4 from *The Triumphal Procession of Emperor Maximilian I* series 1516–18, woodcut, 2nd edition. Gift from the Marion and David Adams Collection, 2011

**Jacques CALLOT** (French 1592–1635, worked in Italy c. 1611–21), *St Mansuy (St Mansuetus)* 1616, etching, 8th of 9 states. Gift from the Marion and David Adams

Collection, 2011; *The nobility of Lorraine (La Noblesse)* (c. 1620–23), etchings. Gift of Philip Williams through the Australian Government's Cultural Gifts Program, 2012

**Simone CANTARINI** (Italian 1612–48), *St John the Baptist in the desert* (1630–48), etching. Gift from the Marion and David Adams Collection, 2011

**Marc CHAGALL** (Russian/French 1887–1985, worked in United States 1941–48), *Moses with the tablets of the law* 1956, colour lithograph, edition of 6500. Gift from the Marion and David Adams Collection, 2011

**Honoré DAUMIER** (French 1808–79), *A visit to the Turkish tent (Visite aux tente des Turcos)* 1859, from the *Au Camp de St Maur (At the St Maur Encampment)* series, published in *Le Charivari*, August 13, 1859. lithograph, 2nd of 4 states. Gift from the Marion and David Adams Collection, 2011

**Giorgio GHISI** (Italian 1520–82, worked in France c. 1556–c. 1567) **PERINO DEL VAGA (attributed to) (after)**, *Venus and Vulcan seated on a bed* (mid 1550s), engraving, 3rd of 3 states. Gift from the Marion and David Adams Collection, 2011

**Hans HARTUNG** (German 1904–89, worked in France 1935–89), *L13* 1957, lithograph printed in black and yellow ink on buff paper, artist's proof. Gift from the Marion and David Adams Collection, 2011

**Erich HECKEL** (German 1883–1970), *Men on a beach (Männer am Strand)* 1919, from *Das Kestnerbuch (The Kestner Book)* by Paul Erich Küppers (ed.), published by Heinrich Böhme Verlag, Hanover, 1919, woodcut, 2nd of 2 states. Gift from the Marion and David Adams Collection, 2011

**Käthe KOLLWITZ** (German 1867–1945), *Distress (Not)* 1897, plate 1 from *Ein Weberaufstand (The Weavers' Revolt)* series 1893–97, lithograph printed in brown ink on buff paper. Gift from the Marion and David Adams Collection, 2011

**Otto LANGE** (German 1879–1944), *Bears (Bären)* 1920, woodcut. Gift from the Marion and David Adams Collection, 2011

**Adolph MENZEL** (German 1815–1905), *Visions of Italy* 1889, etching. Gift from the Marion and David Adams Collection, 2011

**Marcantonio RAIMONDI** (Italian c. 1470/82–1527/34), *Mars, Venus and Eros* 1508, engraving, 2nd of 2 states. Gift from the Marion and David Adams Collection, 2011

**Auguste Théodule RIBOT** (French 1823–91), *The peelers (Les Éplucheurs)* 1862, plate 25 from *Eaux-Fortes Modernes (Modern Etchings)*, 1st yr, 5th issue, 1 Jan 1863, etching. Gift from the Marion and David Adams Collection, 2011

**Christian ROHLFS** (German 1849–1938), *Little couple (Kleines Paar)* (c. 1915), reprinted 1963, woodcut printed in blue ink on Japanese paper. Gift from the Marion and David Adams Collection, 2011

**Rudolf SCHLICHTER** (German 1890–1955), *Dance (Tanz)* 1920, from *Das Kunstblatt (The Art Paper)*, vol. 4 no. 4, 1920, lithograph printed in brown ink on tan Japanese paper. Gift from the Marion and David Adams Collection, 2011

**Giovanni Battista SCULTORI** (Italian 1503–75, worked in France (c. 1556–c. 1567), *The river god Po and a putto* 1538, engraving. Gift from the Marion and David Adams Collection, 2011

**Georg TAPPERT** (German 1880–1957), *(Two seated girls) (Zwei sitzende Mädchen)* (c. 1911), from *Der Sturm*, vol. 3, no. 113/114 (1912), woodcut on Japanese paper, ed. 7/15. Gift from the Marion and David Adams Collection, 2011

**UNKNOWN Andrea MANTEGNA (after)**, *Christ in limbo* (18th century), engraving. Gift from the Marion and David Adams Collection, 2011

#### Purchases

**André DERAÏN** (French 1880–1954), *Countryside (Le Morin) (Paysage (Le Morin))* (c. 1910–11), drypoint. Purchased, NGV Supporters of Prints and Drawings, 2011

**Maurice de VLAMINCK** (French 1876–1958), *At the brothel (Au Bordel)* (c. 1906), printed 1920, from *Action*, published by Florent Fels, Paris, no. 4, July 1920, woodcut, ed. of 100, 2nd of 2 states; *Head of a woman (Tête de femme)* (c. 1906), woodcut, proof; *The bridge at Chatou (Le pont à Chatou)* 1914, woodcut, ed. 2/30; *Le Pecq (near Paris) (Le Pecq (près de Paris))* 1914, woodcut, proof. The Nigel Peck AM & Patricia Peck Fund, 2011

**Raoul DUFY** (French 1877–1953), *Boats (Bateaux)* (c. 1907), hand-coloured woodcut. The Nigel Peck AM & Patricia Peck Fund, 2011

**Othon FRIESZ** (French 1879–1949), *Boat (Navire); Standing female nude (Femme nue debout)* (c. 1910), woodcut. The Nigel Peck AM & Patricia Peck Fund, 2011

**Hans HARTUNG** (German 1904–89, worked in France 1935–89), *Work no. 22 (Oeuvre no. 22)* (1953), etching, ed. 27/100. Purchased, NGV Supporters of Prints and Drawings, 2011

**Albert MARQUET** (French 1875–1947), *The widow (La Veuve)* (c. 1901–03), woodcut, ed. 4/12. The Nigel Peck AM & Patricia Peck Fund, 2011

**Louis VALTAT** (French 1869–1952), *At the table (À table)*, from *L'Épreuve*, no. 4, 1895, woodcut, ed. 174/225; *Portrait of Renoir (Portrait de Renoir)* (c. 1900), woodcut. The Nigel Peck AM & Patricia Peck Fund, 2011

# APPENDIX 10: NGV PUBLICATIONS

## MAJOR PUBLICATIONS

***This Wondrous Land: Colonial Art on Paper***  
Edited by Alisa Bunbury

***Tjukurr tjanu: Origins of Western Desert Art***  
by Judith Ryan and Philip Batty

***Fred Williams: The Pilbara Series (new edition)***  
by Jennifer Phipps with Kirsty Grant and Lyn Williams

***Fred Kruger: Intimate Landscapes***  
by Isobel Crombie

***Top Arts 2012***  
by Merren Ricketson

***Jeff Wall Photographs***  
by Gary Dufour and Isobel Crombie with Mark Bolland

***Art Journal of the National Gallery of Victoria, edition 51***  
edited by Jane Devery and Elena Taylor

***Napoleon: Revolution to Empire***  
(hardback and paperback editions)  
by Ted Gott and Karine Huguenaud with contributing authors

***The Adventures of Napoleon and Josephine***  
by Phip Murray

***Curious Cats in the National Gallery of Victoria***  
by Laurie Benson

***Dashing Dogs in the National Gallery of Victoria***  
by Frances Lindsay

***Flourishing Flowers in the National Gallery of Victoria***  
by Kirsty Grant

***NGV Asian Art Learning Resource***  
Various authors

## OTHER PUBLICATIONS

***Looking at Looking: The Photographic Gaze***  
by Maggie Finch

***Ranjani Shettar: Dewdrops and Sunshine***  
by Alex Baker

***Linda Jackson: Bush Couture***  
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***The Year in Review 2011: The National Gallery of Victoria's 150th Anniversary***

***What's On***  
(Six editions)

***Gallery***  
(Six editions)

# APPENDIX 11: SCHOLARLY PUBLICATIONS BY NGV STAFF

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Dominic Dirupo & Natalie Dirupo

#### Supporters' Circle

Robyn Burke  
Sophie McNeur & Simon Crowe  
Sidney Myer AM & Fiona Myer  
Anne Wall-Smith  
Sarah Watts & Ted Watts

### Cash Gifts to the NGVC Acquisition Fund > \$500

Peter Bancroft OAM & Marlyn Bancroft

### SUPPORTERS OF DECORATIVE ARTS

#### Major Gifts

Australian Decorative & Fine Arts Society  
Yarra Inc  
Harold Campbell-Pretty & Krystyna Campbell-Pretty  
Peter Canet & Ivanka Canet  
Hugh Morgan AC & Elizabeth Morgan

#### President's Circle

Peter Canet & Ivanka Canet

#### Director's Circle

Marjorie Pinder

#### Supporters' Circle

Ron Hood & Sally Hood  
Kenneth Reed

### Cash Gifts to the Decorative Arts Acquisition Fund > \$500

Michael Blanche & Lauraine Diggins  
Andrew Dixon  
Peter Holly & Evelyn Holly  
Ron Hood & Sally Hood  
Robin Hunt  
Angel Isles  
Frank C Jones & Jill Jones  
Betty Pizzey & John Pizzey  
Gwenda Robb

**SUPPORTERS OF INDIGENOUS ART****President's Circle**

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 Jim Cousins AO & Libby Cousins  
 Barry Fitzgerald & Helen Fitzgerald  
 Wayne McGeoch & Vicki McGeoch

**Director's Circle**

Richard England & Harriet England  
 Judith Gorr & Leon Gorr  
 Crispin Gutteridge & Alison Pyle  
 Peter Hanks QC  
 John Karkar QC  
 Bori Liberman & Helen Liberman  
 Ian MacLean & Anne MacLean

**Supporters' Circle**

Paul Anastassiou SC  
 Neville R Bird  
 Rosie Brennan  
 Margaret Bullen & Ron Vanderwal  
 Fiona Brockhoff  
 Julian Burnside AO QC  
 Michael Buxton & Janet Buxton  
 Michael Casper & Carol Casper  
 Nellie Castan  
 Ann Cole  
 Kevin Collecutt & Margaret Collecutt  
 Terry Cutler  
 Colin Golvan SC & Deborah Golvan  
 Angela Gunn & Neil Gunn  
 Jane Guy  
 Peter Jopling QC  
 Anthony Knight OAM & Beverly Knight  
 Judge Kathryn Kings  
 Trevor McLean  
 Kate McMillan SC  
 Diana Morgan  
 David Morrison & Edith Morrison  
 Mossgreen Gallery  
 Arthur Roe  
 Anthony G Stolarek & Barbara Stolarek  
 Ricci Swart  
 Michael Trovato  
 Mark Young

**Cash Gifts to the Indigenous Art Acquisition Fund > \$500**

The Allen Consulting Group Pty Ltd  
 Richard Alston  
 Peter Berger & Carolyn Berger  
 Angela Berry  
 Daniel Crennan  
 Stephen Charles & Jenny Charles  
 Ramona Chua  
 Christine Collingwood  
 Graeme Evans  
 Amanda Frith  
 Angela Gunn & Neil Gunn  
 Jacqueline Healy  
 Raymond Hind & Mary Hind  
 Tony Hyams & Ann Hyams  
 Julie Kantor  
 Elizabeth Laverty & Colin Laverty  
 Catherine Lewis & Harry Lewis  
 James Peters SC  
 Michelle Quigley SC  
 Ian Rogers  
 Gabriella Roy  
 Judith Rutherford  
 Philip Solomon SC  
 Delma Valmorbida  
 Matthew Walsh  
 Michael Wright  
 Peter Zangmeister & Angelika Zangmeister

**SUPPORTERS OF PRINTS & DRAWINGS****Major Gifts**

The Gordon Darling Foundation  
 Christine Healy  
 The Stuart Leslie Foundation  
 Hugh Morgan AC & Elizabeth Morgan  
 Margaret Stones AM MBE  
 Lyn Williams AM

**Director's Circle**

Christine Healy

**Supporters' Circle**

Peter Di Sciascio

**Cash Gifts to the Prints & Drawings Acquisition Fund > \$500**

Eric Harding & Athol Hawke  
 Mike Josephson  
 Alison Inglis  
 Audrey McLaren  
 Leon Velik & Sandra Velik  
 Barbara van Ernst AM  
 Bernard Xu

**SUPPORT FOR SPECIAL PROJECTS****1 December 2010 – 30 June 2012**

Pauline Gandel  
 Yulgilbar Foundation  
 Joan Clemenger & Peter Clemenger AM  
 Elias Jreissati & Colleen Jreissati  
 Gordon Moffatt AM & Jacqueline Moffatt  
 RCR Holdings Pty Ltd  
 Sidney Myer Fund  
 The Vizard Foundation  
 Westpac Banking Corporation  
 Fred P Archer Charitable Trust  
 Bird Family Bequest

**SUPPORT FOR NGV CONSERVATION****1 December 2010 – 30 June 2012**

The Hugh D T Williamson Foundation  
 Susan Morgan

**Individual Endowed Funds**

Loti & Victor Smorgon Fund  
 Bowness Family Fund  
 KM Christensen & AE Bond Bequest  
 Docking Drawing Fund  
 John McCaughey Memorial Prize Trust  
 Susan Morgan Fund for Conservation

**Bequests Received****1 December 2010 – 30 June 2012**

Estate of Maxwell G Chapman  
 The Warren Clark Bequest  
 Estate of Ruth Margaret Frances Houghton  
 The Thomas William Lasham Fund  
 Marie Theresa McVeigh Trust  
 Estate of Kenneth Graham Milburn  
 The Thomas Rubie Purcell & Olive Esma Purcell Trust  
 Joe White Bequest  
 The Hugh D T Williamson Foundation  
 Eugenie Crawford Bequest

**New Notified Bequests****1 December 2010 – 30 June 2012**

Anonymous (2)  
 Alan Black  
 Sophie Flynn  
 Sue Harlow & Merv Keehn  
 Trevor Holborow  
 Karyn Hughes  
 Irene Irvine  
 Irene Kearsley  
 Christopher Lian  
 William Mackie & Kathleen Mackie  
 Vicki McGeoch & Wayne McGeoch  
 Gerry Phillips & Sharon Phillips  
 John Poynter AO  
 Dodi Rose  
 Andrew Rozwadowski & Patricia Duncan  
 Ron Hansen

**DONORS TO THE ANNUAL DINNER**

Valma Angliss AM  
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 John Barlow & Mary Barlow  
 Deborah Bartlett Pitt  
 John Bates & Lorraine Bates  
 Marcus Besen AO & Eva Besen AO  
 David Blanche & Cynthia Blanche  
 Brian Blythe & Helen Blythe  
 Bill Bowness  
 David Brownell & Joanna Brownell  
 Terry Campbell AO & Christine Campbell  
 Harold Campbell-Pretty & Krystyna Campbell-Pretty  
 Alan Castleman & Beverley Castleman  
 Arthur Clark & Elaine Clark  
 Janese Clark & Peter Clark  
 Susan Cohn  
 Robert Compton Jones  
 Deidre Cowan  
 Laurence Cox AO & Julie Ann Cox  
 Mary Crean AM  
 Lisa Custance & Grant Custance  
 Perri Cutten & Jo Daniell  
 Lauraine Diggins & Michael Blanche  
 Rose Downer & John Downer AM  
 John Fast & Jenny Fast  
 Wilkin Fon & Ophelia Fon  
 Morry Fraid  
 Flavia Gobbo & James MacKenzie  
 Sir James Gobbo AC CVO & Lady Gobbo

Edith Gordon  
 Louise Gourlay OAM  
 Elizabeth Grainger  
 Grant Samuel  
 Peter Greenham & Anne Greenham  
 Rino Grollo & Diana Ruzzene Grollo  
 Susan Hamson & Michael Hamson  
 Ian Hicks AM  
 John Higgins  
 Ron Hood & Sally Hood  
 Susan Hughes & Chris Hughes  
 Peter Hunt AM  
 Chloe Hyde & Anthony Hyde  
 Alison Inglis  
 Angela Isles  
 Ken Jarrett & Carolyn Jarrett  
 William M P Jones  
 Dorothea Kaiser & Jost Kaiser  
 Michael Kendall  
 Christina Kennedy & Trevor Kennedy  
 Susan Kennett  
 Zara Kimpton OAM  
 Elizabeth Loftus  
 Chris Lynch & Tania Seary  
 M McKenzie  
 Naomi Milgrom AO  
 Beatrice Moignard  
 Susan Morgan  
 Diana Morgan  
 Alexander Murdoch  
 Allan Myers AO QC & Maria Myers AO

Charles Nodrum  
 Sir Gustav Nossal AC CBE & Lady Nossal  
 Bruce Parncutt & Robin Campbell  
 Pamela Paton & Ross Paton  
 John Pizzey & Betty Pizzey  
 Allan Powell  
 Michelle Quigley SC & Hugh Kelso  
 Kenneth Reed & Leonard Groat  
 Peter Reilly  
 Stephen Roberts & Robyn Roberts  
 Margaret Ross AM & Ian Ross  
 Susan Rumley  
 John Schaeffer AO & Bettina Dalton  
 Jennifer Shaw  
 Andrew Sisson & Tracey Sisson  
 Carol Sisson  
 Valerie Tarrant  
 Michael Tong & Emily Tong  
 Tom Tootell & Michelle Vickery  
 Sarah Tricks & Ron Dick  
 Michael Ullmer & Jennifer Ullmer  
 Luisa Valmorbidia  
 Ken Vaughan & Kelly Vaughan  
 Ralph Ward-Ambler AM & Barbara Ward-Ambler  
 Janet Whiting & Mr Phil Lukies  
 Lyn Williams AM  
 Stephanie Wilson & Neil Wilson  
 Jason Yeap OAM & Min Lee Wong  
 Gim Wah Yeo AM JP  
 Harrison Young

# APPENDIX 13: NGV FOUNDATION — LIST OF MEMBERS 2011/12

^ Recent gift to 30 June 2012  
 \* New member

**PRESIDENT'S ADVISORY COUNCIL**

Allan Myers AO QC & Maria Myers AO ^  
 Andrew Sisson & Tracey Sisson ^  
 Loti Smorgon AO ^  
 The Ian Potter Foundation ^

**HONORARY LIFE BENEFACTORS**

Anita Angel  
 David Angel QC  
 Alcoa World Alumina Australia  
 Anonymous \*^  
 ANZ Banking Group Limited  
 Barbara Blackman AO  
 Bowness Family ^  
 Helen Brack ^  
 Alina Cade  
 Alexander Censor  
 Estate of Maxwell G Chapman ^  
 Joan Clemenger ^  
 Peter Clemenger AM ^  
 Clemenger Foundation  
 Jim Cousins AO & Libby Cousins ^  
 Alan Cowen & Mavourneen Cowen ^  
 Perri Cutten ^  
 Lorraine Elsass  
 James Fairfax AC ^  
 John W Fawcett  
 Patricia Fullerton ^  
 Pauline Gandel  
 Rino Grollo & Diana Ruzzene Grollo ^  
 Ian Hicks AM ^  
 John Higgins ^  
 Estate of Ruth Margaret Frances Houghton ^  
 Elias Jreissati & Colleen Jreissati ^  
 Gordon Moffatt AM & Jacqueline Moffatt ^  
 Dame Elisabeth Murdoch AC ^  
 S Baillieu Myer AC & Sarah Myer ^  
 The Sidney & Merlyn Myer Family  
 National Australia Bank Limited  
 NGV Women's Association ^  
 Bruce Parncutt & Robin Campbell ^  
 Nigel Peck AM & Patricia Peck  
 Lady Potter AC ^  
 The Pratt Foundation

Kenneth Reed \*^  
 The John T Reid Charitable Trust  
 Rio Tinto Limited ^  
 A G L Shaw AO ^  
 Shell Company of Australia Limited  
 Barbara van Ernst AM ^  
 Lyn Williams AM ^  
 The Hugh D T Williamson Foundation  
 Robert Wilson ^  
 Peter Wynne Morris & Derek Parker  
 Jason Yeap OAM & Min Lee Wong ^

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 Valma Angliss AM ^  
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 Yosl Bergner  
 Charles Bright ^  
 Primrose Bright ^  
 The Reverend Ian Brown  
 Jennifer Brown  
 Timothy Brown  
 K.M. Christensen & A.E. Bond Bequest Fund  
 The Warren Clark Bequest ^  
 The Eugenie Crawford Bequest ^  
 Keith Deutsher  
 Norma Deutsher  
 Lauraine Diggins ^  
 Bequest of Violet Dulieu  
 Paula Fox ^  
 Fiona Fullerton  
 John Fullerton  
 The Victor Gibson & Dorothy Gibson Bequest  
 Robert Gould  
 Lady Hamer OAM  
 Ron Hansen \*^  
 Harrison Family Trust  
 Bequest of Kenneth Hood  
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 Marvin Hurnall  
 Barry Janes & Paul Cross  
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 Dinah Krongold

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 Colin Laverty OAM & Elizabeth Laverty ^  
 Tony Lee  
 Christopher Lian \*^  
 Elizabeth J Morgan  
 Lynton Morgan  
 The Myer Foundation  
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 Moya Palmer  
 Mike Parr  
 The Tam & Anne Purves Memorial Gift  
 The Peter & Susan Rowland Endowment  
 Milton Roxanas ^  
 John Schaeffer AO ^  
 June Sherwood  
 Michael Shmith  
 Spotlight Stores Charitable Foundation ^  
 The Rt Hon Sixth Earl & Countess of Stradbroke ^  
 Bequest of Mrs Elizabeth Summons MBE  
 Barbara Tucker  
 Pamela, Lady Vestey  
 John Warner  
 Westpac Banking Corporation

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 Guy Abrahams  
 Ross Adler AC & Fiona Adler ^  
 Fred P Archer Charitable Trust \*^  
 Rita Avdiev  
 Michael J Ball AM  
 Roger Benjamin & Kate Sands  
 Marcus Besen AO & Eva Besen AO ^  
 Edward Billson & Margaret Billson ^  
 Charles Blackman OBE  
 Robert Bleakley  
 Peter Booth  
 Chris Boylan ^  
 Lennox & Edna Brewer Memorial Gift  
 Michael Buxton ^  
 Harold Campbell-Pretty & Krystyna Campbell-Pretty ^  
 Anita Castan  
 Nellie Castan  
 Sylvia Cherny  
 Patrick Chong



Leo Christie OAM  
 Patrick Corrigan AM  
 Deidre Cowan ^  
 Ian Darling  
 L Gordon Darling AC CMG  
 Shaun Dennison & Alison Dennison ^  
 Peter Farrell AM \*^  
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 Margaret G Follows  
 Christine George  
 Ian George  
 Henry Gillespie  
 Goldman Sachs & Partners Australia Pty Ltd ^  
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 Peter Griffin AM  
 P Hackforth-Jones  
 Jean Hedges ^  
 Ken Harrison & Jill Harrison ^  
 Bill Henson  
 Donald Holt  
 Janet Holt  
 Angela Isles ^  
 Michael Johnson  
 Tim Johnson  
 Vivien Johnson  
 William M P Jones ^  
 Peter Jopling QC  
 Lily Kahan ^  
 Anthony Knight OAM ^  
 Beverly Knight ^  
 Lab Architecture Studio  
 Terence Lane  
 Norma Leslie  
 Corbett Lyon & Yueji Lyon  
 Helen Macpherson Smith Trust  
 Bruce & Judy Matear Family Trust  
 Magda Matwiejew  
 Kevin McDonald & Eunice McDonald  
 Rodney Menzies  
 Michael Moon ^  
 Hugh M Morgan AC ^  
 Maureen Morrissey  
 Annabel Myer  
 Rupert Myer AM  
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 John Playfoot  
 Richard Reed  
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 Robert Rooney  
 David Rosenthal  
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 R E Ross Trust

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 Gabriella Roy ^  
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 Anna Schwartz  
 Alan Scott & Myra Scott ^  
 Estate of Barbara Seddon  
 Lou Senini ^  
 Mary Senini ^  
 Lisl Singer  
 Carol Sisson ^  
 Ben Slater & Joan Slater  
 Sally Smart  
 Margaret Stones AM MBE ^  
 Alice Vaughan  
 Santo Versace  
 The Ralph & Barbara Ward-Ambler  
 Endowment ^  
 Jeff Wassmann & Melinda Geertz  
 Joe White Bequest ^  
 Imelda and Geok Wong Foundation \*^  
 Greg Woolley ^  
 Dianne Young  
 Andrea Ziegler  
 Jenny Zimmer

**FELLOWS**

Anonymous (3)  
 Elizabeth Arthur  
 Samantha Baillieu ^  
 Will Barrett  
 Max Beck AM  
 Michael Blanche  
 Penleigh Boyd  
 Alice-Anne Boylan  
 Ed Boylan  
 Robert Boynes  
 Estate of Barbara Brash  
 Brenmoss Investments Pty Ltd  
 Rosie Brennan  
 Andrew Browne ^  
 The Buchan Group  
 Estate of Patrick Byrne  
 Peter Canet & Ivanka Canet ^  
 Anne Carins  
 Estate of Lady Carmen Sandra Carnegie  
 Sir Roderick Carnegie AC  
 John Cato  
 Francis Chai  
 William Chanen AM & Ann Chanen  
 Beatrice Chapman  
 Gunter Christmann  
 Sue Clifford & Leigh Clifford ^  
 Christine Collingwood ^  
 Peter Corrigan AM  
 Sue Course ^  
 The Gordon Darling Foundation

Brian Davis  
 Denise de Gruchy  
 Ronald Dewhurst & Katie Dewhurst  
 Neil Donaldson  
 Francis Dunn  
 Wayne Eager & Marina Strocchi  
 Peter Fay  
 William Fellows  
 Amanda Frith  
 Kerry Gardner  
 David Goldberger  
 Kate Gollings  
 Judith Gorr ^  
 Leon Gorr ^  
 Betty, Philip and William Graham  
 William Graham  
 Andrew Green  
 Jennifer Green  
 Angus Grimwade & Karen Grimwade ^  
 James Hammond  
 Michael Hamson & Susan Hamson ^  
 Eric Harding  
 Hari Harilela OBE  
 Athol Hawke  
 Christine Healy  
 Margaret Hendy ^  
 The Herald & Weekly Times Limited  
 Ian Higgins  
 Andrew Hodder  
 Jane Hodder  
 Amirah Inglis  
 William Irvine  
 Alastair Jackson  
 Carolyn Kay & Simon Swaney  
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 Inge King AM  
 Mem Kirby OAM ^  
 Vivien Knowles ^  
 David Kolieb & Mira Kolieb  
 KPMG Pty Ltd  
 The Margaret Lawrence Bequest  
 Estate of Duncan Elphinstone McBryde Leary ^  
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 Michael Leunig  
 Rosie & Solomon Lew ^  
 Ann Lewis AO  
 Ian Lobb  
 John McCarthy ^  
 Frank McDonald  
 John McPhee  
 Marie Theresa Mcveigh Trust ^  
 Estate of Kenneth Graham Milburn \*^  
 Naomi Milgrom AO ^  
 Allan Mitelman  
 Klaus Moje  
 Traudl Moon

Susan Morgan ^  
 Jean Moriarty  
 Mandie Moss  
 Margaret Mott \*^  
 Brenda Strang Mouritz  
 William Begg Murdoch & Richard Martin  
 O'Dwyer  
 Clare Myers  
 Michael Naphtali AM  
 The Neilson Foundation  
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 Orica Limited  
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 Hans Pierrot & Merril Pierrot  
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 Stuart Purves AM  
 Ian Reid & Julie Reid ^  
 The E & D Rogowski Foundation ^  
 Rae Rothfield ^  
 Leslie Rowe  
 Graham Ryles OAM KSJ & Judith Ryles  
 Scanlon Foundation  
 Adrienne Shaw ^  
 Max Smith  
 David Southwick  
 Estate of Mary Macrae Stewart  
 Takamasa Takahashi  
 Peter Tallis & Mary Tallis  
 Michael Tong & Emily Tong ^  
 Luisa Valmorbida ^  
 Leon Velik ^  
 Sandra Velik ^  
 Steve Vizard & Sarah Vizard  
 Andrew G Wheeler  
 Lloyd Williams  
 Ray Wilson OAM  
 Angela Wood  
 Christine Wright  
 Estate of Dr Donald Allan Wright  
 Felicity Wright  
 Mark Young ^  
 Salvatore Zofrea

**MEMBERS**

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 John Adams & Cecily Adams  
 Geoffrey Ainsworth AM  
 Vicki Ainsworth  
 Robert Albert AO \*^  
 Jan Albrecht  
 Tim Alder & Robyn Alder  
 Geoff Allen AM  
 Vivien Anderson & Gilles Terrier  
 Brook Andrew  
 Anonymous (9) \*^

Jan Armstrong-Conn  
 Ashdene of Australia  
 Australian Galleries  
 Robin Bade  
 John Baird & Diane Baird  
 Andrew Baker  
 Rosalind Baker  
 Bank of Queensland  
 David Bardas ^  
 Geoffrey Bartlett  
 Michael E Bartlett & Mim Bartlett ^  
 Deborah Bartlett Pitt ^  
 John Bates & Lorraine Bates \*^  
 Neil Batt AO  
 Dorothy Baylis  
 John Baylis  
 Kate Bêchet  
 Christopher Begg  
 Patricia Begg OAM  
 Ian Belshaw  
 Phillip Benjamin & Sandy Benjamin  
 Ann Bennett  
 Gordon Bennett (John Citizen Arts Pty Ltd)  
 Carolyn Berger  
 Peter Berger  
 Angela Berry ^  
 Daniel Besen & Danielle Besen \*^  
 David Blanche ^  
 Penny Blazey ^  
 Jan Boyd  
 Michael Boyd & Donna Boyd  
 Yvonne Boyd  
 Caroline Brain  
 Brigitte Braun  
 The Jack Brockhoff Foundation  
 Tania Brougham ^  
 Jasmine Brunner  
 John Brunner  
 Peter Buckley & Margaret Buckley  
 Bulgari Australia Pty Ltd ^  
 Margaret Bullen ^  
 Peter Burch AM BM  
 Edith Burgess ^  
 David Byrne  
 Dominic Byrne  
 Madeleine Byrne  
 Janet Calvert-Jones AO  
 John Calvert-Jones AM  
 Michael Casper & Carol Casper  
 Judy Cassab AO  
 Susan Cato  
 Jon Cattapan  
 Frank Chamberlin & Danielle Chamberlin  
 Mark Chapman ^  
 Stephen Charles & Jenny Charles  
 Ric M Charlton AM  
 Samuel Chazan

Andrew Churchyard ^  
 Robert Clinch  
 Cecily Close  
 Patricia Cody  
 Penny Coleing  
 Kathy Comport  
 William J Conn OAM  
 Caroline Cornish & Philip Cornish ^  
 Laurence G Cox AO & Julie Ann Cox ^  
 David Crawford ^  
 Verdine Crawford ^  
 Margaret Crothers  
 Philippa Currie & Peter Currie ^  
 Virginia Dahlenburg  
 DaimlerChrysler Australia - Pacific  
 Mark Daniell  
 Aleks Danko  
 Anthony Darling  
 David Darling  
 Joan Darling ^  
 Marilyn Darling AC  
 Marina Darling  
 Michael G Darling  
 Sarah Darling  
 Pamela R Davies  
 Sam Dawson & Louise Dawson  
 Sandra Dent  
 Chris Deutscher  
 Andy Dinan & Mario Lo Giudice ^  
 Thomas Dixon  
 Marion Downe ^  
 Rose Downer ^  
 William Downey ^  
 Brian Doyne & Prue Doyne  
 Lord Francis Ebury & Lady Ebury ^  
 Lindley Edwards  
 Nick Edwards & Amanda Hall  
 Peter Edwards & Monica Edwards  
 Robert Edwards AO  
 The Dr Michael Elliott and Mr Robert Blackburn  
 Bequest 2008  
 David Ellis  
 Julie Farrell  
 John Fasham & Beth Fasham  
 Janne Faulkner AM  
 Louise Fishman  
 Barry Fitzgerald & Helen Fitzgerald  
 Rosemary Flanders  
 Diana Fletcher  
 Sophie Flynn  
 Fondation Albert Gleizes  
 H M Fraser  
 Duncan Fraser Smith  
 Jon Friedrich  
 Ros Friedrich  
 Galerie Australis  
 Gallery Gabrielle Pizzi

Annemarie and Arturo Gandioli-Fumagalli Foundation (2008)  
 Carrillo Gantner AO  
 Neilma Gantner  
 Diana Gaze  
 Dianne Gjergja & Giorgio Gjergja \*^  
 Sir James Gobbo AC CVO & Lady Gobbo ^  
 Christine Godden  
 Ethel Goldin ^  
 Greg Goodman & Jennifer Goodman ^  
 Edith Gordon \*^  
 John Gough AO OBE & Mrs Rosemary Gough  
 Dita Gould  
 G Mark Grant ^  
 Catherine Gray ^  
 Heather Green  
 Peter Greenham & Anne Greenham \*^  
 Lesley Griffin  
 Sir Andrew Grimwade CBE  
 Fred Grimwade  
 Anne Grindrod & John Grindrod  
 Leonard Groat \*^  
 Angela Gunn  
 Joan Gunn ^  
 Stephen Hains & Jane Hains  
 Lance Hammond  
 Jack Hansky AM & Paula Hansky ^  
 Sarah Harley  
 Sue Harlow & Merv Keehn \*^  
 Claudia Harper  
 Glen Harrington & Robyn Eastham  
 Brent Harris ^  
 Frances Hattam  
 John Hattam  
 Katherine Hattam  
 Victoria Hattam  
 Richard Havyatt & Louisa Havyatt  
 Ponch Hawkes  
 Hilda Henderson  
 Fenn Hinchcliffe  
 Janice Hinderaker  
 Emmanuel Hirsh  
 Christopher Hodges & Helen Eager  
 Peter Holly & Evalyn Holly ^  
 Ron Hood & Sally Hood ^  
 Edward Horton & Michele Bonnett-Horton  
 Karyn Hughes  
 Anne Hunt OAM  
 Darvell Hutchinson AM  
 Chloe Hyde ^  
 Irene Irvine ^  
 Anne Isaacson  
 George Ivanov  
 Robert Jacks AO  
 Juliette, Danielle & Georgina Jerums  
 Denis Joachim  
 Frank Jones & Jill Jones ^

Trevor Jones  
 Marjorie Josephs-Wilks ^  
 Barbara Kane & Kevin Kane  
 Trudy Kennedy  
 Susan Kennett ^  
 Maureen Kerridge  
 Zara M Kimpton OAM ^  
 Richard King & Andrea King  
 Lou Klepac OAM  
 Kodak (Australasia) Pty Ltd  
 Richard Kopinski & Anna Kopinski  
 Countess Zofia Krasicka v. Siecin  
 Joanne Lagerburg & Stephen Lagerburg  
 Betty Lawson  
 Jennifer Lempriere ^  
 Lesley Kehoe Galleries  
 Catherine Lewis ^  
 Janet Limb  
 Geoffrey Linton & Catherine Linton  
 Mary Lipshut ^  
 Scott Livesey & Susie Livesey  
 John Loane  
 Lillian Ernestine Lobb Bequest  
 Elizabeth H Loftus ^  
 Robert G Logie-Smith & Sue Logie-Smith  
 Ian Lowe & Angela Adams  
 Graham M Ludecke  
 Georgina Lynch  
 Patricia Macdonald  
 Angus Mackay ^  
 Duncan Macqueen  
 Andrew Marks  
 Estate of Ouida Marston  
 Robert Martin  
 Frederick Bruce Matear  
 Robin Matthews  
 Patrick Matthiesen \*^  
 Alexandra Mayes  
 Barbara Mayes  
 Vicki McGeoch & Wayne McGeoch ^  
 Mark McKellar-Harding & Rachel McKellar-Harding  
 M P McKenzie ^  
 Graeme McKinnon  
 Don McRae  
 Sally McRae  
 Melbourne Art Fair  
 Mering Corporation Pty Ltd \*^  
 Marjory Miller  
 James Minto  
 Thelma Minto  
 Bequest of Mr George Mitchell  
 Beatrice Moignard ^  
 John Desmond Moore  
 Diana Morgan ^  
 Henrietta Morgan  
 Sarah Morgan

William Morgan  
 Dan Mossenson  
 Andrew Mountford & Sara Mountford ^  
 Reverend Nigel Murby Wright & Stephen Murby Wright  
 Peter W Musgrave  
 Fiona Myer ^  
 Martyn Myer AO  
 Philip S Myer  
 Sidney Myer AM ^  
 Frank Nadinic  
 Michael Nagy ^  
 Harry Nankin  
 Maggie Nanut ^  
 Jan Nelson  
 Stephen Newton AO \*^  
 Anthony Nicholas  
 Charles Nodrum ^  
 Tony Norton  
 Samuel Nylander  
 Justin O'Day AM ^  
 Sally O'Day ^  
 Kean T Ooi  
 Kenneth W Park  
 David Payes & Sonia Payes  
 Christine Peirson  
 Graham Peirson  
 Yvonne Perret  
 Anthony Pie & Betsy Pie  
 Gwyn Hanssen Pigott OAM  
 Roger Pitt ^  
 John Pizzey & Betty Pizzey ^  
 Samantha Pizzi \*^  
 Playoust Family Foundation  
 Allan Powell ^  
 Brendan Power & Diane Power  
 Ian Pratt  
 David Prior  
 Elizabeth A Pryce  
 The Thomas Rubie Purcell & Olive Esma Purcell Trust ^  
 Jarrod Rawlins & Tara Rawlins \*^  
 Anthony Rayward & Elizabeth Rayward  
 Scott Redford  
 Peter Redlich  
 Vivienne Reed  
 Alan Rees & Jancis Rees  
 Ralph Renard  
 Arthur Roe ^  
 Andrew Rogers  
 Ian Rogers  
 Dodi Rose ^  
 Simon Rosenthal \*^  
 Philip Ross & Sophia Pavlovski-Ross  
 Andrew Rozwadowski & Patricia Duncan \*^  
 Lisa Sassella  
 Don Saunders

Ken Scarlett OAM ^  
 Marian Scarlett ^  
 Jessemyn Schippers  
 Phillip Schudmak & Susan Schudmak  
 Carol Schwartz AM  
 Mary Schwartz \*^  
 Ofelia Scott ^  
 Caroline Searby  
 Paul Selzer  
 Bernard Shafer  
 Robin L Sharwood AM ^  
 Jennifer Shaw ^  
 Ben Shearer  
 Kate Shelmerdine  
 Stephen Shelmerdine AM  
 Violet Sheno  
 Gene Sherman AM & Brian Sherman AM  
 William F Sibley Trust  
 Gary Singer  
 Hans Sip  
 Jock Smibert  
 Sam Smorgon AO  
 John Spooner  
 Petrus Spronk  
 Matthew Stafford  
 David Stephenson & Kate Stephenson  
 Robert Stevens  
 William Stevens  
 June Stewart  
 Gillian Stillwell  
 Diana Stock  
 Sunraysia Foundation ^  
 Kathie Sutherland  
 Irene Sutton  
 Ricci Swart  
 Eva Sweet ^  
 Robin Syme AM  
 Rosemary Syme  
 Jessica Taylor ^  
 Chris Thomas & Cheryl Thomas  
 Margaret Toll  
 Helen Tom  
 Ivan Tran \*^  
 Dulcie Trethewie  
 The Trust Company Limited ^  
 Margaret Tuckson AM  
 Estate of Kenneth Albert Tyas  
 Claude Ullin  
 The Ullmer Family Endowment \*^  
 Delma Valmorbida & Tarcisio Valmorbida  
 Louisa M Vass  
 Bret Walker SC  
 Sue Walker AM  
 Robert Wallace  
 David Walsh  
 Wesley Walters  
 Leonard Warson & Elana Warson

Georgina Weir  
 Estate of Dr Eric Westbrook CB  
 Dinah Whitaker  
 Isobel Williams  
 Jann Williams  
 Judy Williams ^  
 Philip Williams & Elizabeth Williams ^  
 John Wolseley  
 Karen Woodbury  
 James Woodhouse Crompton  
 Robert Woodhouse Crompton  
 Andrew Wright  
 Myriam Wylie  
 Adam Wynn  
 Eva Wynn  
 Patrick Yang ^  
 Michael Yates  
 Peter Zangmeister & Angelika Zangmeister ^  
 David Zerman & Sarah Barzel

# APPENDIX 14: FELTON SOCIETY MEMBERS

*Recognising those  
who have made a notified  
bequest to the NGV.  
As at 30 June 2012*

## PATRON

Hugh M Morgan AC

## MEMBERS

Anonymous  
Valma E Angliss AM  
Patricia Armstrong-Grant  
Elizabeth Arthur  
Dorothy Baylis  
John Baylis  
Kate Bêchet & Helen Dick  
Ian Belshaw  
Diana Benevoli  
Alan Black  
Ian Brown  
Jennifer Brown  
Timothy Brown  
Anne Carins  
Alex Censor  
Francis Chai  
Frank & Danielle Chamberlin  
Christine Collingwood  
Jim Cousins AO & Libby Cousins  
Perri Cutten  
Christopher Thewlis & Mark Darbyshire  
Ivor Davis & Susie Davis  
Suzanne C Dawbarn  
Denise de Gruchy  
Sandra Dent  
Marion Downe  
Brian Doyne & Prue Doyne  
Michael Elliott  
John Fawcett  
Sophie Flynn  
Margaret & Barrie Follows AM JP  
Patricia Fullerton  
Arturo Gandioli-Fumagalli & Annemarie  
Gandioli-Fumagalli  
Margaret Goode  
William Graham  
Angela Gunn  
Joan Gunn  
Lesley Hale  
Dawn Hales  
Ron Hansen  
Sue Harlow & Merv Keehn  
Alistair Hay

Robert Heinemann & Heather Heinemann  
Hilda Henderson  
Margaret Hendy  
Ian Higgins  
Trevor Holborow  
Peter & Evalyn Holly  
Fraser Hopkins  
Karyn Hughes  
Marvin Hurnall  
Peter Ibbotson  
Alison Inglis  
Irene Irvine  
Irene Kearsey  
Richard Kopinski & Anna Kopinski  
Tony Lee  
Wayne Leslie  
Christopher Lian  
Catherine & Geoffrey Linton  
John & Jacque Llatse  
Kathleen Mackie  
Marita Madden  
Robert Martin  
Diane Matthews  
Kevin McDonald & Eunice McDonald  
Patricia McDonald  
Vicki McGeoch & Wayne McGeoch  
Joyce McGrath OAM  
Mark McKellar-Harding & Rachel McKellar-  
Harding  
Jacqueline & Gordon Moffatt AM  
Lynton Morgan & Susan Morgan  
Maureen Morrissey  
Jack Moshakis & Gill Tasker  
Brenda Mouritz  
William Begg Murdoch & Richard Martin  
O'Dwyer  
Laurence O'Keefe & Christopher James  
Moya Palmer  
Kenneth W Park  
Louis Partos  
Ruth Partridge  
E M Paton  
Christine & Graham Peirson  
Gerry Phillips & Sharon Phillips  
Hans Pierrot & Merril Pierrot  
Brendan Power & Diane Power  
John Poynter AO

Ian Pratt  
Ken Price  
David Prior  
David Richards  
Judy Roach  
Sally Robertson  
Anthea Robinson  
Dodi Rose  
Marie Rowland  
Andrew Rozwadowski & Patricia Duncan  
Graham Ryles OAM KSJ & Judith Ryles  
Irving Saulwick AO  
Jessemyn Schippers  
Lou Senini & Mary Senini  
Robin L Sharwood AM  
June Sherwood  
Ben Slater & Joan Slater  
Max Smith  
Diana Stock  
David Trenerry & Elizabeth Trenerry  
Gary Upfield & Robyn Upfield  
Barbara van Ernst AM  
Robert Wallace  
Hazel Westbury  
Noel Whale  
Dinah Whitaker  
Judy Williams  
Amanda Worthington  
Peter Wynne Morris & Derek Parker  
Dianne Young  
Mark Young

# APPENDIX 15: SPONSORS

## NGV PARTNERS

### Melbourne Winter Masterpieces



Mercedes-Benz

### Australian Art



MACQUARIE

### International Art



Quality In Everything We Do

### Indigenous Art



QANTAS

### Official Hotel



LUXURY HOTELS

### Research Partner



international

### Conservation Partner



The bank for a changing world

## NGV SUPPORTERS

Blue Star Group  
Dulux Australia  
Lavazza

Mercer  
Micador  
Sanpellegrino

## EXHIBITION PRINCIPAL SPONSORS



Goldman Sachs



MACQUARIE



Mercedes-Benz

RioTinto

## EXHIBITION SUPPORT SPONSORS

Adshel  
Alliance Française de Melbourne  
APN Outdoor  
Austrian National Tourist Office  
Avant Card  
Catholic Education Office  
City of Melbourne  
Crumpler

Department of Education & Early  
Childhood Development  
Dulux Australia  
Ernst & Young  
Felton Grimwade & Bosisto's  
Independent Schools Victoria  
JCDecaux  
Lavazza

Maddocks  
Melbourne Airport  
Mercer  
Micador  
Qantas Airways  
Sanpellegrino  
Sofitel Melbourne On Collins  
The Age

Tourism Victoria  
V/Line  
Victorian Curriculum &  
Assessment Authority  
Yarra Trams

# APPENDIX 16: DISCLOSURE INDEX

The Annual Report of the Council of Trustees of the National Gallery of Victoria is prepared in accordance with all relevant Victorian legislation. This index has been prepared to facilitate identification of the NGV's compliance with statutory disclosure requirements.

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