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ANNUAL REPORT

2015/16

COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA, AUSTRALIA

NGV ANNUAL REPORT

2015/16

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NGV INTERNATIONAL
180 St Kilda Road

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ACCOUNTABLE OFFICER'S DECLARATION

In accordance with the *Financial Management Act 1994*, I am pleased to present the Council of Trustees of the National Gallery of Victoria's Annual Report for the year ending 30 June 2016.



Janet Whiting AM
President, Council of Trustees
25 August 2016

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OVERVIEW

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 Economic Development, Jobs, Transport and Resources. The Act provides for a Council of Trustees with overall responsibility for the Gallery. The Council reports to the Minister for Creative Industries.

COUNCIL OF TRUSTEES FUNCTIONS

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

- control, manage, operate, promote, develop and maintain 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 computers 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
- carry out any other functions conferred on the Council under this Act.

STATE COLLECTION

The State Collection comprises approximately 70,000 works illustrating the history and development of Australian, Indigenous and international art, design and architecture in all media.

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 sites – 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 daily 10am–5pm

The Ian Potter Centre: NGV Australia
Federation Square
Open daily 10am–5pm

(opposite)
Ai Weiwei in conversation with Virginia Trioli during the opening weekend of the exhibition *Andy Warhol | Ai Weiwei*.

PRESIDENT'S FOREWORD



On behalf of the Council of Trustees of the National Gallery of Victoria, I am pleased to present the NGV's Annual Report for 2015/16.

It was an honour to be appointed to the role of President of the NGV Council of Trustees in late 2015, and I have been delighted to work alongside my fellow Trustees, the executive management team and NGV staff during what has been another extremely successful year at the Gallery.

I would like to begin by acknowledging my predecessor Bruce Parncutt AO for his considerable contribution to the NGV. Bruce commenced as a Trustee in 2005 and after serving on the Council of Trustees for seven years was appointed its President in 2012. In this capacity he was instrumental in the growth and success of the Gallery, guiding it through a period of organisational change and overseeing the development and implementation of the NGV's new strategic direction. Bruce also served as Chair of the NGV Foundation Board from 2005 to 2012, during which time he led the *Masterpieces for Melbourne* fundraising campaign which successfully raised \$125 million in support of art acquisitions. I sincerely thank him for his years of benefaction, advocacy and dedicated leadership. I would also like to thank Michael Ullmer for his valuable contribution as Acting President prior to my commencement in December 2015.

A significant measure of the year's accomplishments is the recording of 2.6 million visitors to the NGV during the period. This represents an increase of 15% on last year's attendance and is a remarkable 72% higher than figures from five years ago. The steady growth in visitation over this period is a testament to the bold vision that NGV Director Tony Ellwood and his team have delivered. This year we have reviewed and updated the strategic direction. The *Strategic Direction 2016–19* builds on the success delivered under the previous plan and will continue to guide the NGV's mission of innovation and excellence.

The scale of the Gallery's undertakings would not be possible without the support we receive from our broad community, and on behalf of the NGV Council of Trustees I would particularly like to thank our many friends, volunteers, donors, Members, Government and corporate partners who all contribute immeasurably to the success of the Gallery. I gratefully acknowledge the support of the NGV Foundation Board, chaired by Leigh Clifford AO; the NGV Women's Association chaired by Caroline Daniell; the NGV Business Council chaired by Robin Bishop; the NGV Voluntary Guides chaired by Sue Harlow; and the Friends of the Gallery Library chaired by Louise Box.

The strength of the NGV Collection and our ambitious exhibition schedule are supported and enabled by the generosity of the philanthropic and corporate community. The NGV Foundation plays a crucial role in the Gallery's fundraising activities, and many significant donations made during the past twelve months have enriched the NGV Collection and supported specific Gallery projects. The 2015 NGV Annual Appeal successfully raised funds to acquire Howard Arkley's *Actual fractual*, 1994, and I thank everyone who supported the acquisition, in particular the Fox Family Foundation, Robert Gould and Carol Sisson.

In December 2015 Mrs Krystyna Campbell-Pretty, in memory of Harold Campbell-Pretty, generously provided funds for the Gallery to acquire a remarkable collection of 130 haute couture garments and an extensive fashion archive that will transform the NGV's fashion collection and enable the research and display of key decades of French high fashion. Krystyna and the Campbell-Pretty family have also continued to support the Schools Access Program which enables access to the Gallery for students from schools that have not previously visited.

The Loti and Victor Smorgon Fund has provided a lasting legacy to the NGV over many years, supporting numerous projects including the series of Federation Court Commissions which showcase important works by contemporary artists. In 2015 the Loti and Victor Smorgon fund enabled the commissioning of *Rock melt*, 2015, by Jamie North, *The Dawn*, 2014, by Emily Floyd, and *We'll see how all reverberates*, 2012, by Carlos Amorales.

The development of the NGV Collection has also been greatly enhanced by a number of bequests received during the period, including a significant bequest from the Estate of Dorothy Grace Elford. We also gratefully acknowledge the generous gift from Morry Fraid of Albert Tucker's *John Batman meets Eliza Callaghan*, 1971, and from Christine George of Roger Kemp's *Centreform*, 1986, both donated through the Australian Government's Cultural Gifts Program.

Since 1904 the Felton Bequest has enabled the Gallery to make important acquisitions that have significantly shaped the NGV Collection, and this bequest continues to play a major role in its development. I would like to thank the Felton Bequests' Committee, chaired by Sir Andrew Grimwade CBE for its continued support. The Felton Bequest made several important gifts in 2015/16, including Maarten Baas's *Grandfather clock*, designed in 2013, manufactured in 2015, and two pieces of seventeenth-century Dutch furniture.

I would also like to express my sincere thanks to fellow Trustees Professor Su Baker, Leigh Clifford AO, Dr Susan Cohn, Peter Edwards, Lisa Gay, Corbett Lyon, Vicki Pearce, Andrew Sisson and Michael Ullmer for the dedication and expertise they bring to this institution. The Council Committees and Working Groups also contribute enormously to the NGV and I would like to thank the external members who volunteered their time and guidance: Caroline Coops, Jane Harvey, Stephen Ridgeway and Tam Vu on the Audit, Risk and Compliance Committee; Chris Pidcock on the Investment Committee; Chris Thomas on the Remuneration and Nominations Committee; John Cunningham and Ian Tully on the Victorian Foundation for Living Australian Artists Committee; and President of the NGV Foundation Board Hugh Morgan AC and board members Bill Bowness, Krystyna Campbell-Pretty, Nicole Chow, Philip Cornish, Katie Dewhurst, Paula Fox AO, Morry Fraid, John Higgins, Joanna Horgan, Craig Kimberley OAM, Sarah Morgan, Dr Geoff Raby, Michael Tong and Kee Wong.

The many positive outcomes the NGV has achieved over the past year would not be possible without the support of the Victorian Government, and on behalf of the Council of Trustees and the NGV's executive management team we sincerely thank Victorian Premier, the Hon. Daniel Andrew MP; the Minister for Creative Industries, Martin Foley MP; the Secretary of the Department of Economic Development, Jobs, Transport and Resources, Richard Bolt; and the Deputy Secretary, Creative Victoria, Andrew Abbott.

The NGV holds a special place in the cultural life of Melbourne, and we look forward to continuing to provide many exciting opportunities for the community to engage with art, ideas and events in the year to come.

Janet Whiting AM

President, Council of Trustees
August 2016

DIRECTOR'S REVIEW



2015/16 has been another productive year at the National Gallery of Victoria during which we presented forty-nine exhibitions, ranging from major international projects and surveys of Australian art to focused displays of works in our great collection. We continued to offer diverse public programs and events, and the response from the community has been extremely rewarding. The NGV welcomed more than 2.6 million visitors this year; the highest attendance in our recorded history. Never has the calendar of exhibitions and events at the Gallery been richer, and the enthusiastic response to our programming from Victorian audiences, as well as visitors from further afield, has been deeply gratifying.

Our commitment to offering a broad range of cultural experiences to our audiences is central to everything we undertake at the NGV. It was a great honour to be presented with the Melbourne Achiever Award by the Committee for Melbourne in May 2016 in recognition of the contribution the Gallery makes to the cultural, educational and social wellbeing of all Victorians, and I thank the Committee for Melbourne for this accolade.

The year commenced with the opening of our twelfth Melbourne Winter Masterpieces exhibition, *Masterpieces from the Hermitage: The Legacy of Catherine the Great*. This important project, presented in partnership with the State Hermitage Museum and Art Exhibitions Australia, featured more than 450 works by master artists such as Rembrandt, Velázquez, Rubens and Titian.

Our major NGV Summer exhibition *Andy Warhol | Ai Weiwei* explored the significant influence of these two major artists, focusing on the parallels and intersections between their practices. Over the course of its season the exhibition witnessed huge success with audiences; the final attendance figure of 399,127 visitors making it the highest selling ticketed exhibition in the NGV's history.

In June 2016 we opened our thirteenth Melbourne Winter Masterpieces exhibition, *Degas: A New Vision*, a comprehensive retrospective of the artist's oeuvre and the most ambitious display of Degas's works to ever be shown in Australia. The exhibition was developed in collaboration with the Museum of Fine Arts, Houston, and Art Exhibitions Australia.

Other significant exhibitions to open during the period included *Lurid Beauty: Australian Surrealism and its Echoes*, which explored Australian interpretations of the Surrealist movement, and *200 Years of Australian Fashion*, the NGV's first comprehensive major survey of Australian fashion, featuring more than 120 works from ninety designers. Both exhibitions showcased works from the NGV Collection alongside key works on loan.

The Gallery's mission to strengthen the representation of design and architecture within our program has progressed significantly. The Design and Architecture curatorial department established in early 2015 through the support of the Hugh D.T. Williamson Foundation, has overseen several important initiatives, including the inaugural NGV Summer Architecture Commission which allows emerging and established architects and designers to showcase innovative, temporary outdoor installations and structures in the NGV's Grollo Equiset Garden. In 2015 the commission was awarded to Melbourne's John Wardle Architects, who designed an ephemeral arched pavilion which served as a dynamic structure under which the public enjoyed a range of summer talks, events, music and interactive programs.

In support of contemporary furniture and object design, the Gallery held the triennial *Rigg Design Prize*, supported by the Colin and Cecily Rigg Bequest, an exhibition championing the cultural value of design in Australia. In 2015 the scope of the exhibition was extended beyond Victoria to include designers Australia wide. In conjunction with the *2015 Rigg Design Prize* the NGV, in partnership with the National Craft Initiative, hosted some of the world's leading thinkers and practitioners in contemporary craft and design at a two-day symposium titled 'Parallels – Journeys into Contemporary Making' in September 2015, featuring more than ten international and twenty Australian speakers.

In May 2016 the NGV held the Melbourne Art Book Fair. Now in its second year, this event has grown to include more than 160 publishers and participants, and is a showcase of Australian and international emerging and established publishers, artists and writers. Our thanks go to Trust Company Australia Foundation managed by Perpetual Australia, the Copyright Agency's Cultural Fund, the Melbourne UNESCO City of Literature Office, Asahi and the NGV's Friends of the Gallery Library for enabling this event.

Programming for children and families continues to be a priority, and the Gallery opened three children's exhibitions this year through the support of the Truby and Florence Williams Charitable Trust. Highlights included *Our Land is Alive: Hermannsburg Potters for Kids* supported by the Dewhurst family; *Studio Cats: Andy Warhol | Ai Weiwei for Kids*, with additional support from Tim Fairfax AC and Gina Fairfax; and *Fake Food Park: Martí Guixé for Kids*. The NGV Kids Summer Festival, supported by the City of Melbourne, was held over eleven days in January 2016 and was a wonderful opportunity for our younger visitors to explore exhibitions and develop their creativity through a range of free participatory activities. The NGV Teens program, an initiative supported by the Ullmer Family Foundation, continued this year with a number of engaging workshops for students and teachers as well as the annual Art Party, an after-hours event that included exhibition entry to *Andy Warhol | Ai Weiwei*, art workshops and live music.

In 2015/16 NGV Education programs connected more than 98,000 students with knowledge and ideas inspired by the NGV Collection and exhibitions. A new record for student and teacher visitation to a ticketed exhibition was achieved for *Andy Warhol | Ai Weiwei*, with more than 17,800 attending.

During 2015/16 the NGV Collection continued to grow. The Australian Government's Cultural Gifts Program enabled the acquisition of *Sideboard*, c. 1885, by W. H. Roche & Co., a rare example of Australian Aesthetic Movement furniture gifted by Jessica Chiodo-Reidy, and two significant Australian paintings: John Olsen's *Madrid*, 1986, gifted by Christine George; and Yvonne Audette's *Journey into light*, 1967, gifted by the artist. The Fox Family Foundation and NGV Foundation funded the acquisition of two *Soundsuits* from 2015 by American sculptor and performance artist Nick Cave, while Saeki Shunkō's *Tea and coffee salon (Sabō)*, 1939, purchased with funds donated by Alan and Mavourneen Cowen, The Myer Foundation and the NGV Supporters of Asian Art, addressed a key strategic collection priority to acquire examples of Japanese modernism.

The strength and richness of the NGV Collection has been showcased through several exhibitions and displays focusing on diverse aspects of our holdings, and it is important to acknowledge the generosity of many artists, donors and supporters who, through the gifting works of art or funds, contribute enormously to the capacity of the NGV to display and conserve important art. Further acquisition highlights can be found on page 13 with a full listing on page 32.

DIRECTOR'S REVIEW (CONT'D)

The Gallery's publishing program, which supports new writing, research and scholarship on the NGV Collection and exhibition program, oversaw the production of a range of print and online publications including *International Art in the Collection of the National Gallery of Victoria*, the second in a three-part series of books highlighting key Gallery holdings. Our commitment to children and families was also extended through the publication of a further three children's art publications to accompany major exhibitions.

Increasing opportunities to access the NGV Collection and exhibitions has been a priority this year and it was an important moment when, in October 2015, the NGV extended its opening times to seven days a week at both venues. Through the support of the Victorian Government, NGV International also remained open until 8pm every day throughout January 2016, allowing visitors an opportunity to experience our summer programming after hours, including the *Andy Warhol | Ai Weiwei* exhibition. Accompanying the major summer and winter exhibitions, the Friday Nights at NGV events series provided audiences with a rich offering of social engagement through evening access to the exhibitions, as well as live performances by local and international musicians, food and talks.

Collaborations with our corporate partners have provided immeasurable opportunities for innovation at the NGV this year. Through our partnership with Telstra, we launched *NGV Guide*, a digital resource offering a new interactive method for visitors to experience the NGV Collection, connecting people to stories and ideas within the art. Other important collaborations were our Learning Partnerships with tertiary institutions: the University of Melbourne supported the Melbourne Winter Masterpieces exhibitions; RMIT University became the inaugural Design Partner of the NGV Summer Architecture Commission; La Trobe University supported *Andy Warhol | Ai Weiwei*; and in 2016 we launched a three-year partnership with Deakin University supporting exhibitions and programs at The Ian Potter Centre: NGV Australia. Support from the corporate sector enables much of what we achieve here at the NGV, and I sincerely thank our many partners for their commitments this year. The scale of the NGV's undertakings would not be possible without the support of our dedicated volunteers, benefactors, partners and members whom I thank most sincerely.

I would like to acknowledge the enormous contribution made by the Council of Trustees. I welcome Janet Whiting AM, who commenced as President in December 2015. I also thank and congratulate Bruce Parncutt AO, who retired from the role of President in 2015. Bruce played an important role in the growth and success of the NGV during his tenure, and the legacy of his involvement with the Gallery will be long lasting.

I would like to acknowledge the Australian Federal Government's support through the International Exhibitions Insurance Program, which enables major international exhibitions, as well as the Cultural Gifts Program, which supports the donation of works of art.

I thank the Victorian Government for their continued support and advocacy, particularly the Hon. Daniel Andrews MP, Premier of Victoria; Martin Foley MP, Minister for Creative Industries; Richard Bolt, Secretary of the Department of Economic Development, Jobs, Transport and Resources; and Andrew Abbott, Deputy Secretary, Creative Victoria, and their respective teams for their invaluable support.

I also thank my executive colleagues Andrew Clark, Deputy Director, and Dr Isobel Crombie, Assistant Director, Curatorial and Collection Management, and the dedicated and talented staff of the NGV for their outstanding contribution this year.

Opportunities for Victorians to engage with the NGV's rich cultural offerings have never been greater, and after this unprecedented year of participation I look forward with great optimism to the year ahead.

Tony Ellwood
Director
August 2016



STRATEGIC FRAMEWORK

OUR MISSION

The National Gallery of Victoria was founded in 1861 to collect, conserve, develop and promote the state's works of art and bring art to the people of Victoria. Building on this 155-year history, today the NGV is a dynamic, vibrant and essential community asset that contributes to the cultural, educational, social and economic wellbeing of Victorians.

OUR VISION

Creating an inspiring future: enriching our understanding of art and life.

GOALS AND STRATEGIES

Bringing art works to life

- Tell more relevant and diverse stories by broadening our holdings of contemporary art while continuing to acquire key works of historical art.
- Provide a deeper understanding of artworks through research and enquiry.
- Present artworks at their best through dynamic, innovative displays.
- Harness digital technologies to take more artworks to broader audiences.
- Apply the highest level of conservation to artworks in our care for future generations.
- Protect current and future investment in our key assets by ensuring appropriate collection management and storage.

Connecting audiences

- Connect audiences with knowledge and ideas.
- Facilitate content-rich and socially rewarding experiences.
- Create inspiring opportunities for children and families to explore and engage with art and artists.
- Respect the vital role of artists.
- Reflect and engage Victoria's diverse community.
- Recognise regional Victorians as valued audiences by providing greater outreach opportunities.
- Use innovative technology in everything we do.

Realising our potential

- Maintain a focus on serving the community.
- Acknowledge and develop talent.
- Foster a culture of innovation, excellence and collaboration.
- Recognise everyone's role in achieving best-practice operating efficiency and sustainability.
- Recognise our responsibility to adapt to the changing needs of the community.
- Value, acknowledge and support our volunteers to be ambassadors.

Sharing our vision

- Celebrate a strong history of philanthropy and actively seek future giving.
- Partner with government to exceed community expectations.
- Build rewarding partnerships with the corporate sector.
- Motivate membership to actively participate and advocate on behalf of the NGV.

REPORT AGAINST OUTPUT TARGETS

PORTFOLIO AGENCIES OUTPUT – 2015/16 STATE BUDGET PAPER NO. 3 TARGETS

		2014/15	2015/16	2015/16
		Actual	Target	Actual
QUANTITY				
Access – visitors/users	number	2,273,907	1,600,000	2,617,282
Access – online visitors to website (user sessions) using browser-based web analytics tool	number	2,815,835	1,600,000	4,243,313
Members and friends	number	26,547	22,000	26,410
Volunteer hours	number	33,969	26,000	33,154
Students participating in education programs	number	105,464	88,000	98,793
QUALITY				
Agency collections storage meeting industry standard	per cent	74	77	74
Visitors satisfied with visit overall	per cent	97	95	98

KEY INITIATIVES AND PROJECTS

Beginning in 2017 and returning every three years, the NGV Triennial will showcase contemporary art and design practice in a truly global context. Taking a distinctive cross-disciplinary approach, the project will showcase new shifts in contemporary art and design practice with work by major figures in art, architecture and design, film and performance. Preparation for the inaugural NGV Triennial is now well underway and curatorial research, concept development and planning will continue over the year in readiness for 2017. The NGV Triennial is a new action point in 'Creative State', Victoria's first creative industries strategy, 2016–20, and will contribute to the fulfilment of action area five: Building International Profile.

Continuing its multi-year support, the Victorian Government allocated \$9 million over two years in 2015/16 and 2016/17 for NGV Summer – a suite of exhibitions and programs during the summer period focussed on contemporary art. The 2015/16 season saw record attendances at the NGV. Some key exhibitions for the 2016/17 NGV Summer program will be *David Hockney: Current, Viktor&Rolf: Fashion Artists* and *John Olsen: The You Beaut Country*.

2015/16 PERFORMANCE REPORT



BRINGING ARTWORKS TO LIFE



ACQUISITION HIGHLIGHTS

In 2015/16 the NGV Collection continued to grow, with 606 works of art acquired within the financial year in accordance with the *Collection Strategy 2013–16*. These acquisitions build upon existing strengths and fill key gaps within the collection. The full 2015/16 list of acquisitions can be found on page 32.

One major focus this year has been on continuing to extend our contemporary international art collection. The Loti and Victor Smorgon Fund has again been instrumental in supporting major acquisitions in this area, most notably through large-scale sculptural works *The Dawn*, 2014, by Emily Floyd, *Rock melt*, 2015, by Jamie North, and *We'll see how all reverberates*, 2012, by Carlos Amorales.

Important international acquisitions included significant works on paper including two prints from Julian Opie's series *Walking in the Rain*, 2015, purchased with funds from the Ruth Houghton Bequest with the assistance of NGV Foundation Patrons and the Yvonne Pettengell Bequest; and a major colour lithograph by Louise Bourgeois, *The song of the blacks and the blues*, 1989–96 purchased

through the NGV Foundation. Important photographic works by acclaimed contemporary photographers Elad Lassry, Thomas Demand and Nan Goldin also entered the NGV Collection.

Howard Arkley's *Actual fractual*, 1994, an archetypal work from the artist's celebrated oeuvre of images of suburbia, was the focus of the successful 2015 NGV Annual Appeal and was an important addition to the NGV Collection this year. Melbourne artist Jess Johnson's *Xian Gate*, 2015, was a major purchase through the Victorian Fund for Living Australian Artists (VFLAA).

A remarkable addition to the Gallery's holdings of fashion and textiles this year was the acquisition of Dominique Sirop's collection of 130 pieces of couture from 1800–2003 by more than thirty fashion designers. This transformative collection was purchased with funds donated by Krystyna Campbell-Pretty in memory of Harold Campbell-Pretty, and includes important early and mid-career works by designers such as Pierre Cardin, Chanel, Christian Dior, Madame Grès, Givenchy and Jeanne Lanvin, along with an important archive of associated fashion publications and notebooks.

(opposite)
Visitors enjoy the Grollo Equiset Garden during the NGV Summer season.

(above)
Crowds view the 2015 Melbourne Winter Masterpieces exhibition *Masterpieces from the Hermitage: The Legacy of Catherine the Great*.

BRINGING ARTWORKS TO LIFE (CONT'D)

The Felton Bequest continues to transform the Gallery's collection, and a number of important gifts were made to the NGV from the Felton Bequest this year, including *Grandfather clock*, designed 2013, manufactured 2015, by influential Dutch designer Maarten Baas, which augments the Gallery's holdings of contemporary design, and also two pieces of Dutch seventeenth-century decorative arts: *Cushion cupboard (Kussenkast)*, 1659, and *Garniture*, 1680–1700.

The VFLAA enabled the acquisition of a number of works that increase the representation of contemporary Indigenous artists in the NGV Collection, including a suite of twenty hand-built terracotta pots by the Hermannsburg Potters and five photographs by Michael Cook from his *Object* series, 2015. NGV Supporters of Indigenous Art funded the acquisition of five bark paintings by Wanyubi Marika from 2012–13, and a powerful 2014 collection of *Dhari* (headdresses) by Torres Strait Islander artist Samuel Tainga Toa Savage was purchased with funds donated by the Nordia Foundation. An important gift from Geoffrey Hassall OAM through the Australian Government's Cultural Gifts Program was a collection of fourteen significant collaborative paintings from Tjala Arts.

Good progress has been made in fulfilling the strategic priority to acquire Japanese modernist art from the 1920s to 1950s, a highlight being Saeki Shunkō's painting *Tea and coffee salon*, 1939, purchased with the generous support of Alan and Mavourneen Cowen, the Myer Foundation and NGV Supporters of Asian Art. Also of note are a collection of Japanese sculptural baskets acquired through the generosity of Mr S. Baillieu Myer AC and Sarah Myer.

The NGV's collection of Australian art was strengthened this year by a diverse range of gifts made through the Australian Government's Cultural Gifts Program, including a major Albert Tucker oil on canvas *John Batman meets Eliza Callaghan*, 1971, donated by Morry Fraid; Thomas Clark's, *Red Bluff, Elwood*, c. 1860, donated by Marilyn Kino; James Gleeson's *Facades*, 1939–40, gifted by Ray Wilson OAM in memory of James Agapitos OAM; an Aesthetic period *Sideboard*, 1885, by W. H. Rocke and Co., gifted by Jessica Chiodo-Reidy; and John Olsen's *Madrid*, 1986, gifted by Christine George.

EXHIBITION HIGHLIGHTS

The NGV held forty-eight exhibitions across its two venues, NGV International and The Ian Potter Centre: NGV Australia, and toured an additional exhibition to Ararat Regional Art Gallery during the financial year. The 2015/16 program continued to present a broad and dynamic range of exhibitions and associated programs that engaged a diverse audience. Some exhibition highlights from the year are as follows:

Masterpieces from the Hermitage: The Legacy of Catherine the Great

The twelfth exhibition in the Melbourne Winter Masterpieces series, *Masterpieces from the Hermitage: The Legacy of Catherine the Great*, presented a major selection of works collected by Catherine the Great during her thirty-four year reign, from the renowned Hermitage Museum, St Petersburg.

The Horse

This exhibition celebrated the role of the equine in history, folklore and civilisation through diverse works drawn from every area within the NGV Collection; from a gilded Japanese riding saddle to a painting from Sidney Nolan's iconic *Ned Kelly* series.

Lurid Beauty: Australian Surrealism and its Echoes

In this major display of painting, drawing, collage, sculpture, fashion, film and photography, the emergence and legacy of the Surrealist movement in Australian artistic practice was illustrated. The exhibition juxtaposed historical and contemporary works by Australian artists influenced by Surrealism.

Blue: Alchemy of a Colour

Comprised of more than seventy works from the NGV Collection, this exhibition explored the history and symbolism of the colour blue through its use in textiles, ceramics and works on paper from the seventh century to the present day.

Les Mason: Solo

This retrospective of Les Mason's graphic design practice and the formative impact it had on the emergence of graphic design culture in Melbourne charted three decades of his career, including reproductions of packaging, advertising, architectural graphics and magazines produced by his studio.

Andy Warhol | Ai Weiwei

Presenting the works of two of the most influential creative forces of the twentieth and twenty-first centuries, *Andy Warhol | Ai Weiwei* included five new commissions from Chinese artist Ai Weiwei, and focused on the parallels, intersections and points of difference between his practice and that of Pop artist Andy Warhol.

200 Years of Australian Fashion

This major survey of two centuries of fashion in Australia included works from the Colonial era to the present day and featured more than ninety prominent Australian designers, including a major large-scale commission by Dion Lee.

Jan Senbergs: Observation – Imagination

This retrospective exhibition of Melbourne-based artist Jan Senbergs featured key works from all points in his artistic practice, from his first works exhibited in 1960 to recent aerial cityscapes, showcasing Senbergs's printmaking, drawing and painting practices.

Whistler's Mother

Presented as part of a significant cultural exchange with the Musée d'Orsay, Paris, *Whistler's Mother* combined works from the NGV Collection with the iconic painting *Arrangement in grey and black no. 1: Portrait of the artist's mother*, 1871, by James McNeill Whistler. This exclusive exhibition marked the first time the work had ever travelled to Australia.

Art of the Pacific

Three exhibitions presenting the vibrant contemporary works of artists from the Pacific region opened in June 2016: *Sui I Moana: Reaching Across the Ocean*; *Greg Semu: The Raft of the Tagata Pasifika (People of the Pacific)*; and *Lisa Reihana: in Pursuit of Venus*. These exhibitions were augmented by a rich display of works from the NGV Collection titled *Art of the Pacific*.

Degas: A New Vision

In collaboration with the Museum of Fine Arts, Houston and Art Exhibitions Australia, the 2016 Melbourne Winter Masterpieces exhibition presented a major retrospective of Edgar Degas's works, including paintings, sculpture, etchings and photography focused on the artist's recurring themes: ballet dancers, horses, female nudes and scenes of modern life in nineteenth-century Paris.

Federation Court commissions

The Gallery's ongoing series of Federation Court commissions continued with Carlos Amorales's *We'll see how all reverberates*, 2012; Ai Weiwei's *Forever Bicycles*, 2015; and Jeppe Hein's installation *Semicircular space*, 2016.

CONSERVATION AND COLLECTION RESEARCH

The NGV Conservation department provides expertise in the preparation of collection displays and exhibitions, as well as the examination and treatment of works of art. It also undertakes extensive collection research to ensure the NGV Collection is maintained to the highest possible standard. Through research, the Gallery provides new insights into technical art history and conservation practice and shares this information via social media, lectures, floor talks and public programs.

Treatment projects on key historic paintings this year included Tom Roberts's *Mary*, c. 1886; Edgar Degas's *Portrait of a woman*, c. 1876–80; Johan Zoffany's *Elizabeth Farren as Hermione in The Winter's Tale*, 1780; William Orpen's *George C. Beresford*, 1905; and Joshua Reynolds's *Lady Frances Finch*, 1781–82.

Work progressed this year on the Dürer Watermarks Database, a searchable and fully illustrated resource connecting conservators, academics and curators worldwide. This venture was made possible with the generous support of Dr Susanne Pearce and will be launched later in 2016.

An extensive treatment was completed on La Petite's *Evening dress*, c. 1959, prior to its display in *200 Years of Australian Fashion*.

COLLECTION DISPLAY

At NGV International, gallery refurbishments were undertaken in the seventeenth to eighteenth-century galleries in preparation for the *Whistler's Mother* exhibition, and at The Ian Potter Centre: NGV Australia the display of twentieth to twenty-first-century works was extended by a refurbishment of the twentieth-century Australian art display space, as well as the re-launch of two additional spaces dedicated to the contemporary Australian art collection.

A conservation project space was also installed adjacent to the nineteenth-century collection gallery, with the inaugural project focusing on the conservation treatment of Frederick McCubbin's *The north wind*, c. 1888.

A number of exhibitions highlighting the strength and breadth of the NGV Collection were also opened during the 2015/16 period, including a celebration of the Gallery's rich decorative arts collection in *Eighteenth-Century Porcelain Sculpture*, and an acknowledgement of generous and important contributions to the Indigenous collection in *Artist's Hand: Collectors' Eye: The Angel Gift*.

BRINGING ARTWORKS TO LIFE (CONT'D)

LOAN HIGHLIGHTS

Works of art in the NGV Collection were shared with audiences through loans to art galleries within Australia and overseas. Some significant loans during the period included:

- Francis Bacon's *Study from the human body*, 1949, loaned to the Fondation Louis Vuitton, Paris, for the exhibition *Les Clefs d'une passion*
- Eleven works, including the early-mid seventeenth-century Mughal *Trinitarias carpet*, loaned to the Art Gallery of South Australia, Adelaide, for the exhibition *Treasure Ships: Art in the Age of Spices*
- Amedeo Modigliani's *Portrait of the painter Manuel Humbert (Portrait du peintre Manuel Humbert)*, 1916, loaned to the Hangaram Art Museum, Seoul Arts Center, Korea, for the exhibition *Amedeo Modigliani: Legend of Montparnasse*
- J. M. W. Turner's *Falls of Schaffhausen (Val d'Aosta)*, c. 1845, to the Rijksmuseum Twenthe, Enschede, for the exhibition *Danger and Beauty: William Turner and the Tradition of the Sublime*
- Twenty works, including Tom Roberts's *Shearing the rams*, 1890, loaned to the National Gallery of Australia, Canberra, for the exhibition *Tom Roberts*
- Pierre Bonnard's *Siesta (La Sieste)*, 1900, loaned to the Musée d'Orsay, Paris, to acknowledge the Museum's thirtieth anniversary. The Musée d'Orsay generously reciprocated with the loan of James McNeill Whistler's *Arrangement in grey and black no. 1: Portrait of the artist's mother*, 1871. The exchange of these important paintings occurred under the program of the Australia-France Agreement on Cultural and Scientific Cooperation.

NGV ONLINE AND DIGITAL TECHNOLOGY

Ensuring the NGV Collection and exhibition content are accessible to the widest possible audience has been a central concern of the NGV's digital strategy during 2015/16. Through an initiative supported by the Gordon Darling Foundation, the Vizard Foundation, Daryl and Anne Whinney, The Joe White Bequest, Hugh Morgan AC and Elizabeth Morgan, the Bowness Family, Ms Carol Grigor through Metal Manufactures Limited, SEEK and Culture Victoria, the Gallery is continuing to enrich the Collection Online database with images of works of art and further cataloguing details.

The NGV continued to develop rich content across its social and digital media platforms which function as spaces for extending programming and quality audience engagement. Social media-specific projects over the year included My NGV, an Instagram hashtag project that explored the personal connections people develop with the Gallery and its Collection.

An important outcome of the NGV's major partnership with Telstra was the launch in December 2015 of *NGV Guide*, a digital collection resource accessible on personal mobile devices, which enables visitors to connect more deeply with more than 140 NGV Collection works of art. Unique content includes interpretive audio tours by curators and local personalities, conservation insights, newly commissioned musical scores and other functions, such as recommendations and searching capabilities.

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 National Gallery of Victoria's Council of Trustees. The VFLAA has the following objectives:

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

The VFLAA Committee convened three times this financial year: in October 2015 and in February and June 2016. The VFLAA acquired a total of 71 works across a range of disciplines.

The NGV thanks the regional representatives on the VFLAA Committee John Cunningham, Director, Warrnambool Art Gallery, and Ian Tully, Director, Swan Hill Regional Art Gallery, for their contribution to the VFLAA during this period.

The table opposite provides an overview of the performance of the VFLAA in 2015/16.

VFLAA STATISTICS

Financial performance

Indicator	2015/16
Annual growth in capital of the VFLAA endowed fund	- 1.8%*
Annual value of acquisitions	\$459,606
Market value of fund at year end	\$13,353,760

*For 2015/16, the draw-down from the endowed fund (4%) exceeded the annual investment return.

Artistic performance

Indicator	2014/15	2015/16	
		Target	Result
Number of VFLAA works acquired	96	-	71
Number of artists whose art was acquired	51	-	44
Number of Victorian artists whose art was acquired	24	-	16
Victorian artists as a percentage of total artists acquired	47.1%	50%	36%
Number of Indigenous artists whose art was acquired	26	2	15
% income spent in primary market	100%	80%	100%

VFLAA/State Collection Access Performance

Indicator	2014/15	2015/16	
		Target	Result
VFLAA works displayed at the NGV	48	45	120
VFLAA works displayed on NGV website	99%	80%	99%
Regional/outer metropolitan galleries which received VFLAA loans	1 (Victoria) 1 (interstate) Total 2	4	2
VFLAA works loaned to regional/outer metropolitan galleries	4	9	3
Total number of VFLAA works loaned	4	-	3

NGV's management of VFLAA performance

Indicator	2014/15	2015/16
Number of regional representatives on the VFLAA Committee	2	2
Number of VFLAA acquisition meetings	4	3
Publication of VFLAA report in NGV annual report	1	1

CONNECTING AUDIENCES



Connecting audiences with art, knowledge and ideas is central to the NGV's strategic aims, and during 2015/16 the Gallery delivered an extensive array of public programs and events that enriched visitor experiences and attracted new audiences.

PUBLIC PROGRAMS HIGHLIGHTS

The Friday Nights at NGV series held in conjunction with major exhibitions continued to attract large audiences, who enjoyed live-music performances, short talks, food and bars at these events. During 2015/16 the Gallery presented a total of twenty-seven Friday Nights, associated with both Melbourne Winter Masterpieces exhibitions and the major NGV Summer exhibition *Andy Warhol | Ai Weiwei*.

Audiences also enjoyed the return of NGV Summer Sundays, a popular outdoor music series at NGV International held underneath the canopy of the 2015 Summer Architecture Commission, designed by John Wardle Architects. At The Ian Potter Centre: NGV Australia the Unplugged Live series held over six Sundays in July and August 2015 presented talks to accompany the exhibitions *Indigenous Art: Moving Backwards into the Future*; *Follow the Flag: Australian Artists and War 1914–45*; and *The Kaleidoscopic Turn*, followed by music performances within the exhibitions.

The second annual Melbourne Art Book Fair was held over three days from 30 April – 1 May 2016. Events included a sold-out symposium presented in association with RMIT's Design Hub, masterclasses, talks, book launches, performances and a drop-by workshop for children and families designed by artist Wit Pimkanchanapong.

The conference 'Parallels: Journeys into Contemporary Making' was presented in partnership with the National Craft Initiative. This two-day program included presentations by more than twenty-five leading international makers, designers and curators.

The NGV hosted a series of in conversation events with significant international guest keynote speakers, including Chinese artist and activist Ai Weiwei and Finnish architect and theorist Juhani Pallasmaa, who addressed a range of art, architecture and design topics. Lecture series and symposia presented by local, national and international specialists and academics alongside NGV staff explored themes and concepts from a broad range of NGV exhibitions.

In 2015 the Gallery also held the inaugural Women in Leadership evening discussion, developed to celebrate the contribution of eminent Australian women to business, culture and politics, with the second in the series being held in March 2016.

NGV KIDS AND TEENS

By collaborating with contemporary artists, the Gallery aims to engage children and their families in art by facilitating interactive and engaging experiences.

During 2015/16, programming continued to extend the Gallery's strategic focus on teen engagement. With the support of the Ullmer Family Foundation, the expansion of programs for youth aged thirteen to seventeen included Creative Encounters and Meet the Artist workshops which introduced teens to contemporary artists and industry experts. The evening event, Art Party, returned in 2016 to host under-eighteens during *Andy Warhol | Ai Weiwei*. The event included artist workshops, live music and performances.

The NGV opened three children's exhibitions during 2015/16. *Studio Cats: Andy Warhol | Ai Weiwei for Kids* and *Fake Food Park: Martí Guixé for Kids* opened at NGV International, and *Our Land is Alive: Hermannsburg Potters for Kids*, opened at The Ian Potter Centre: NGV Australia.

The annual NGV Kids Summer Festival was held over eleven days in January 2016. The event celebrated *Andy Warhol | Ai Weiwei* with one-off activities created in response to the summer exhibition's themes.

Throughout 2015/16 NGV Kids continued to present a range of specially developed artist projects and programs including art-making workshops, and a year-round program for under-fours.

TERTIARY SECTOR HIGHLIGHTS

Tailored programs for student groups from tertiary institutions were provided throughout 2015/16. NGV Learning Partnerships also continued to provide a valuable platform for initiatives and collaborations within the tertiary sector.

As part of the Learning Partnership with the University of Melbourne, a series of four masterclasses featuring presentations by University of Melbourne academics and NGV curators provided unique and focused insights into the exhibition *Masterpieces from the Hermitage: The Legacy of Catherine the Great*.

An accredited summer school subject, Art Now, developed as part of the Learning Partnership with La Trobe University, Melbourne, is now in its third year. The intensive six-day course presented in conjunction with *Andy Warhol | Ai Weiwei* in 2016 was fully subscribed.

EDUCATION HIGHLIGHTS

In 2015/16 NGV Education programs connected students and teachers with knowledge and ideas inspired by the NGV Collection and exhibitions.

A series of behind-the-scenes art industry programs for senior students presented by NGV staff attracted capacity audiences. Highlight programs for primary school students in 2015/16 included a European Languages Festival and a 'Philosothon' presented in conjunction with the Victorian Association of Philosophy in Schools, which used art to inspire philosophical enquiry in young people. The annual *StArt Up: Top Arts* exhibition, featuring works of art completed by students of VCE Art and VCE Studio Arts, remained popular with audiences in 2015/16.

Education sector engagement included collaborative programs with key subject associations, such as Art Education Victoria, Digital Learning and Teaching Victoria and the Victorian Association for the Teaching of English. An initiative with the Modern Language Teachers Association saw the NGV support volunteer language educators working to develop student programs and activities presented in languages other than English. A series of workshops titled Creative Educators was piloted in 2015, which provided professional development for secondary school teachers.

CONNECTING AUDIENCES (CONT'D)

ENGAGING WITH ARTISTS

In 2015/16 the Gallery engaged with contemporary artists from diverse cultures and creative fields, including visual art, craft, fashion, design and architecture. Contemporary practising artists collaborated with the NGV to deliver a range of workshops, in conversations, lectures, talks and art-making activities for children, teens and adults, including NGV Members art classes and Drop-By Drawing sessions. Engagement with artists on the subjects of creativity, process and inspiration was explored via interviews and stories in *Gallery* magazine, through social media and on the interactive app *NGV Guide*.

The NGV also collaborated closely with artists to deliver successful publication outcomes. For *Andy Warhol | Ai Weiwei* the Gallery commissioned artist Ai Weiwei to produce an archival print titled *Andy Warhol Memorial, Lower East Side Window 1987* in a unique run of ninety-nine copies that was offered together with the boxed limited-edition exhibition catalogue. Limited-edition publications were also produced for *200 Years of Australian Fashion* (including a silk scarf designed by Australian fashion label Dion Lee), *Jan Senbergs: Observation–Imagination* and the Melbourne Art Book Fair 2016.

Linking the NGV Collection and exhibitions with the Gallery's dynamic retail business, the NGV Design Store worked in collaboration with leading local and international artists and designers to produce unique, collectable works that were offered for sale through both NGV design stores and online. This program allowed local and international audiences to discover and acquire unique contemporary works of art and design.

The 2015/16 program saw the Gallery engage a selection of Australian and international artists – including Chinese artist Ai Weiwei, Dutch-born Berlin-based artist Jeppe Hein, Catalan designer Martí Guixé and Australian artists Tony Garifalakis, Jess Johnson and art collective Greatest Hits – to produce a range of editioned objects and prints for sale through NGV Design Store.

PUBLICATION HIGHLIGHTS

The NGV's strong publishing program continued in 2015/16 with the commissioning, development and release of twenty-four major print publications. A full listing of these titles can be found on page 48.

A major highlight of the period included the publication of an ambitious suite of books for *Andy Warhol | Ai Weiwei*, which included hardback and paperback editions as well as a boxed limited-edition volume.

Three titles for children were published which extended the NGV's successful and popular children's book publishing program: *Catherine the Great: An Art Book for Kids*, *Andy Warhol | Ai Weiwei: An Art Book for Kids* and *Degas: An Art Book for Kids*.

The digital publishing program continued with the release of two online ebooks – *Frederick McCubbin: The North wind* and *Henry Talbot: 1960s Fashion Photographer* – which were both made available from the NGV website, broadening access to NGV Collection research to international audiences.

A further fifteen online essays were published on the NGV website during the period. This online digital repository, first launched in 2013, now comprises more than forty free-access essays about NGV exhibitions, installations and artists.

The NGV also published six issues of the bi-monthly *Gallery* magazine.

OUTREACH HIGHLIGHTS

During January 2016 the NGV Kids on Tour program increased opportunities for children in regional communities and remote areas to access *Andy Warhol | Ai Weiwei: Studio Cats for Kids*. The 2016 program engaged families throughout regional Victoria in free activities and workshops, and saw a significant increase in participation on the previous year's figures. Creative partnerships with thirteen new regional galleries were fostered, and the overall scope of the program also expanded, with six separate activities delivered to participating venues. Overall there were thirty participating venues.

Online programs also continued to provide important points of connection between the NGV and regional audiences. In 2016 NGV Education staff presented workshops in Benalla, Gippsland, Wallan and Apollo Bay as part of Regional Arts Victoria's 'On the Road' program. Online learning projects included a suite of resources produced for the Department of Education's learning portal, with programs focusing on varied aspects of the NGV Collection and exhibitions. Offsite access to the NGV Collection also grew: monthly website traffic to the NGV Collection Online site was 72% higher in June 2016 than in July 2015.

The NGV touring exhibition *Adorned: Textiles and Jewellery from Central Asia* at Ararat Regional Art Gallery opened in May 2016 and ran until July 2016.



REALISING OUR POTENTIAL



The NGV is committed to genuine community engagement, and recognises that the NGV Collection exists for our community to access and enjoy.

Volunteers play an important role in the NGV's ability to deliver a wide range of programs and events to our audiences, and the Gallery acknowledges the significant contribution of the many volunteers who supported the NGV during the year.

VOLUNTEER CONTRIBUTION

Forty new Voluntary Guides graduated in June 2016 from an eighteen-month internal training course, bringing the number of active guides supporting NGV audience engagement activities to 132.

Tours of the NGV Collection are now offered twice a day at both NGV International and The Ian Potter Centre: NGV Australia. Voluntary Guides also continued to enrich audiences' experience of exhibitions and share their expertise at many corporate functions, special events, tours for international delegates and NGV Members events.

A central role for the Voluntary Guides is the provision of tours for groups needing special assistance. These tours include the Art and Memory program, audio described tours for visitors with vision loss and Auslan-interpreted tours for visitors who are deaf or hard of hearing. A recent and popular initiative supported by the Voluntary Guides has been the provision of tours in Auslan presented by deaf artists, enabling visitors who are deaf or hard of hearing to engage with NGV exhibitions in their first language. Guides also visited institutions and other locations to provide Gallery Visits You sessions for audiences not able to visit the NGV.

In 2015/16 volunteers have again been instrumental in assisting the NGV Library with a number of projects, including documenting the Gallery's historical exhibition program and assisting with cataloguing various collections and artist files. Members volunteers also supported various aspects of the NGV Members program and events.

All members of the NGV Council of Trustees contribute their expertise and a significant amount of time to the Gallery on a voluntary basis. The five sub-committees of the Council of Trustees also benefit from the knowledge and guidance of external members who offer their time on a voluntary basis.

INNOVATION AND COLLABORATION

In 2015/16 the NGV strengthened its partnerships with a range of cross-industry institutions considered leaders in their field to deliver thought-provoking events and experiences. Collaborating partners included:

- The Lowy Institute for International Policy
- ABC Radio National
- Melbourne Food and Wine Festival
- Melbourne Open House
- Melbourne Symphony Orchestra
- Virgin Australia Melbourne Fashion Festival
- The Australian Ballet
- National Craft Initiative
- Learning partners RMIT University, University of Melbourne and LaTrobe University

Key events during the period included participation in Melbourne's fourth White Night in February 2016.

RECOGNITION

In May 2016 the NGV was honoured to receive the Melbourne Achiever Award from the Committee for Melbourne in recognition of the contribution the Gallery makes to the cultural, educational and social wellbeing of all Victorians.

Several NGV publications received accolades this year, with *Andy Warhol | Ai Weiwei: An Art Book for Kids* winning both the 2016 International Book Award for children's non-fiction, as well as the 2016 Museums Australia Publication and Design Award in the Children's Book category. The NGV received gold awards in the Casebound and Limpbound categories of the 2016 National Print Awards for *Masterpieces from the Hermitage: The Legacy of Catherine the Great*, and was the winner of the 2015 Gelett Burgess Children's Book Awards for *Catherine the Great: An Art Book for Kids*. The NGV also won the American Alliance of Museum Publications Design Competition 2015 for the publication *Mid-Century Modern: Australian Furniture Design*.

The exhibition design of *Masterpieces from the Hermitage: The Legacy of Catherine the Great* was also acknowledged in the 2016 Dulux Colour Awards in the Installation and Events category.

(above)
A young visitor participates in a bilum weaving workshop with Vicki Kinai, Papua New Guinean artist and elder, at the Contemporary Pacific Art and Community Day



(above)
Crowds enjoy NGV Summer Sundays in the Grollo Equiset Garden.

(opposite)
Selected items from a remarkable collection of 130 couture garments acquired by the NGV thanks to the generous support of Mrs. Krystyna Campbell-Pretty (pictured).

SHARING OUR VISION



The scope of programs the National Gallery of Victoria has delivered in 2015/16 has been greatly assisted by an active strategy of partnerships and collaborations with the academic, community, philanthropic and corporate sectors. Government support has also been crucial in allowing the Gallery to fulfil its strategic aims.

SUPPORTED INITIATIVES AND PARTNERSHIPS

The NGV was extremely grateful to federal, state and local governments for the support of programs and exhibitions in 2015/16. The Federal Government assisted both the 2015 and 2016 Melbourne Winter Masterpieces exhibitions, as well as the exhibition *Whistler's Mother*, through the Australian Government International Exhibitions Insurance Program. The Federal Ministry for the Arts also provided support, through the Catalyst—Australian Arts and Culture Fund, for the exhibition *Subodh Gupta: Everyday Divine*.

In the 2015/16 State Budget the Victorian Government granted the NGV \$9 million to continue the immensely successful NGV Summer Program. This funding enabled the continued presentation of a suite of contemporary art and design exhibitions, and large-scale innovative programming for children and families throughout the summer period.

The Department of Education and Training provided a Strategic Partnership Program Grant to support the NGV's Artful Learning Program for 2015–17. Focused on improving students' learning and on building teacher capacity, this program features on site, online and outreach programs involving arts, English, humanities and foreign language resources. In addition, the Catholic Education Office provided funding to employ two full-time teachers at the NGV.

FUNDRAISING AND PHILANTHROPY

Philanthropic support of exhibitions and public programs assisted in the delivery of many important initiatives at the NGV. Generous donations from individuals, trusts and foundations were received in support of major exhibitions and a variety of public programs, including those for children, teenagers and school students from across Victoria.

The NGV is grateful for support received from the Bamford Family Foundation for the exhibition *The Horse*, and to the Cicely and Colin Rigg Bequest for supporting the *2015 Rigg Design Prize*. The *Andy Warhol | Ai Weiwei* exhibition was generously supported by Bruce Parncutt AO and Robin Campbell through Lion Capital, John Higgins and Jodie Maunder, and Vivien and Graham Knowles. Tim Fairfax AC and Gina Fairfax again supported the NGV Kids summer exhibition, which in 2015/16 was *Studio Cats: Andy Warhol | Ai Weiwei for Kids*. The Trust Company Australia Foundation, Managed by Perpetual, and the Copyright Agency's Cultural Fund provided support for the 2016 Melbourne Art Book Fair.

The NGV Kids and Teens program continued to see outstanding visitation from young audiences thanks to the support of Truby and Florence Williams Charitable Trust, Dewhurst Family and Ullmer Family Foundation, combined with the ongoing generosity of Krystyna Campbell-Pretty and family in support of the Schools Access Program. The Hugh D. T. Williamson Foundation continued to support the NGV Contemporary Design and Architecture department. The work of the Conservation department and professional development of NGV conservators continued to be supported by The Ian Potter Foundation and Susan Morgan.

SHARING OUR VISION (CONT'D)

The multi-year NGV Garden redevelopment and associated initiatives were kindly supported by Loris Orthwein and Spotlight Foundation, and a grant from Fidelity Foundation supported the implementation of important financial reporting software. The NGV Digitisation Project, which aims to digitise the entire NGV Collection, received key contributions from the Joe White Bequest, Vizard Foundation, Gordon Darling Foundation, and Carol Grigor through Metal Manufactures Limited.

The support of the philanthropic community greatly benefits the development of the NGV Collection. Collection supporter groups have continued to grow and attend a rich calendar of events and engagements. Through donations of funds or works of art, Collection supporter groups and donors have helped secure many important works. The NGV wishes to recognise all donors who supported the acquisition of works of art in 2015/16, including major donations from Krystyna Campbell-Pretty; Leigh Clifford AO, Sue Clifford and family; George Kline; Professor Barbara van Ernst AM; John and Cecily Adams; Peter and Ivanka Canet; Natasha Davies; Sue Harlow; Merv Keehn; Gordon Moffatt AM; the Bertocchi family; Bulgari; the Stuart Leslie Foundation; Carla Zampatti AC; Judith and Leon Gorr; Professor John Hay AC and Barbara Hay; Nordia Foundation; Margaret Stones AM MBE; Rose Downer and John Downer AM; Alan and Mavourneen Cowen; Neville and Diana Bertalli; Peter and Anne Greenham; Neil and June Jens; Carol Sisson; and S. Baillieu Myer AC and Sarah Myer. The NGV also gratefully acknowledges the Felton Bequest and the Loti and Victor Smorgon Fund for their transformative gifts to the NGV Collection.

The NGV Collection was further enhanced through a number of important works of art generously gifted, included a painting by Albert Tucker, *John Batman meets Eliza Callaghan*, 1971, donated by Morry Fraid. Geoffrey Hassall OAM gifted an outstanding collection of fourteen collaborative paintings from Tjala Arts, and a group of paintings by Tony Tuckson was kindly gifted through the estate of Margaret Tuckson. Other important gifts were gratefully received from Yvonne Audette, William Peter Kerr and Inars Uldis Lacis, Peter Lindbergh, the Cherny family, Jamie North, Rob Andrew, Marc Besen AC and Eva Besen AO, Inge King AM, Frederick Davidson AM and Mary Davidson, Rob Gould, Marilyn Leonie Kino, Jason Yeap OAM and Lyn Williams AM, among other generous donors.

The 2016 Annual Appeal to acquire *Vénus*, 1782, by François Marie Poncet, received a wonderful response at its launch and the Gallery was extremely grateful to all who donated to the campaign and to the 2016 NGV Foundation Annual Dinner during the 2015/16 period.

Fundraising continued throughout the year for the inaugural NGV Triennial. Commencing in the summer of 2017/18, this project will showcase Australian and international contemporary art and design practice, and the Gallery acknowledges the leadership of donors who supported its development, including the Fox Family Foundation, Craig Kimberley OAM and Connie Kimberley, Orloff Family Charitable Trust, Parncutt Family Foundation, Michael and Emily Tong, Len and Elana Warson, Karen McLeod Adair and Anthony Adair, David Clouston and Michael Schwarz, Esther Frenkiel OAM and David Frenkiel, Vicki Vidor OAM and Peter Avery, Cameron Oxley and Bronwyn Ross, ARB Foundation, the inaugural Venice Biennale and Art Basel tour group and donors who wish to remain anonymous.

The NGV was also honoured to be the beneficiary of a number of significant bequests. We wish to acknowledge Suzanne Dawbarn, Ruth Valerie Edwards, Dorothy Elford, Ruth Margaret Francis Houghton, Will Kimpton and David Richards whose legacies will have a lasting impact at the NGV.

CORPORATE PARTNERSHIPS

The NGV was pleased to welcome BPM, Deakin University, AustralianSuper, Labelmakers, AAMI, Asahi, Emporium Melbourne, Corrs Chambers Westgarth, MIMCO, Broadsheet, Victoria Racing Club and Yering Station to its suite of exhibition partners. Corporations from a broad range of sectors are now engaged with the NGV, either through exhibition partnerships, program partnerships or corporate memberships.

The Gallery was delighted to welcome Major Partner BPM and Design Partner RMIT University as the inaugural partners of the first-ever NGV Summer Architecture Commission, awarded to Melbourne architectural practice John Wardle Architects.

In a celebration of Australian art, the NGV launched its inaugural three-year partnership with Deakin University which will see the university direct support towards a selection of NGV exhibitions and programs at The Ian Potter Centre: NGV Australia.

The NGV was extremely grateful to the corporate partners who provided tremendous support towards *Andy Warhol | Ai Weiwei*, led by Principal Partner Mercedes-Benz and partners EY, Qantas, La Trobe University, Higgins Coatings and Macquarie Group. The great success of the exhibition was enhanced by the vital support provided by these corporate partners whose collective marketing and promotional support generated unprecedented profile for the NGV. This support was bolstered by our media and tourism partners: Visit Victoria, Vogue Australia, smooth fm, Seven Network, Val Morgan, Yarra Trams, Sofitel Melbourne on Collins, Adshel, *Herald Sun*, Melbourne Airport and Broadsheet. Partners activities in support of *Andy Warhol | Ai Weiwei* significantly augmented the exhibition's marketing and communications campaign, resulting in both national and global impact.

This year, the University of Melbourne generously committed to a multi-year partnership in support of the Melbourne Winter Masterpieces series. The University's Melbourne Masterclasses program, which combines the expertise of NGV curators and University of Melbourne academics, has become a highly coveted annual program during the Melbourne Winter Masterpieces series.

The NGV thanks Dulux Australia and Sofitel Melbourne on Collins for their year-round support of the Gallery through the provision of in-kind goods and services.

MEMBERS

NGV Members services more than 26,000 memberships, representing almost 50,000 individual members, and offers benefits, privileges and dedicated programming for visitors wanting to connect more deeply with the Gallery. Expanded programming in 2015/16 included art classes, studio visits and interstate and local art tours. Other Members-only programming included previews, exclusive talks, out-of-hours viewing opportunities for exhibitions and bi-monthly NGV Family Member workshops for children and families. More than 3000 new Members joined during the *Andy Warhol | Ai Weiwei* exhibition.

In December 2015 the NGV International Members Lounge underwent a major refurbishment reflecting the Gallery's commitment to contemporary design. The space continues to feature a display of works from the NGV Collection.

EXHIBITIONS

open at any point within the 2015/16 financial year



THE IAN POTTER CENTRE: NGV AUSTRALIA

Shifting Gear: Design, Innovation and the Australian Car

6 March – 12 July 2015
Galleries 1–4, Ground Level, The Ian Potter Centre: NGV Australia
Principal Partner: RACV
Major Partner: Macquarie Group
Major Donors: Barry and Helen Fitzgerald
Design Partner: RMIT University
Partner: Holden
Supporter: Clayton Utz
Media Partner: *Herald Sun*
Wine Partner: Penfolds

The Kaleidoscopic Turn From the NGV Collection

20 March – 23 August 2015
Galleries 15 and 16, Level 3, The Ian Potter Centre: NGV Australia
Official Supplier: Dulux Australia

Indigenous Art: Moving Backwards into the Future

4 April – 4 October 2015
Galleries 13–14 and foyer, Level 3, The Ian Potter Centre: NGV Australia

John Wolseley – Heartlands and Headwaters

11 April – 20 September 2015
Galleries 11 and 12, Level 2, The Ian Potter Centre: NGV Australia
Supporter: Sir Roderick Carnegie AC

(above)
Ai Weiwei's *Blossom*, 2015 in the exhibition
Andy Warhol | Ai Weiwei

Follow the Flag: Australian Artists and War 1914–45

24 April – 16 August 2015
Galleries 17–20, Level 3, The Ian Potter Centre: NGV Australia
Principal Partner: Macquarie Group
Supporter: Federal Ministry for the Arts
Program Partner: City of Melbourne

Bunyips and Dragons: Australian Children's Book Illustrations

25 July – 4 October 2015
NGV Design Studio, The Ian Potter Centre: NGV Australia
Supporter: Story Box Library
Albert Ullin OAM

Pleasure and Reality

18 September 2015 – 31 January 2016
Galleries 19 and 20, Level 3, The Ian Potter Centre: NGV Australia

Rigg Design Prize 2015

18 September 2015 – 7 February 2016
Galleries 17 and 18, Level 3, The Ian Potter Centre: NGV Australia
Supporter: The Cicely and Colin Rigg Bequest

Our Land is Alive: Hermannsburg Potters for Kids

19 September 2015 – 10 April 2016
Gallery 16, Level 3, The Ian Potter Centre: NGV Australia
Principal Partner: Telstra
Major Donors:
The Dewhurst Family
The Truby and Florence Williams Charitable Trust
Supporters:
AustralianSuper
AFL

Lurid Beauty: Australian Surrealism and its Echoes

9 October 2015 – 31 January 2016
Galleries 1–4 and foyer, Ground Level,
The Ian Potter Centre: NGV Australia
Supporter: Deakin University
Publication supporter: Morry Fraid

Indigenous Art Collection – My Country: Hermannsburg and Beyond

30 October 2015 – 17 April 2016
Galleries 13 and 14, Level 3, The Ian Potter Centre: NGV Australia

Indigenous Art Collection – Where the Wild Things Are

30 October 2015 – 17 April 2016
Galleries 13 and 14, Level 3, The Ian Potter Centre: NGV Australia

Les Mason: Solo

6 November 2015 – 21 February 2016
NGV Design Studio, The Ian Potter Centre: NGV Australia

Hard Edge: Abstract Sculpture 1960s–70s

13 February – 31 July 2016
Foyer spaces, The Ian Potter Centre: NGV Australia

200 Years of Australian Fashion

5 March – 31 July 2016
Galleries 1–4, Ground Level, The Ian Potter Centre: NGV Australia
Principal Partner: Macquarie Group
Major Partner: Deakin University
Supporters:
Emporium Melbourne
MIMCO
Media and Tourism Partners:
Vogue Australia
Sofitel Melbourne On Collins
Adshel
smoothfm
Official Suppliers:
Dulux Australia
Yering Station
Mei & Picchi

StArt Up: Top Arts 2016

11 March – 10 July 2016
NGV Design Studio, The Ian Potter Centre: NGV Australia
Principal Partner: Macquarie Group
Education Partners:
Department of Education and Training, State Government of Victoria
Victorian Curriculum and Assessment Authority
Catholic Education Melbourne
Independent Schools Victoria

Jan Senbergs: Observation–Imagination

18 March – 12 June 2016
Galleries 17–20, Level 3, The Ian Potter Centre: NGV Australia

Luminous: Australian Watercolours 1900–2000

7 May – 21 August 2016
Gallery 16, Level 3, The Ian Potter Centre: NGV Australia

Henry Talbot: 1960s Fashion Photographer

7 May – 21 August 2016
Gallery 15, Level 2, The Ian Potter Centre: NGV Australia

Artist's Hand: Collectors' Eye – The Angel Gift

31 May – November 2016
Galleries 13 and 14, Level 3, The Ian Potter Centre:
NGV Australia
Supporters: David and Anita Angel

EXHIBITIONS (CONT'D)

NGV INTERNATIONAL

Nordic Cool: Modernist Design

28 February 2015 – 24 January 2016

Decorative Arts Corridor, E19, Level 2, NGV International

Jamie North: Rock Melt

25 March – 12 July 2015

Federation Court, Ground Level, NGV International

Supporter: The Loti and Victor Smorgon Fund

Exquisite Threads: English Embroidery 1600s–1900s

2 April – 12 July 2015

E5, Ground Level, NGV International

Medieval Moderns: The Pre-Raphaelite Brotherhood

11 April – 12 July 2015

E6, Ground Level, NGV International

Gods, Heroes and Clowns: Performance and Narrative in South and Southeast Asian Art

1 May – 4 October 2015

Rio Tinto Gallery of Asian Art, Asian Art Temporary Exhibitions,

E11, Level 1, NGV International

Principal Partner: Rio Tinto

Transmission: Legacies of the Television Age

15 May– 13 September 2015

E28, Level 3, NGV International

Ryan Trecartin: Re'Search Wait'S

15 May – 13 September 2015

E29, Level 3, NGV International

Open House: Tromarama for Kids

22 May – 18 October 2015

E8, Ground Level, NGV International

Supporters:

The Dewhurst Family

The Truby and Florence Williams Charitable Trust

Melbourne Winter Masterpieces 2015

Masterpieces from the Hermitage:

The Legacy of Catherine the Great

31 July – 8 November 2015

Galleries 1– 4, Ground Level, NGV International

Presented by: Creative Victoria

Principal Sponsor: Mazda

Learning Partner: The University of Melbourne

Supported by:

Australian Government International Exhibitions Insurance Program

Australian International Cultural Foundation

Tourism and Media Partners:

Tourism Victoria

Herald Sun

The Australian

Triple M

Seven Network

Sofitel Melbourne On Collins

Accor Hotels

Adshel

Melbourne Airport

Sensis

Palace Cinemas

Official Suppliers:

Shingleback

Dulux Australia

Carlos Amorales: We'll see how all reverberates

4 August – 22 November 2015

Federation Court, Ground Level, NGV International

Supporter: The Loti and Victor Smorgon Fund

The Horse

14 August – 8 November 2015

E5 and E6, Ground Level, NGV International

Supporters:

Victoria Racing Club

Sofitel Melbourne On Collins

Labelmakers and the Bamford Family

NGV Collection Focus

Art of the Pacific

26 March – 14 August 2016

E28 and 29, Level 3, NGV International

2015 NGV Architecture Commission: John Wardle Architects

24 September 2015 – 1 May 2016

Grollo Equiset Garden, NGV International

Major Partner: BPM

Design Partner: RMIT University

Richard Mosse: The Enclave

10 October 2015 – 28 February 2016

E29, Level 3, NGV International

Supporter: Culture Ireland

Blue: Alchemy of a Colour

6 November 2015 – 3 April 2016

Rio Tinto Gallery of Asian Art, Asian Art Temporary Exhibitions, E11,

Level 1, NGV International

Principal Partner: Rio Tinto

Céleste Boursier-Mougenot: clinamen

14 November 2015 – 14 August 2016

E27, Level 3, NGV International

Supporter: The Loti and Victor Smorgon Fund

Jess Johnson: Wurm Haus

5 December 2015 – 28 February 2016

E30, Level 3, NGV International

Andy Warhol | Ai Weiwei

11 December 2015 – 25 April 2016

Galleries 1–4, E5 and E6, Waterwall and Federation Court, Ground

Level, NGV International

Presented by: Creative Victoria

Principal Partner: Mercedes-Benz

Major Partners:

EY

Higgins Coatings

Official Airline: Qantas

Learning Partner: La Trobe University

Partner: Macquarie Group

Major Donors:

The Loti and Victor Smorgon Fund

Vivien and Graham Knowles

Lion Capital

Tourism and Media Partners:

Vogue Australia

Sofitel Melbourne On Collins

smoothfm

Adshel

Valmorgan

Herald Sun

Melbourne Airport

Yarra Trams

Broadsheet

Seven Network

Supporters:

Dulux Australia

Mecca Cosmetics

Studio Cats: Andy Warhol | Ai Weiwei for Kids

11 December 2015 – 25 April 2016

E8, Ground Level, NGV International

Supporters:

Tim Fairfax AC and Gina Fairfax

The Truby and Florence Williams Charitable Trust

Eighteenth-Century Porcelain Sculpture

27 February – December 2016

Decorative Arts Corridor, E19, Level 2, NGV International

Whistler's Mother

25 March – 19 June 2016

E23 and E24, Level 2, NGV International

Supporter: Australian Government International Exhibitions

Insurance Program

Principal Sponsor: Seven Network

Principal Donor: Singapore Airlines

Media and Tourism Partners:

Triple M

The Australian

Herald Sun

Sofitel Melbourne On Collins

Subodh Gupta: Everyday Divine

13 May – 23 October 2016

Rio Tinto Gallery of Asian Art, Asian Art Temporary Exhibitions, E11,

Level 1, NGV International

Supporter: Federal Ministry for the Arts'

Catalyst—Australian Arts Culture Fund

Jeppe Hein: Semicircular space

4 June – 26 February 2016

Federation Court, NGV International

Supporter: Loti and Victor Smorgon Fund

Siu i Moana: Reaching Across the Ocean

10 June – 11 September 2016

E6 and E7, Ground Level, NGV International

Greg Semu: The Raft of the Tagata Pasifika (People of the Pacific)

10 June – 11 September 2016

E5, Ground Level, NGV International

Supporters: Creative New Zealand and Wallace Arts Trust New

Zealand

Lisa Reihana: in Pursuit of Venus

10 June – 11 September 2016

E5, Ground Level, NGV International

Fake Food Park: Martí Guixé for Kids

11 June – 11 September 2016

E8, Ground Level, NGV International

Supporter: The Truby and Florence Williams Charitable Trust

Melbourne Winter Masterpieces 2016

Degas: A New Vision

24 June – 18 September 2016

Galleries 1–4, Ground Level, NGV International

Presented by: Creative Victoria

Principal Partner: Mazda

Principal Donor: Singapore Airlines

Major Partner: Telstra

Learning Partner: The University of Melbourne

Partner: Corrs Chambers Westgarth

Supported by: Australian Government International Exhibitions

Insurance Program

Tourism and Media Partners:

The Australian

Herald Sun

Sofitel Melbourne On Collins

Triple M

Visit Victoria

Sensis

Adshel

Melbourne Airport

Yarra Trams

Seven Network

Val Morgan

Official Suppliers:

Dulux Australia

Yering Station

TOURING

Adorned: Textiles and Jewellery from Central Asia

28 May – 17 July 2016

Ararat Regional Art Gallery

This exhibition was organised by the NGV and Ararat Regional Gallery

ACQUISITIONS



AUSTRALIAN ART Aboriginal and Torres Strait Islander Art

GIFTS

Jean Baptiste Apatimi (Tiwi c. 1940–2013), *Miyinga* 2012, etching and aquatint, ed. 13/20. Gift of The Hon. David Angel QC through the Australian Government's Cultural Gifts Program, 2016

Hector Tjupuru Burton (Pitjantjatjara born c. 1939) **Willy Kaika** (Pitjantjatjara active early 21st century) **Robert Burton** (Pitjantjatjara active early 21st century), *Anumara tjukurpa* 2010, synthetic polymer paint on canvas. Gift of Geoffrey Hassall OAM through the Australian Government's Cultural Gifts Program, 2015

Hector Tjupuru Burton (Pitjantjatjara born c. 1939) **Troy Hughes** (Pitjantjatjara active early 21st century) **Elise Walker** (Pitjantjatjara active early 21st century) **Shane Burton** (Pitjantjatjara active early 21st century) **Michael Bruno** (Pitjantjatjara active early 21st century), *Anumara tjukurpa* 2010, synthetic polymer paint on canvas. Gift of Geoffrey Hassall OAM through the Australian Government's Cultural Gifts Program, 2015

Wawiriya Burton (Pitjantjatjara born c. 1928) **Pauline Burton** (Pitjantjatjara active early 21st century) **Nyanu Burton** (Pitjantjatjara active early 21st century), *Minyma minkiri tjuta* 2010, synthetic polymer paint on canvas. Gift of Geoffrey Hassall OAM through the Australian Government's Cultural Gifts Program, 2015

Timothy Cook (Tiwi born 1958), *Untitled* 2001, earth pigments on paper. Gift of Marielle Soni through the Australian Government's Cultural Gifts Program, 2016

Tjampawa Katie Kawiny (Pitjantjatjara c. 1921–2013) **Mona Mitakiki Shepherd** (Pitjantjatjara active early 21st century) **Kia Shepherd** (Pitjantjatjara active early 21st century), *Seven Sisters* 2010, synthetic polymer paint on canvas. Gift of Geoffrey Hassall OAM through the Australian Government's Cultural Gifts Program, 2015

Ray Ken (Pitjantjatjara born c. 1940) **Frank Young** (Pitjantjatjara active early 21st century) **Freddy Ken** (Pitjantjatjara active early 21st century) **Dickie Marshall** (Pitjantjatjara active early 21st century), *Men's stories* 2010, synthetic polymer paint on canvas. Gift of Geoffrey Hassall OAM through the Australian Government's Cultural Gifts Program, 2015

Ray Ken (Pitjantjatjara born c. 1940) **Frank Young** (Pitjantjatjara active early 21st century), *Untitled* 2010, synthetic polymer paint on canvas. Gift of Geoffrey Hassall OAM through the Australian Government's Cultural Gifts Program, 2015

Tjungkara Ken (Pitjantjatjara born 1969) **Yaritji Young** (Pitjantjatjara active early 21st century) **Sandra Ken** (active early 21st century), *Three sisters paint the Seven Sisters* 2010, synthetic polymer paint on canvas. Gift of Geoffrey Hassall OAM through the Australian Government's Cultural Gifts Program, 2015

Jack Larrangkay (Mayali c. 1930–late 1990s), *Spirit being with bush potato* 1987, earth pigments on Stringybark (*Eucalyptus sp.*). Gift of Peter Avery, 2015

Estelle Munkanome (Tiwi born 1960), *Untitled* 2000, earth pigments and synthetic binder on paper. Gift of The Hon. David Angel QC through the Australian Government's Cultural Gifts Program, 2016

Narputta Nangala (Pintupi/Pitjantjatjara c. 1933–2010), *Kaarkurutintya (Lake MacDonald)* 2004, synthetic polymer paint on canvas. Gift of Gabriella Roy through the Australian Government's Cultural Gifts Program, 2016

Tiger Palpatja (Pitjantjatjara c. 1920–2012) **Ray Ken** (Pitjantjatjara/Yankunytjatjara born c. 1940) **Frank Young** (Pitjantjatjara active early 21st century) **Yaritji Young** (Pitjantjatjara active early 21st century) **Anuwa Young** (Pitjantjatjara active early 21st century), *Untitled* 2010, synthetic polymer paint on canvas. Gift of Geoffrey Hassall OAM through the Australian Government's Cultural Gifts Program, 2015

Mary Katatjuku Pan (Pitjantjatjara born 1944) **Illuwanti Ken** (Pitjantjatjara active early 21st century) **Sylvia Ken** (Pitjantjatjara born 1965), *Seven Sisters* 2010, synthetic polymer paint on canvas. Gift of Geoffrey Hassall OAM through the Australian Government's Cultural Gifts Program, 2015

Joan Nancy Stokes (Warrumungu c. 1961–2011), *Droving in dry and rugged country* 2004, synthetic polymer paint on canvas. Gift of Gabriella Roy through the Australian Government's Cultural Gifts Program, 2016

Katanari Nancy Tjilya (Pitjantjatjara born c. 1939) **Alison Riley** (Pitjantjatjara active early 21st century), *Tree of Life* 2010, synthetic polymer paint on canvas. Gift of Geoffrey Hassall OAM through the Australian Government's Cultural Gifts Program, 2015

Ruby Tjangawa Williamson (Pitjantjatjara c. 1940–2014) **Nita Williamson** (Pitjantjatjara born 1963), *Puli murpu – Mountain range* 2010, synthetic polymer paint on canvas. Gift of Geoffrey Hassall OAM through the Australian Government's Cultural Gifts Program, 2015

Nora Wompi (Manyjilyjarra born c. 1935), *Kunawarriti* 2008, synthetic polymer paint on canvas. Gift of Beverly and Anthony Knight, 2015

(opposite)
NGV staff and members of the Smorgon family view Carlos Amoraless's *We'll see how all reverberates*, 2015, acquired through the Loti and Victor Smorgon Fund as part of the ongoing series of Federation Court commissions.

PURCHASES

Vernon Ah Kee (Kuku Yalanji/Waanyi/Koko Berrin/Yidindji/Gugu Yimithirr born 1967), *Acontentedslave* 2015, resin, synthetic polymer paint and digital print on polyurethane foam core, nylon (fins). Purchased, Victorian Foundation for Living Australian Artists, 2016

Tony Albert (Girramay/Yidinji/Kuku Yalanji born 1981), *Ash on me* 2015, etchings, ed. 1/7. Purchased, Victorian Foundation for Living Australian Artists, 2015

Churchill Cann (Gija born 1944), *Red Butte* 2013, earth pigments on canvas. Purchased with funds donated by Julie Kantor, 2015

Michael Cook (Bidjara born 1968), *Object* 2015, inkjet prints. Purchased, Victorian Foundation for Living Australian Artists, 2015

Hayley Panangka Coulthard (Arrernte born 1967), *Taking Rioli for a big run (Lewis Jetta), covered vase; A deadly mark (Cyril Rioli), covered vase* 2015, earthenware. Purchased, Victorian Foundation for Living Australian Artists, 2015

Irene Mbitjana Entata (Arrernte 1946–2014) **Judith Pungkarta Inkamala** (Arrernte born 1948) **Dawn Ngala Wheeler** (Luritja/Arrernte born 1953) **Rahel Kngwarria Ungwanaka** (Arrernte born 1946) **Rona Panangka Rubuntja** (Arrernte born 1970), *Mission model* 2014–15, earthenware. Purchased, Victorian Foundation for Living Australian Artists, 2015

Caroline Kamaarra Forbes (Arrernte born 1981), *The Krakouer brothers, covered vase; Fitzroy Lions 1886–1996, covered vase* 2015, earthenware. Purchased, Victorian Foundation for Living Australian Artists, 2015

Gunybi Ganambarr (Ngaymil born 1973), *Dhuwa man; Yirritja woman* 2013, etching and plate-tone, ed. 22/30. Purchased, NGV Supporters of Indigenous Art, 2015.

Beth Mbitjana Inkamala (Arrernte born 1977), *Footscray Bulldogs in Footscray, covered vase* 2015, earthenware. Purchased, Victorian Foundation for Living Australian Artists, 2015

Judith Pungkarta Inkamala (Arrernte born 1948), *Goal of the year (Michael Long), covered vase; Imanka (Mission days), covered vase; 1948 VFL Grand Final* 2015; earthenware. Purchased, Victorian Foundation for Living Australian Artists, 2015

Beaver Lennon (Antikirinya/Mirning born 1988), *The Gawler Ranges in autumn* 2014–15, synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2015

ACQUISITIONS (CONT'D)

ACQUISITIONS (CONT'D)

Ishmael Marika (Rirratjingu born 1991), *My grandfather passing on a message* 2013, colour digital video transferred to media player, stereo sound. Purchased, NGV Supporters of Indigenous Art, 2015

ACQUISITIONS (CONT'D)

Wanyubi Marika (Rirratjingu born 1967), *Djang'kawu at Gumarra* 2012–13, earth pigments on stringybark (Eucalyptus sp.), lorikeet feathers. Purchased, NGV Supporters of Indigenous Art, 2015

ACQUISITIONS (CONT'D)

Josh Muir (Gunditjмара/Yorta Yorta born 1991), *Still Here; Stolen; Together* 2015, from the *Still Here (White Night)* series 2015–16, digital print on aluminium; *Invasion; Serenity* 2016, from the *Still Here (White Night)* series 2015–16, digital print on aluminium. Purchased, Victorian Foundation for Living Australian Artists, 2016

ACQUISITIONS (CONT'D)

Anita Mbitjana Ratara (Arrernte born 1943), *Part of the game, covered vase* 2015, earthenware. Purchased, Victorian Foundation for Living Australian Artists, 2015

ACQUISITIONS (CONT'D)

Lindy Panangka Rontji (Arrernte born 1962), *After the siren (Peter Burgoyne), covered vase; The tackle (Curtly Hampton), covered vase* 2015, earthenware. Purchased, Victorian Foundation for Living Australian Artists, 2015

ACQUISITIONS (CONT'D)

Rona Panangka Rubuntja (Arrernte born 1970), *I'm black (Nicky Winmar), covered vase; Scooting around the boundary (Maurice Rioli), covered vase; Seven Blackfellas kick the highest score, covered vase; The Crow (Andrew McLeod), covered vase* 2015, earthenware. Purchased, Victorian Foundation for Living Australian Artists, 2015

ACQUISITIONS (CONT'D)

Samuel Tainga Toa Savage (Meriam Mir born 1972), *Dhari (Headdress); Dhari (Headdress); Dhari (Headdress); Dhari (Headdress)* 2014, saltwater Hibiscus string, Lawyer cane, Torres Strait pigeon feathers, golden lip pearly (Dibi Dibi), Wada seed, mother-of-pearl. Purchased with funds donated by the Nordia Foundation, 2015

ACQUISITIONS (CONT'D)

Alick Tipoti (Kala Lagaw Ya born 1975), *Poenipaniya (Masks)* 2015, fibreglass, resin, cassowary feathers, pearl shell, synthetic polymer paint. Purchased, Victorian Foundation for Living Australian Artists, 2016

ACQUISITIONS (CONT'D)

Rahel Kngwarria Ungwanaka (Arrernte born 1946), *Graham 'Polly' Farmer, covered vase; Leon Davis and the Dream Team, covered vase; Syd Jackson, covered vase* 2015, earthenware. Purchased, Victorian Foundation for Living Australian Artists, 2015

ACQUISITIONS (CONT'D)

Dawn Ngala Wheeler (Luritja/Arrernte born 1953), *All fired up, covered vase; Brotherhood, covered vase* 2015, earthenware. Purchased, Victorian Foundation for Living Australian Artists, 2015

ACQUISITIONS (CONT'D)

Michelle Yeatman (Guggandji born 1962), *Pippies* 2015, earthenware, earth pigments. Purchased, NGV Supporters of Indigenous Art, 2015

ACQUISITIONS (CONT'D)

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F. E. COX (JOLLIFF) (born England 1871, arrived Australia c. 1913, died 1955), *Untitled (Two-handled bowl)* 1936, earthenware. Gift of Lois Williams Baglin, 2015

ACQUISITIONS (CONT'D)

Sony MANNING (born Australia 1949), *Earth rhyme* 2012–13, stoneware, porcelain. Gift of the artist, 2015

Thomas WOOLNER (England 1825–92, lived Australia 1852–54), *Farquhar Cole* 1853, plaster, Blackwood (*Acacia melanoxylon*), glass. Gift of Bruce Chapman, 2015

ACQUISITIONS (CONT'D)

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ACQUISITIONS (CONT'D)

Petrus SPRONK (born the Netherlands 1939, arrived Australia 1957), *Layers of leaf matter, layers of history; Intense silence, falling leaves* 2014, from *The magic of the forest floor* series 2012–15, earthenware. Purchased with funds donated by Professor Barbara van Ernst AM, 2015

ACQUISITIONS (CONT'D)

ACQUISITIONS (CONT'D)

Australian Fashion and Textiles

ACQUISITIONS (CONT'D)

ACQUISITIONS (CONT'D)

ACQUISITIONS (CONT'D)

HOUSE OF MERIVALE AND MR JOHN, Sydney fashion house (1960–92) **MR JOHN, Sydney** designer (Australia 1967–92) **Merivale HEMMES** designer (born Australia 1931) **John HEMMES** business partner (born Indonesia 1931, lived in the Netherlands 1945–50, New Zealand 1950–54, arrived Australia 1955, died 2015), *Jumpsuit* (c. 1975), cotton, metal (fastenings). Gift from the Estate of David Richards, 2016

ACQUISITIONS (CONT'D)

MANDY MURPHY MILLINERY, Melbourne millinery house (est. 1987) **Mandy MURPHY** designer (Australia 1959–2014), *Pin cushion hat* (c. 1989), cotton (velvet), silk, polyester, plastic, metal, glass (beads), plastic (beads); *Department* (1990s), cotton (velvet), silk (satin), silk, polyester, plastic; *Hat* (1990s), cotton (velvet), silk (satin), polyester, metal, polyester (lining); *Hat* (1990s), cotton (velvet), silk (satin), cotton (ribbon), polyester, metal (comb); *Hat* (1990s), fur (rabbit), cotton (velvet), metal; *Horse feathers* (1990s), suede, feathers, metal, polyester; *Hat* 1999, cotton (velvet), feather (ostrich), polyester; *Orchid headdress* 1999, cotton (velvet), silk, plastic. Gift of the family of Mandy Murphy, 2015

ACQUISITIONS (CONT'D)

MATICEVSKI, Melbourne fashion house (est. 1999) **Toni MATICEVSKI** designer (born Australia 1976), *Cocktail dress* 2008, synthetic fibre, elastane, plastic, silk; *Evening dress* 2013, cotton, elastane, nylon, silk, metal; *Cocktail dress* 2014, polyester, nylon, elastane, silk, plastic, resin, leather, metal. Gift of Nadine McIntosh, 2015; *Phonetic sweater, cataclysm bodice and serene pencil skirt* 2015, triacetate polyester, silk, nylon. Gift of the artist, 2015

ACQUISITIONS (CONT'D)

THE ESSENTIAL HAT, Prahran retailer and millinery house (est. 1987) **Catherine ELLEN** milliner (active in Australia 2000s), *Hat* (c. 2014), cardboard, plastic, elastic. Gift of Olga Kononchuk, 2016

ACQUISITIONS (CONT'D)

ACQUISITIONS (CONT'D)

Ruby BRILLIANT (est c. 1977), *Dress* (1983), wool, metal (fastening). Yvonne Pettengell Bequest, 2015

ACQUISITIONS (CONT'D)

Louisa BUFARDECI (born Australia 1969), *The sea between A and I* 2014–15, wool, fibreglass screen. Purchased, Victorian Foundation for Living Australian Artists, 2016

DISCOUNT UNIVER\$E, Melbourne fashion house (est. 2009) **Cami JAMES** designer (born Australia 1986) **Nadia NAPREYCHIKOV** designer (born USSR 1987, arrived Australia 1992), *Bodysuit* 2011, remade 2015, synthetic, plastic (sequins); *Jacket* 2015, *Dreams and Screams* collection, autumn–winter 2015, leather, metal; *Poodle dress, gemstone underwear and fishnet* 2015, *Dreams and Screams* collection, autumn-winter 2015, silk, plastic (sequins), elastic. Purchased, Victorian Foundation for Living Australian Artists, 2016

ELLERY, Sydney fashion house (est. 2007) **Kym ELLERY** designer (born Australia 1983), *Alabama sleeveless vest dress* 2015 pre-fall, wool, silk (lining); *Maddox decolletage dress and iman slim classic shirt* 2015 pre-fall, cotton, cotton polyimide elastane blend; *Marsell tee and olympica skirt* 2015 resort, synthetic fabric; *Portrait slim long sleeve, minky a-line mini skirt and radical nude boot leg pant* 2015 autumn–winter, synthetic fabric; *Protégé wide sleeve top and vienna sleeveless shirt* 2015 autumn–winter, elastomeric cotton linen wool polyimide blend, cotton. Purchased, Victorian Foundation for Living Australian Artists, 2016

FLAMINGO PARK, Sydney fashion house (1973–95) **Jenny KEE** designer (born Australia 1947), *Wattle dress and hat* 1978, cotton; *Big fish dress and hat* 1979, cotton and painted straw. Purchased, Victorian Foundation for Living Australian Artists, 2016

KARLA ŠPETIĆ, Sydney fashion house (est. 2008) **Karla ŠPETIĆ** designer (born Croatia 1982, arrived Australia 1993), *Ruby, lust floating dress* 2015, *If these walls could talk collection*, silk, synthetic, cotton. Purchased, Victorian Foundation for Living Australian Artists, 2016

ACQUISITIONS (CONT'D)

PAGEANT, Melbourne fashion house (est. 2010) **Amanda CUMMING** designer (born Australia 1983) **Kate REYNOLDS** designer (born Australia 1983), *Outfit* 2015, *Ladies* collection, autumn-winter 2015, cotton, wool, cupro, plastic, synthetic fibre; *Outfit* 2015, *Ladies* collection, autumn-winter 2015, polyvinyl chloride, synthetic fibre, elastic. Purchased, Victorian Foundation for Living Australian Artists, 2016

ACQUISITIONS (CONT'D)

ROMANCE WAS BORN, Sydney fashion house (est. 2005) **Anna PLUNKETT** designer (born Australia 1982) **Luke SALES** designer (born Australia 1981), *Chest shirt dress* 2012, *Berzerkergang* collection, spring–summer 2012–13, cotton, metal; *All you need is love butterfly dress* 2014, *Dream On* collection, autumn–winter 2014, silk, metal; *Outfit* 2014, *Tripsy Gypsy* collection, spring–summer 2014–15, polyester; *Bush magic dress and gumnut cap* 2015, *Bush Magic* collection, autumn–winter 2015, nylon, cotton, plastic, glass beads (seed and bugle), diamantés, rhinestones, wool, felt, polyester, styrofoam, netted tulle; *High bushland dress* 2015, *Bush Magic* collection, autumn–winter 2015, silk, polyester (ribbon), metal. Purchased, Victorian Foundation for Living Australian Artists, 2015; *Somewhere over the opal rainbow dress* 2015, *Coo-ee couture* collection, spring 2015, hand-painted silk; *Rainbow tartan feather suit* 2015, *Coo-ee couture* collection, spring 2015, silk, sequins, feathers (ostrich). Purchased, NGV Supporters of Fashion and Textiles, 2015

ROMANCE WAS BORN, Sydney fashion house (est. 2005) **Anna PLUNKETT** designer (born Australia 1982) **Luke SALES** designer (born Australia 1981) **SHOES OF PREY, Australia** manufacturer (est. 2010), *Cheshire cat jumpsuit* 2013, *Mushroom Magic* collection, spring–summer 2013–14, plastic, silk, metal, nylon, polystyrene. Purchased, Victorian Foundation for Living Australian Artists, 2015

ACQUISITIONS (CONT'D)

STRATEAS CARLUCCI, Melbourne fashion house (est. 2012) **Mario Luca CARLUCCI** designer (born Australia 1985) **Peter STRATEAS** designer (born Australia 1984), *Outfit* 2015, *Transplant* collection, autumn–winter 2015, polyethylene; *Outfit* 2015, *Transplant* collection, autumn–winter 2015, leather, wool; *Outfit* 2015, *Transplant* collection, autumn–winter 2015, silk (jacquard), wool; *Outfit* 2015, *Myopia* collection, spring–summer 2015–16, wool. Purchased, Victorian Foundation for Living Australian Artists, 2016

Australian Furniture and Woodwork

ACQUISITIONS (CONT'D)

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John OLSEN (born Australia 1928, lived in Europe 1956–60, England and United States 1965–68), *Madrid* 1986, oil on canvas. Gift of Christine George through the Australian Government’s Cultural Gifts Program, 2016

Stieg PERSSON (born Australia 1959), *Manifest destiny* 2006, oil on canvas. Gift of Robert Nubb and Michaela Webb through the Australian Government’s Cultural Gifts Program, 2016

James SMEATON (born Australia 1964), *Pylon* 2004, synthetic polymer paint on canvas. Gift of Amanda Frith through the Australian Government’s Cultural Gifts Program, 2016

Alan SUMNER (Australia 1911–94), *Untitled (Christmas morn)* (c. 1942), oil on canvas. Gift of Robert Baines through the Australian Government’s Cultural Gifts Program, 2015.

Albert TUCKER (Australia 1914–99, lived in Europe and United States 1947–60), *John Batman meets Eliza Callaghan* 1971, synthetic polymer paint on composition board. Gift of Morry Fraid through the Australian Government’s Cultural Gifts Program, 2016

Tony TUCKSON (born Egypt (of English parents) 1921, arrived Australia 1942, died 1973), *White and red on newspaper* 1960, oil on newsprint on composition board; *Blue upright* (1965), polyvinyl acetate and oil on composition board; *Grey* 1973, synthetic polymer paint on composition board. Bequest of Margaret Tuckson, 2015

John WALKER (born England 1939, lived in Australia 1979–87, United States 1987–), *Form and gem* (1984–85), oil on canvas. Gift of Marc Besen AC and Eva Besen AO through the Australian Government’s Cultural Gifts Program, 2015

PURCHASES

Howard ARKLEY (Australia 1951–99), *Actual fractual* (1994) from the *Pointillist suburb* series 1994, synthetic polymer paint on canvas. Purchased with the assistance of the Fox Family Foundation, Robert Gould, Carol Sisson, Peter and Anne Greenham, the Peggy and Leslie Cranbourne Foundation, Richard and Rosemary Raw and donors to the Arkley Appeal, 2015

Ry David BRADLEY (born Australia 1979), *Border protection 6; Border protection 7* 2015, dye-transfer print and synthetic polymer paint on synthetic suede. Purchased, Victorian Foundation for Living Australian Artists, 2015

Huseyin SAMI (born England 1979, arrived Australia 1983), *Untitled (GYW)*; *Untitled (PPGWA)*, 2015, synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2016

Australian Photography

GIFTS

Richard BAILEY (Australia 1957–2010), *Cate Blanchett* 2006, type C photograph. Gift of Gillian Bailey in memory of Richard Bailey, 2015

Polixeni PAPANETROU (born Australia 1960), *The Beauty of the High Seas* 2002, printed 2014, from the *Phantomwise* series 2002, type C photograph, ed. 2/6; *Chinese lady* 2002, printed 2014; *A memory for tomorrow* 2008, from the *Games of consequence* series 2008, type C photograph, ed. 1/6; *Miles from nowhere* 2008, printed 2014, from the *Games of consequence* series 2008, type C photograph, ed. 5/6. Gift

of Robert Nelson through the Australian Government’s Cultural Gifts Program, 2016

Ross T. SMITH (born New Zealand 1961, arrived Australia (1987)), *Love and death (are the same thing) (L’Amour et la mort (sont la même chose))* 1990–92, gelatin silver photographs on plywood, metal (tacks). Gift of anonymous donors, 2016

Darren SYLVESTER (born Australia 1974), *What happens will happen #4; What happens will happen #5*, 2010, inkjet print. Gift of an anonymous donor through the Australian Government’s Cultural Gift Program, 2016

PURCHASES

Trent PARKE (born Australia 1971), *Limestone Coast, South Australia* 2007, from the *Black rose* series 2007–13, inkjet print, ed. 3/5; *Ants on a Jatz cracker biscuit, Dampier, Western Australia* 2011, from the *Black rose* series 2007–13, inkjet print, ed. 4/7; *Catfish and turtles, Roper River, Northern Territory* 2011, from the *Black rose* series 2007–13, inkjet print, ed. 2/5; *Magpie and baby bird, Adelaide* 2013, from the *Black rose* series 2007–13, inkjet print, ed. 3/5. Purchased, Victorian Foundation for Living Australian Artists, 2015

David ROSETZKY (born Australia 1970), *Untitled portrait (Ella)*; *Untitled portrait (Lyu)* 2015, type C photograph, ed. 1/3. Purchased, Victorian Foundation for Living Australian Artists, 2015

Darren SYLVESTER (born Australia 1974), *What happens will happen #1; What happens will happen #2; What happens will happen #3* 2010, inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2015

Stephanie VALENTIN (born Australia 1962), *Earthbound; Rainbook* 2009 from the *Earthbound* series, inkjet print. Purchased with funds donated by Phillip Ross and Sophia Pavlovski-Ross, 2009

Australian Books

PURCHASES

John LEWIN (born England 1770, arrived Australia 1800, died 1819), *A Natural History of the Birds of New South Wales* 1822, book: 26 hand-coloured etchings, letterpress text, original cardboard cover, stitched binding. Purchased with funds donated by the Stuart Leslie Foundation, 2015

Australian Collages

GIFTS

Jon CATTAPAN (born Australia 1956), *The ochre mask* 1982, collage of synthetic polymer paint, pencil, pastel and brush and ink on cut and torn paper and printed paper. Gift of Ken Fehily through the Australian Government’s Cultural Gifts Program, 2016

PURCHASES

Locust JONES (born New Zealand 1963, arrived Australia 2014), *A week in the life of the world* 2014, brush and coloured inks on collage of cut and torn paper. The Velik Fund for Contemporary Drawings, 2015

Australian Drawings

GIFTS

Jon CATTAPAN (born Australia 1956), *Bosch study #1* (1976), coloured pencils; *Bosch study #2* (1976), black pencil; *Bosch study #3; Bosch study #4* (1976), coloured pencils; *Untitled* 1979, from the *Book of dull-dull*, black pencil, synthetic polymer paint, pencil, masking tape and collage of cut printed paper; *Untitled* 1983, brush and colour ink, colour pencils, synthetic polymer paint, crayon, white oil stick and collage of synthetic polymer paint, watercolour and coloured pencils on cut paper on 2 sheets; *Untitled (Chair)* 1983, synthetic polymer paint, brush and ink,oil stick, coloured pencils, chalk and charcoal on 2 sheets; *Phillip Island sketches* (1983), brush and ink; *Scatter drawing (9 studies)* 1984, blue fibre-tipped pen; *Scatter drawing (12 studies)* 1984, ballpoint pen; *Scatter drawing (Mournful figures)* 1984, brush and ink and coloured pencils; *Scatter drawing (Head studies)* (1984), red fibre-tipped pen; *Scatter drawing (Study for The gamesters)* (1984), ballpoint pen on lined paper; *Scatter drawing (4 studies)* (c. 1984), fibre-tipped pen; *Scatter drawing (Four head studies and group study)* (c. 1984), black and white ballpoint pen; *Scatter drawing (Mask head and reclining head)* (c. 1984), red fibre-tipped pen; *Scatter drawing (Standing figures)* (c. 1984), blue fibre-tipped pen; *Scatter drawing (Two heads)* (c. 1984), red fibre-tipped pen; *Scatter drawing (Untitled)* (c. 1984), green fibre-tipped pen; *Scatter drawing (Untitled with stacked legs)* (c. 1984), fibre-tipped pen and blue ballpoint pen; *Reactive study (Freud’s anus)* 1985, synthetic polymer paint, brush and ink, charcoal, pastel and collage of cut colour photo-offset lithographs on 9 sheets of Japanese paper; *Scatter drawing (Co-joined head study)* 1985, fibre-tipped pen; *Scatter drawing (Double head study)* 1985, black and fluorescent pink fibre-tipped pen; *Scatter drawing (Embracing couple)* 1985, black and blue fibre-tipped pen; *Scatter drawing (Hilly landscape)* 1985, fibre-tipped pen; *Scatter drawing (Study with three heads)* 1985, ballpoint pen and blue fibre-tipped pen; *Scatter drawing (Figure group study)* (1985), fibre-tipped pen; *Scatter drawing (Four-legged beast below heads)* (1985), black and blue fibre-tipped pen; *Scatter drawing (Head)* (1985), blue ballpoint pen on paper towel; *Scatter drawing (Monte Carlo chainsaw massacre)* (1985), blue ballpoint pen on green envelope; *Scatter drawing (Self-portrait with bleeding nose)* (1985), fibre-tipped pen; *Scatter drawing (Study for Freud’s anus)* (1985), brown fibre-tipped pen; *Scatter drawing (Profile study)* (c. 1985), brown fibre-tipped pen and gouache; *Scatter drawing (Stacked forms)* (c. 1985), coloured fibre-tipped pens; *Scatter drawing (Head study)* 1986, fibre-tipped pen; *Self-portait with furies* 1986, synthetic polymer paint, brush and ink, oil stick, pastel and collage of synthetic polymer paint on cut and torn paper and cut and torn printed paper on sheets of Japanese paper; *Reactive study (Late night cigarettes)* (1986), synthetic polymer paint, charcoal, oil stick and collage of cut colour photo-offset lithographs and watercolour on cut paper on 9 sheets of Japanese paper; *Scatter drawing (Figure with goat hand)*; *Scatter drawing (Lovers, after bundi style)*; *Scatter drawing (Lovers, after bundi style)* 1987, fibre-tipped pen; *Scatter drawing (Untitled)* 1987, ballpoint pen and pastel; *Scatter drawing (Running figures)* (1987), fibre-tipped pen on printed paper; *Scatter drawing (Running figures)* (1987), fibre-tipped pen and gouache on printed leaflet; *Scatter drawing (Wrapped figure)* 1987, black and red brush-tipped pen; *Scatter drawing (Figure with buildings)* (c. 1987), pen and ink; *Scatter drawing (Seated man)* (c. 1987), brush and ink; *Scatter drawing (Self-portrait with Giselle, invented forms and crucifixes)*; *Scatter drawing (Sleeping figure with staff)*; *Scatter drawing (Studies with scissors and supplicant figure)* (c. 1987), fibre-tipped pen; *Scatter drawing (Lightbulb and figures)* 1988, pen and ink; *Scatter drawing (Anvil study)* (c. 1988), watercolour; *Scatter drawing (Figure with breasts)* (c. 1988), fibre-tipped pen; *Scatter drawing (Figure with scissors in landscape)* (c. 1988), brush and pen and ink; *Scatter*

drawing (Head chicken figure); *Scatter drawing (Hooded telephone head)*; *Scatter drawing (Untitled)* (c. 1988), brown fibre-tipped pen; *The accident* 1990, oil stick, oil paint and sgraffitto; *Untitled* 1991, brush-tipped pen and green pencil; *Untitled; Untitled* 1991, fibre-tipped pen; *Travel suite* 1991–2005, watercolour, gouache, brush and pen and ink, pencil, pastel, oil stick, sgraffitto and red fibre-tipped pen; *Scatter drawing (Chair) (A swollen map)* 1992, brush and ink, watercolour, gouache and brush-tipped pen; *Lying figure* 1994, pastel, watercolour, pen and ink and scratching back; *Scatter drawing (Head and insect form)* 1994, pen and brush and ink; *The Last Yard* (1994), watercolour on 18 sheets; *(Untitled)* 1994, watercolour, gouache, pen and ink, crayon and metallic fibre-tipped pen; *(Untitled)* 1994, watercolour and pen and ink; *Scatter drawing (Giselle at 12 weeks)* 1995, pencil; *Untitled (Foot fragment)* 1996, watercolour, pen and ink and gouache; *Untitled* 1996, watercolour and gouache; *(Untitled)* 1996, brush and ink, watercolour and gouache on buff paper; *(Untitled)* 1996, brush and pen and ink, watercolour and gouache; *(Untitled)* 1997, brush and ink, watercolour, red pastel and gouache; *Sheet from Venis sketchbook* 2007, watercolour over pencil. Gift of Ken Fehily through the Australian Government’s Cultural Gifts Program, 2016

Brent HARRIS (born New Zealand 1956, arrived Australia 1981), *Study for Swamp* 1999, pencil; Study for Swamp (*no. 4*) 1999, pencil on transparent synthetic polymer resin on blue paper and paper tape; *Study for Swamp (no. 6) Lavender* 2000, cream and lavender pencil over pencil; *Studies for Swamp (no. 7)*; *Studies for Swamp (no. 7)* 2000, pencil. The Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings. Gift of Athol Hawke and Eric Harding through the Australian Government’s Cultural Gifts Program, 2016

Joy HESTER (Australia 1920–60), *Face* (1947–48), watercolour. Gift of John and Linsey Howie through the Australian Government’s Cultural Gifts Program, 2016

Allan MITELMAN (born Poland 1946, arrived Australia 1953), *Untitled* 2003, watercolour over pencil; *Untitled* 2010, watercolour and pencil; *Untitled* 2013, watercolour, pastel, ink wash and pencil; *Untitled* 2013, pencil, pen and ink, black chalk and watercolour; *Untitled* 2014, pen and ink, brush and ink wash over pencil; *Untitled* 2014, watercolour and pen and ink over pencil; *Untitled* 2014, synthetic polymer paint, watercolour and pen and ink; *Untitled* 2014, pencil, watercolour and gouache; *Untitled* 2015, brush and ink and pencil; *Untitled* 2015, pencil and watercolour; *Untitled* 2015, watercolour, pen and ink and pencil; *Untitled* 2015, watercolour, pencil and pen and ink. Gift of Matisse Mitelman through the Australian Government’s Cultural Gifts Program, 2016

Peter PAVEY (born Australia 1948), *Dragon and elephants* 1978, illustration for number 8 in *One dragon’s dream; Dragon and koalas* 1978, illustration for number 9 in *One dragon’s dream*, pen and ink and watercolour. Gift of Annie Wragg, 2015

C. Dudley WOOD (Australia 1905–80), *Working bee on a burnt-out dehydrator* (c. 1946), oil glazes on textured paper on cardboard; *Whyalla, South Australia* (late 1940s – mid 1950s), watercolour and gouache over pencil; *Tom Price panorama from rocky outcrop* 1965, watercolour and gouache over pencil on 2 sheets of pink paper. Gift of Julie Wood and Ian Wood through the Australian Government’s Cultural Gifts Program, 2015

ACQUISITIONS (CONT'D)

ACQUISITIONS (CONT'D)

Itō SHINSUI (Japanese 1898–1972), *Eyebrow pencil* 1928, colour woodblock ed. 63/200; *Backstage* 1955, colour woodblock; *Clock and beauty IV* 1964, colour woodblock. Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2015

Yufu SHOHAKU (Japanese 1941–), *Temple guardian flower basket (Ni ō hanakago)* 2015, bamboo. Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2015

Saeki SHUNKŌ (Japanese 1909–42), *Tea and coffee salon (Sabō)* 1939, ink and colour pigment on paper, lacquer. Purchased with funds donated by Alan and Mavourneen Cowen, The Myer Foundation and the NGV Supporters of Asian Art, 2015

Noriyoshi SUGIURA (Japanese 1964–), *Void (Koku)* 2014, bamboo. Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2015

SVAY Sareth (Cambodian 1972–), *The Vessantara Jataka* (2015), cotton, kapok (padding), rattan, wire, iron, metallic thread, gelatin (sequins), glass (beads). Vivien Knowles Fund for Asian Art, 2015

TAKAHASHI Ryoun (Japanese active 1900–35), *Puppies* (c. 1930), bronze. Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2015

THAI, *Prince Vessantara and his family return to his kingdom: A scene from the Vessantara Jataka* (c. 1850) pigments, gold leaf and ink on cotton, wood. Purchased with funds donated by Peter Chu, 2016

Chikusei WATANABE (Japanese 1932–), *Flower basket (Hanakago); Tea basket (Chakago)* 2005, bamboo. Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2015

Jiro YONEZAWA (Japanese 1956–), *Sea horse (Tatsu no otoshigo)* 2014; *Fossil (Kaseki)* 2015, bamboo. Purchased with funds donated by Baillieu Myer AC and Sarah Myer, 2015

International Decorative Arts

GIFTS

BOHEMIA, Silesia manufacturer, *Goblet* (c. 1650–99), glass. Gift of anonymous donors in memory of Rudy and Sylvia Cherny through the Australian Government’s Cultural Gifts Program, 2016

BOHEMIA, Silesia manufacturer, *Sweetmeat dish* (late 17th century), glass. Gift of anonymous donors in memory of Rudy and Sylvia Cherny through the Australian Government’s Cultural Gifts Program, 2016

BOW PORCELAIN WORKS, London manufacturer (England c. 1748–76), *Pair of vine leaf dishes* (c. 1765), porcelain (soft-paste). Gift of Angela Isles in memory of Elizabeth Maude Vickery Griffin through the Australian Government’s Cultural Gifts Program, 2015

CHINA, *Pair of armchairs* (c. 1815), bamboo, ivory, cane. Gift of Rob Gould through the Australian Government’s Cultural Gifts Program, 2015

DERBY PORCELAIN, Derby manufacturer (England c. 1748–1848), *Partridge tureen and cover* (c. 1760), porcelain (soft-paste). Gift of Angela Isles in memory of Elizabeth Maude Vickery Griffin through the Australian Government’s Cultural Gifts Program, 2015

DOULTON & CO., Burslem, Staffordshire manufacturer (England est. 1882), *Part Kelmscott toilet service* (c. 1890), earthenware. Gift of Rob Gould through the Australian Government’s Cultural Gifts Program, 2015

Christopher DRESSER designer (England 1834–1904) **OLD HALL EARTHENWARE CO., Staffordshire** manufacturer (England 1861–1902), *Hampden pattern, covered vegetable tureen and stand* (c. 1884), earthenware (creamware). Gift of Andrew and Elizabeth Clarke, 2016

ENGLAND, *Cabbage tureen and cover* (1820–70), porcelain (bone china). Gift of Angela Isles in memory of Elizabeth Maude Vickery Griffin through the Australian Government’s Cultural Gifts Program, 2015

GERMANY manufacturer, *Goblet* (c. 1715), glass. Gift of anonymous donors in memory of Rudy and Sylvia Cherny through the Australian Government’s Cultural Gifts Program, 2016

GERMANY, Franconia, Fichtel Mountains manufacturer, *Ochsenkopf Mountain, beaker (Ochsenkopfhumpen)*1676, glass (enamel). Gift of anonymous donors in memory of Rudy and Sylvia Cherny through the Australian Government’s Cultural Gifts Program, 2016

GERMANY, (Franconia) manufacturer, *Charcoal burner beaker (Humpen)* (c. 1700), glass (enamel). Gift of anonymous donors in memory of Rudy and Sylvia Cherny through the Australian Government’s Cultural Gifts Program, 2016

GERMANY, Saxony manufacturer, *Goblet* (c. 1750), glass. Gift of anonymous donors in memory of Rudy and Sylvia Cherny through the Australian Government’s Cultural Gifts Program, 2016

GERMANY, Silesia manufacturer **Christian Gottfried SCHNEIDER** decorator (Germany 1710–73), *Frederick, King of Prussia, goblet* (c. 1740), glass (engraved, gilt). Gift of anonymous donors in memory of Rudy and Sylvia Cherny through the Australian Government’s Cultural Gifts Program, 2016

MULLER FRÈRES, Lunéville manufacturer (France 1897–1936), *Chandelier* (c. 1930), glass, iron, metal, (other materials). Gift of Rob Gould through the Australian Government’s Cultural Gifts Program, 2015

SÈVRES PORCELAIN FACTORY, Sèvres manufacturer (France est. 1756) **Lucienne HUVELMANS** modeller (France 1881–1944), *The golden fruits, centrepiece* 1924 modelled, (c. 1928–40) manufactured, earthenware. Gift of Rob Gould through the Australian Government’s Cultural Gifts Program, 2015

Paul STORR (England 1771–1844), *Two-handled cup and plinth* 1807 cup, 1800–25 plinth, silver, Sheffield plate. Gift of Robin Hunt in memory of Dame Hilda Stevenson DBE through the Australian Government’s Cultural Gifts Program, 2015

THE NETHERLANDS manufacturer, *Cushion cupboard (Kussenkast)* 1659, Oak (*Quercus sp.*), Ebony (*Diospyros sp.*), Rosewood (*Dalbergia sp.*), Elm (*Ulmus sp.*). Felton Bequest, 2015

THE NETHERLANDS manufacturer, *Garniture* (1680–1700), earthenware. Felton Bequest, 2015

Victor VASARELY designer (Hungary/France 1908–97) **ROSENTHAL STUDIO LINE, Nuremberg** manufacturer (Germany est. 1961), *Optical composition* (c. 1973), porcelain, aluminium, ed. 34/50. Gift of Marc Besen AC and Eva Besen AO through the Australian Government’s Cultural Gifts Program, 2015

WEDGWOOD, Staffordshire manufacturer (England est. 1759) **Charles E. E. CONNOR** designer (England 1876–1960), *Dish* (c. 1914), earthenware (creamware). Presented by the Bovell Trust on behalf of Nicholas Bovell in memory of Lester Barrett, 2016

WEDGWOOD, Staffordshire manufacturer (England est. 1759) **Charles E. E. CONNOR** designer (England 1876–1960), *Dish* (c. 1914); *Dish* (c. 1915), earthenware (creamware). Presented by the Bovell Trust on behalf of Nicholas Bovell, 2016

PURCHASES

Peter BEHRENS designer (Germany 1868–1940) **SIMON PETER GERZ, Höhr** manufacturer (Germany est. 1862) **DEUTSCHER WERKBUND** retailer (Germany 1907–38), *Beer pitcher* (c. 1907), stoneware, pewter. Purchased with funds donated by Gwenneth Head, 2015

Poul HENNINGSEN designer (Denmark 1894–1967) **LOUIS POULSEN & CO., Copenhagen** manufacturer (Denmark est. 1911), *PH 4/3, table lamp* (1927 designed, 1927–28 manufactured), patinated bronze, painted copper, electrical cord, porcelain; *Artichoke, pendant lamp* (1958 designed, 1960 manufactured), painted copper, electrical cord, (other materials). Purchased with funds donated by Peter and Ivanka Canet, 2015

KARTELL, Milan manufacturer (Italy est. 1949) **Philippe STARCK** designer (France 1949–), *Louis ghost chair (crystal); Louis ghost chair (smoke grey); Louis ghost chair (sunset orange)* 2002, transparent and batch-dyed polycarbonate. Purchased with funds donated by Gordon Moffatt AM, 2015

Walter MAGNUSSEN designer (Germany 1869–1946) **SCHARVOGEL KERAMIK MÜNCHEN, Munich** manufacturer (Germany c. 1898–1905), *Covered pitcher* (c. 1901–03), stoneware, pewter. Purchased with funds donated by Peter and Ivanka Canet, 2015

MEISSEN PORCELAIN FACTORY, Meissen manufacturer (Germany est. 1710), *Plate, from the Sulkowski service* (c. 1735–38), porcelain (hard-paste). Purchased, NGV Supporters of Decorative Arts, 2016

Pablo PICASSO designer (Spain/France 1881–1973) **MADOURA POTTERY, Vallauris** manufacturer (France 1938–2007), *Faun’s head, round/square plate* (1955), earthenware, edition of 150. Purchased NGV Foundation with the assistance of John and Cecily Adams, 2015; *Pitcher* (1955), earthenware; *Face with grid, round dish* (1956), earthenware, ed. 76/100. Purchased with funds donated by John and Cecily Adams, 2015

Richard RIEMERSCHMID designer (Germany 1868–1957) **DRESDNER WERKSTÄTTEN FÜR HANDWERKSKUNST, Dresden** manufacturer (Germany 1898–1907), *Armchair* (1902), Oak (*Quercus sp.*), leather, metal, (other materials). Purchased with funds donated by Peter and Ivanka Canet, 2015

International Fashion and Textiles

GIFTS

ARMANI PRIVÉ, Milan fashion house (est. 2005), **Giorgio ARMANI** designer (born Italy 1935), *Gown* 2014, silk (jersey), plastic (diamantes). Gift of Krystyna Campbell-Pretty through the Australian Government’s Cultural Gifts Program, 2016

CHRISTIAN DIOR, Paris couture house (est. 1946) **Christian DIOR** designer (France 1905–57), *Monte Carlo* 1956 spring–summer, silk (faillie), cotton (tulle), metal (zip). Gift of Linda Fisher Dora, 2016

COMME DES GARÇONS, Tokyo fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942), *Skirt* 1996, *Body meets dress, dress meets body* collection, spring–summer 1997, polyester, lycra. Gift of Takamasa Takahashi through the Australian Government’s Cultural Gifts Program, 2016

GUCCI, Florence fashion house (est. 1921), *Dress* (c. 2014), silk, plastic, metal. Gift of Olga Kononchuk, 2016.

JUNYA WATANABE, COMME DES GARÇONS, Japan fashion house (est. 1992) **Junya WATANABE** designer (born Japan 1961), *Outfit* 2003, wool, mohair, nylon, cupra (lining), cotton, metal; *Outfit* 2003 autumn-winter, wool, polyester; *Dress* 2004 spring-summer, lycra, polyester; *Dress* 2006 autumn-winter, cotton, polyester, wool, nylon, metal; *Outfit* 2006 autumn-winter, wool, nylon, cotton, polyester (lining); *Outfit* 2006 spring-summer, cotton, nylon, polyester, wool, acrylic, metal, cupra; *Skirt* 2006 atumn-winter, cotton, metal, polyester (lining); *Outfit* 2007 autumn-winter, polyester, cotton, wool, rayon, cupra, plastic (buttons), metal (zips); *Dress* 2008 autumn-winter, wool, nylon, lycra, metal; *Outfit* 2008 autumn-winter, wool, lycra, polyester; *Outfit* 2009 spring-summer, cotton (denim), cotton, wool, polyurethane, metal; *Outfit* 2009 autumn-winter, polyester (crepe), nylon, polyester, metal; *Dress* 2012 spring-summer, nylon, rayon, polyester; *Outfit* 2013 spring-summer, polyester; *Dress* 2014 spring-summer, cotton; *Outfit* 2014 spring-summer, linen, turquoise, metal, plastic, wood, imitation leather, cotton (denim), suede, (snakeskin). Gift of Takamasa Takahashi through the Australian Government’s Cultural Gifts Program, 2016

TAO, COMME DES GARÇONS, Japan fashion house (2005–11) **Tao KURIHARA** designer (born Japan 1961)*Outfit* 2008 autumn-winter, cotton, acrylic; *Dress* 2010 spring-summer, cotton, nylon, rayon, mohair; *Dress* 2011 spring-summer, polyester, cotton. Gift of Takamasa Takahashi through the Australian Government’s Cultural Gifts Program, 2016

ULYANA SERGEENKO, Russia fashion house (est. 2011) **Ulyana SERGEENKO** designer (born USSR 1981), *Dress* 2013 summer, cotton, plastic, metal. Gift of Olga Kononchuk, 2016

PURCHASES

ALIX, Paris fashion house (1933–41) **Madame GRÈS** designer (France 1903–93), *Evening dress* 1935 spring; *Evening dress* 1935 spring, silk; *Evening dress* 1938 summer, silk (jersey); *Evening dress* 1939 spring-summer, silk. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

ACQUISITIONS (CONT'D)

Cristóbal Balenciaga, 1950s

BALENCIAGA, Paris fashion house (1937–68) **Cristobal BALENCIAGA** designer (Spain 1895–1972, worked in France 1937–68), *Evening coat* 1955 winter, silk. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

BOUÉ SOEURS, Paris fashion house (1899–1950s) **Madame Sylvie MONTEGUT** designer (France 1880–1953) **Baronne Jeanne D'ETREILLIS** designer (France 1881–1957), *Evening dress* 1923 summer, silk (tulle, lace), lamé, metallic threads. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

BRUYÈRE, Paris (attributed to) fashion house (1928–58) **Marie Louise BRUYÈRE (attributed to)** designer(France 1918–58), *Evening dress* 1947 winter, silk, acetate. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

CALLOT SOEURS, Paris (fashion house (1895–1937) **Marie CALLOT GERBER** designer (France c. 1870–1927), *Afternoon dress* (c. 1900), silk (taffeta, chenille), lace; *Afternoon dress* 1905 spring-summer, wool, silk (satin), lace, metallic thread; *Afternoon dress* (c. 1909), silk (satin, chiffon), lace; *Evening cape* (c. 1910), silk (damask, chiffon, velvet); *Evening dress* 1915–16 winter, silk (faille, organza, velvet), metallic thread (lace); *Dress* 1919 winter, silk (chiffon, cord); *Evening coat* (c. 1920), silk (satin), glass (beads), metallic thread, feathers; *Evening dress (Louqsor)* 1923 spring, silk (brocade, satin, moire, tulle). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

CALLOT SOEURS, Paris (attributed to) fashion house (1895–1937) **Marie CALLOT GERBER (attributed to)** designer (France c. 1870–1927), *Evening dress* (c. 1910), cotton (lace), silk (satin, tulle), metallic thread (lace), beads; *Tea gown (Semiramis)* 1923, silk (georgette), metallic thread (lace); *Evening cape* 1928 summer, silk (satin, velvet, brocade), metallic thread, feathers. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

CHANEL, Paris (fashion house) (1914–39, 1954–) **Gabrielle 'Coco' CHANEL** designer (France 1883–1971), *Dress* (1919), silk (chiffon), feathers; *Dinner dress* (c. 1919), silk (satin, thread, tulle); *Evening dress* (c. 1922), silk (*crêpe de chine*), jet (beads); *Evening dress* 1929 winter, silk (chiffon, lace), metal, glass; *Afternoon jacket and dress* 1930, silk (chiffon, crepe, lace); *Evening dress* 1931 spring-summer, silk (organdie); *Evening dress* 1933, silk (satin); *Suit* winter 1958, wool (tweed), silk, metal (buttons). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

CHANEL, Paris (attributed to) fashion house (1914–39, 1954–) **Gabrielle 'Coco' CHANEL (attributed to)** designer (France 1883–1971), *Jacket* (1913–17), silk (jersey); *Evening dress* (1918), silk (tulle), metallic thread, glass (beads); *Coat* (c. 1925–26), silk (velvet, crepe); *Evening dress* spring 1926, silk (crepe, georgette, fringing), *Evening dress* winter 1926, silk (georgette, fringing). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

Dior

CHRISTIAN DIOR, Paris fashion house (est. 1946) **Christian DIOR** designer (born France 1905, died Italy 1957), *Dress (Aladin)* 1947 autumn-winter, acetate (satin); *Dress (Pre Catalan)* 1947 spring-summer, linen, glass (beads); *Day suit (Guimard or Cavaliere)* 1948 spring-summer, wool, silk (velvet); *Cocktail dress (1951)* 1950 autumn-winter, silk (taffeta); *Evening dress (Palmyre)* 1952 autumn-winter, acetate, cellulose (satin), metallic thread, glass (beads), sequins; *Evening dress (Cuba)* 1954 autumn-winter, silk (tulle), diamanté, metallic thread; *Evening dress (Mexico)* 1954 autumn-winter, silk (faille, velvet), metallic thread, sequins; *Cocktail dress and jacket* 1956 spring-summer, silk (organdie). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

CHRISTIAN DIOR, Paris (attributed to) fashion house (est. 1946) **Christian DIOR (attributed to)** designer (born France 1905, died Italy 1957), *Cocktail dress and coat* 1955 spring-summer, silk (organdie, organza); *Soirée de Lahore, evening dress* 1955 winter, silk (organza), metallic thread, diamanté; *Evening dress* (c. 1955), silk (satin), metallic thread, sequins, diamanté. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

CLAUDE MONTANA, Paris fashion house (est. 1979) **Claude MONTANA** designer (born France 1949), *Evening coat* 1992–93 autumn-winter, silk (zibeline, satin organza), glass, sequins, crystal, metal. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

COMME DES GARÇONS, Tokyo fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942), *Outfit* (c. 1997), wool, cotton, nylon (tulle, organza); *Dress* 1999, wool, metallic thread; *Dress* 2003, wool. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

DOUCET, Paris fashion house (1871–1924) **Jacques DOUCET** designer (France 1853–1929), *Afternoon dress* (c. 1905), cotton (lace), silk (chiffon, twill, ribbon); *Coat* (c. 1923–24), silk (velvet, ribbon, satin). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

DRECOLL, Paris couture house (1902–29) **Mme BESANCON DE WAGNER** designer (active 1900s) **Maggy BESANCON DE WAGNER** designer (France 1896–1971), *Dinner dress* (c. 1914–15), silk (satin, net, chiffon, velvet). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

ENGLAND, Day dress (c. 1800–10), cotton (muslin). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

FELIX, Paris fashion house (1865–1901) **Auguste POUSSINEAU** designer (France 1831–1910) **Emile POUSSINEAU** designer (France 1841–1930), *Dinner dress* (c. 1888–89), silk (velvet, faille). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

Dior

FRANCE, Day suit (c. 1900) wool, silk (taffeta), metal, enamel (buttons). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

FRANCE, Evening dress (c. 1910), silk (satin, tulle), jet (beads), glass (beads). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

FRANCE, Evening dress (c. 1910), silk (satin, tulle, lace), sequins, glass (beads). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

FRANCE, Evening dress (c. 1912), silk (tulle, georgette, lace, tassel), metallic thread (lamé). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

FRANCE, Afternoon jacket, top and skirt (c. 1919), silk (taffeta, pongee, chiffon, lace, tulle). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

FRANCE, Evening dress (c. 1920), silk (tulle), jet (beads), sequins. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

FRANCE, Evening dress (c. 1923), silk (satin, tulle), glass (beads), sequins. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

FRANCE, Evening dress (c. 1925), silk (satin, chiffon), glass (beads, diamanté). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

FRANCE, Wedding dress (c. 1925), silk (satin, tulle lace), wax (flowers). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

GIANNI VERSACE, Milan couture house (est. 1978) **Gianni VERSACE** designer (born Italy 1946, died United States 1997), *Evening gown* 1994, viscose, acetate, metal. Purchased with funds donated by the Bertocchi family, 2015

GIVENCHY, Paris fashion house (est. 1952) **Hubert de GIVENCHY** designer (born France 1927), *Cocktail dress* winter 1954, silk (taffeta, moire). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

Dior

GRÈS, Paris fashion house (1942–88) **Madame GRÈS** designer (France 1903–93), *Evening dress* 1946 spring-summer, silk (jersey, crepe); *Hostess dress* (c. 1948–49), silk (ottoman); *Evening dress* 1955, silk (jersey); *Evening dress* 1976, silk (jersey, organza); *Evening dress* 1980, silk (jersey, chiffon); *Dress* (c. 1980), silk; *Dress* 1985 autumn-winter, silk (jersey). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

HARMON KNITWEAR, Brooklyn manufacturer (est. c. 1930) **Rudi GERNREICH** designer (born Austria 1922, emigrated to United States 1938, died United States 1985), *Kaftan* (1970s), wool. Purchased with funds donated by Bulgari Australia Pty Ltd, 2015

ISSEY MIYAKE, Tokyo fashion house (est. 1971) **Issey MIYAKE** designer (born Japan 1938), *Dress* (c. 1990), polyester; *Evening dress* 2003, cotton, polyester (jersey). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

JACQUES FATH, Paris fashion house (c. 1937–57) **Jacques FATH** designer (France 1912–54), *Evening dress (Gavarni)* 1949 autumn-winter, acetate (satin), sequins, crystals. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

JACQUES GRIFFE, Paris fashion house (1941–65) **Jacques GRIFFE** designer (France 1917–96), *Ballgown* (c. 1950), silk (velvet, tulle, faille); *Evening dress* 1964, silk (lace, *crêpe de chine*). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

JACQUES HEIM, Paris (attributed to) fashion house (1930–69) **Jacques HEIM (attributed to)** designer (France 1899–1967), *Evening dress* (c. 1950), silk (velvet, shantung). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

JEAN COURTES, Paris fashion house (active 1930s), *Suit* (c. 1935), wool, silk. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

JEAN PATOU, Paris fashion house (1919–87) **Jean PATOU** designer (France 1887–1936), *Evening dress* (c. 1923), silk (lace, crepe, satin, chiffon), metallic thread; *Dinner suit* 1942 winter, silk (crepe, satin), wool, metal. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

LANVIN, Paris fashion house (est. 1909) **Jeanne LANVIN** designer (France 1867–1946), *Evening cape* (c. 1915), silk (jersey, *crêpe de chine*), jet (beads); *Evening dress* (c. 1922–23), silk (satin, lace, ribbon, tulle), metallic thread, imitation pearls; *Evening dress* 1947 spring-summer, silk (jersey). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

ACQUISITIONS (CONT'D)

INTERNATIONAL PAINTING

LANVIN, Paris (attributed to) fashion house (est. 1909) **Jeanne LANVIN (attributed to)** designer (France 1867–1946), *Evening cape* (c. 1925), silk (velvet, thread, satin), glass (beads), jet (beads); *Evening dress* (c. 1925), silk (chiffon, ribbon); *Evening dress* (c. 1926–27), silk (satin crepe, chiffon); *Dinner dress (Flambee)* 1933 winter, silk (satin, organza). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

LANVIN, Paris fashion house (est. 1909) **Antonio CASTILLO** designer (born Spain 1908, emigrated to France 1936, died 1984), *Evening dress* 1952 winter, silk (crepe). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

Seulgi LEE (Korean 1972–, worked in France 1992–), U – Blood of the bird’s foot (Very small); *U – Lick the watermelon (Rush job)*; *U – Swim on the ground (Easy)* 2014, from the *U series*, silk, cotton. Purchased NGV Foundation, 2016

MADELEINE VIONNET, Paris fashion house (est. 1912) **Madeleine VIONNET** designer (France 1876–1975)*Afternoon dress* 1923 summer, silk (Moroccan crepe, *crêpe de chine*); *Travel coat* 1924 winter, wool (tweed), silk (ottoman); *Evening cape* 1928 summer, silk (tulle, chiffon) metallic thread, lamé; *Evening dress* 1931 spring-summer, silk (chiffon), glass (beads); *Afternoon dress* 1933 spring-summer, silk (Moroccan crepe), corozo (buttons); *Evening coat* 1934 winter, silk (velvet, satin), plastic (galalith); *Evening dress* 1935 autumn-winter, silk (velvet, taffeta); *Evening dress* 1938 summer, silk (chiffon, velvet, ribbon); *Evening dress* 1938 summer, silk (crepe satin), metal (buckle), rhinestones. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

MADELEINE VIONNET, Paris (attributed to) fashion house (est. 1912) **Madeleine VIONNET (attributed to)** designer (France 1876–1975), *Evening dress* 1933 winter, silk (velvet, chiffon); *Evening dress* 1936 spring-summer, silk (satin, *crêpe de chine*, lace), metal (buckle). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

MAGGY ROUFF, Paris fashion house (1929–65) **Maggy BESANÇON DE WAGNER** designer (France 1896–1971), *Evening coat* (c. 1930), silk (velvet), mother-of-pearl (buttons); *Evening dress* (c. 1935), silk (crepe satin); *Evening dress* 1937 autumn-winter, silk (velvet, satin); *Evening dress* (c. 1940), rayon. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

MANISH ARORA, India fashion house (est. 2005) **Manish ARORA** designer (born India 1973), *Outfit* 2014 autumn-winter, polyester, leather. Purchased, NGV Supporters of Fashion and Textiles, 2015

MOLYNEUX, Paris fashion house (est. 1919) **Edward H. MOLYNEUX** designer (born England 1891, died Monaco 1974), *Evening dress* 1949 winter, silk (taffeta); *Cocktail dress* (c. 1949–50), silk (taffeta). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

INTERNATIONAL PHOTOGRAPHY

INTERNATIONAL MULTIMEDIA

PURCHASES

INTERNATIONAL PAINTING

MOSCHINO, Milan fashion house (est. 1983) **Franco MOSCHINO** designer (Italy 1950–94), *Steam iron handbag* (1990s), leather, metal. Purchased with funds donated by the Bertocchi family, 2015

OLGA HITROVO, Paris fashion house (1924–53) **Olga HITROVO** designer (France 1892–1986), *Morning robe* (c. 1938), silk (chiffon). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

PAQUIN, Paris fashion house (1891–1956) **Jeanne PAQUIN** designer (France 1869–1936), *Afternoon dress* 1912 winter, silk (chiffon, velvet, tulle), linen, cotton (lace); *Walking suit (Homer)* 1912 summer, silk (chiffon, velvet, satin, braid), mother-of-pearl (buttons); *Evening dress (Nuit Enchanté)* 1930 spring, silk (chiffon), glass (beads). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

PAQUIN, Paris fashion house (1891–1956), *Day dress* 1947 spring-summer, linen, cotton. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

PAQUIN, Paris fashion house (1891–1956) **Antonio CASTILLO** designer (born Spain 1908, emigrated to France 1936, died 1984), *Evening dress* 1946 winter, acetate, lace, jet (beads). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

PAQUIN, Paris fashion house (1891–1956) **Alan GRAHAM** designer (United States active 1950s), *Evening dress (Volumppte)* 1952 spring-summer, silk (organdie, faille, velvet). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

PAQUIN, Paris fashion house (1891–1956) **Colette MASSIGNAC** designer (France active 1940s), *Evening dress* 1947 spring-summer, silk (faille, tulle), cotton. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

PAUL POIRET, Paris (attributed to) fashion house (1903–29) **Paul POIRET (attributed to)** designer (France 1879–1944), *Pants dress* 1911 spring, silk (satin), metallic thread, diamanté; *Day coat* 1921 spring-summer, wool, silk (satin, embroidery thread); *Evening cape (Othello)* 1924 winter, silk (velvet), metallic threads. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

PHILIP TREACY, London millinery house (est. 1994) **Philip TREACY** designer (born Ireland 1967, worked in England 1988–), *Gold tusk* 2012, sinamay, metallic thread, cotton (velvet), metal, polyester (lining); *Garbo* 2013, metal, crystals, cotton (velvet). Purchased with funds donated by Norma and Stuart Leslie, 2015.

PIERRE CARDIN, Paris fashion house (est. 1950) **Pierre CARDIN** designer (born Italy 1922, emigrated to France 1926), *Day coat* 1958 winter, wool, mohair, silk (taffeta); *Day dress* 1969 spring-summer, wool (jersey), vinyl. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

INTERNATIONAL PAINTING

PREMET, Paris fashion house (est. 1911) **Madame Charlotte RHÉVIL** designer (France active 1910–20s), *Evening dress* (c. 1925), silk (satin, georgette), glass (diamanté, beads), jade (beads). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

SCHIAPARELLI, Paris fashion house (1927–54) **Elsa SCHIAPARELLI** designer (born Italy 1890, emigrated to France 1923, died France 1973), *Evening coat* 1932–33 winter, silk (velvet, satin), fur; *Evening dress* 1936 spring-summer, silk (satin, tulle); *Afternoon dress* 1946, rayon (crepe); *Dinner dress* 1953 spring-summer, wool (faille), acetate. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

THIERRY MUGLER, Paris fashion house (est. 1974) **Thierry MUGLER** designer (born France 1948), *Suit* (c. 1990), linen, wood (clasp), polyester. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

WORTH, Paris couture house (1858–1954) **Jean-Philippe WORTH** designer (France 1853–1924), *Afternoon dress* (c. 1884), silk (satin, cut velvet); *Day dress* 1895, wool, silk (satin) cotton (net, tulle), glass (beads); *Wedding dress* (c. 1900), silk (damask, lace, tulle, ribbon); *Evening dress* 1912, silk (crepe, tulle, georgette, chiffon), glass (beads, diamanté); *Evening dress* 1912 winter, silk (satin, net), metallic thread (lace, tassell), glass (diamanté); *Evening dress (Rita)* 1912 winter, silk (satin, net, velvet) jet (beads), glass (diamanté). The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

YOHJI YAMAMOTO, Tokyo fashion house (est. 1972) **Yohji YAMAMOTO** designer (born Japan 1943), *Dress* 1980, rayon; *Evening dress* 1988 spring-summer, silk (crepe, satin); *Dress* (c. 2000), linen, cotton. The Dominique Sirop Collection. Purchased with funds donated by Mrs Krystyna Campbell-Pretty in memory of Mr Harold Campbell-Pretty, 2015

INTERNATIONAL MULTIMEDIA

PURCHASES

Steve CARR, (New Zealander 1976–), *Watermelon* 2015, colour high-definition video, sound, 33 min 10 sec, ed. 1/5. Ruth Margaret Frances Houghton Bequest, 2016

Gianfranco FOSCHINO (Chilean 1983–), *Apartments (Departmentos)*, 2012, colour high-definition video transferred to computer hard drive, silent, 9 min, (looped), LED high-definition television, painted wood frame, ed. 4/5. Purchased NGV Foundation, 2016

Lucia KOCH (Brazilian 1966–), *Olinda Celeste* 2005, colour high-definition video, silent, 5 min 26 sec, ed. 4/6. Purchased NGV Foundation, 2015

Louise LAWLER (American 1947–), *Pollyanna (traced)* 2007–13, polyvinyl chloride, electronic instruction file. Purchased NGV Foundation, 2015

Yoshua OKÓN (Mexican 1970–), *Octopus* 2011, two channel colour high-definition video, sound, 17 min 12 sec (looped), ed. 2/3. Purchased NGV Foundation, 2015

INTERNATIONAL PAINTING

GIFTS

PURCHASES

John WALKER (born England 1939, lived in Australia 1979–87, United States 1987–), *Picnic* 1979–80, oil on canvas. Gift of Marc Besen AC and Eva Besen AO through the Australian Government’s Cultural Gifts Program, 2015

G. F. WATTS (English 1817–1904), *The Ulster coat* (c. 1874), oil on canvas. Gift of Frederick Davidson AM and Mary Davidson through the Australian Government’s Cultural Gifts Program, 2016

PURCHASES

Sascha BRAUNIG (Canadian 1983–), *Monad*; *Saccades*; *Troll* 2014, oil on canvas on plywood. Suzanne Dawbarn Bequest, 2015

INTERNATIONAL PHOTOGRAPHY

GIFTS

Emil LARSSON (Swedish 1977–), *Corset worn by Madonna on the Blonde Ambition tour* 2013, type C photograph. Gift of the artist, 2015

PURCHASES

Olaf BREUNING (Swiss 1970–), *Don’t Worry*; *Ladder*; *Life III* 2015, inkjet print on composition board, electronic instruction file. Suzanne Dawbarn Bequest, 2015

Henri CARTIER-BRESSON (French 1908–2004), *Sunday on the banks of the Marne* 1938, printed 1990s, gelatin silver photograph. Purchased NGV Foundation, 2015

Thomas DEMAND (German 1964–), *Cuttings* 2014, inkjet prints, ed. 14/18. Suzanne Dawbarn Bequest, 2015

Ceal FLOYER (British 1968–, worked in Germany 1997–), *The answer* (2015), inkjet print on aluminium and polyethylene, ed. 3/6. Ruth Margaret Frances Houghton Bequest, 2016

Nan GOLDIN (American 1953–), *Misty in Sheridan Square, NYC* 1991, printed 2015, cibachrome photograph, ed. 20/25. Purchased NGV Foundation, 2015

Myuong HO LEE (Korean 1975–), *Tree... #2* 2011, from the *Tree abroad* series, inkjet print, artist’s proof 2/3; *Tree... #4* 2013, from the *Tree abroad* series, inkjet print, ed. 3/6; *Tree... #6* 2013, from the *Tree abroad* series, inkjet print, ed. 1/6; *Tree #7* 2014, from the *Tree abroad* series, inkjet print, ed. 1/6. Suzanne Dawbarn Bequest, 2015

Carsten HÖLLER (Belgian 1961–, worked in Sweden 2000–), *Amusement park* 2011, type C photographs on aluminium and polyethylene, transparent synthetic polymer resin. Loti & Victor Smorgon Fund, 2015

Lucia KOCH (Brazilian 1966–), *Organic sugar (Açúcar orgânico)* 2006, inkjet print, ed. 3/6. Purchased NGV Foundation, 2015

ACQUISITIONS (CONT'D)

Elad LASSRY (Israeli 1977–, worked in United States 2003–), *Truffle goat cheese, Emmentaler, fork and spoon* 2010, type C photograph, edition of 5. Ruth Margaret Frances Houghton Bequest, 2015

Iñigo MANGLANO-OVALLE (Spanish 1961–, worked in United States 1985–), *Iceberg B15 (11/01/2001 20:30 GMT); Iceberg B15 (12/08/2003 21:25 GMT); Iceberg B15 (12/18/2003 05:20 GMT); Iceberg B15 (12/30/2003 20:20 GMT); Iceberg B15 (12/30/2003 21:00 GMT); Iceberg B15 (02/15/2005 21:55 GMT)* 2010, from the *Iceberg* series, inkjet print, ed. 3/5. Purchased NGV Foundation, 2015.

Danny SINGER (Canadian 1945–), *Delisle sky* 2015 from the *Big sky* series, inkjet print, ed. 1/5; *Gainsborough winter sky* 2015 from the *Big sky* series, inkjet print, ed. 4/5; *Shaunavon sky* 2015 from the *Big sky* series, inkjet print. ed. 3/5; *Sturgus* 2015 from the *Big sky* series, inkjet print, ed. 1/5. Purchased NGV Foundation, 2015

International Books

PURCHASES

James SOWERBY engraver (English 1757–1822) **James Edward SMITH** (English 1759–1828), *A Specimen of the Botany of New Holland* 1793–95; book: 16 hand-coloured etchings, letterpress text, unbound in four parts. Joe White Bequest, 2015

International Drawings

GIFTS

Emilio GRECO (Italian 1913–95), *Nude – back view* 1963, pen and ink; *Head of a woman* 1982, fibre-tipped pen. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2015

PURCHASES

Kushana BUSH (New Zealander 1983–), *Maybe the people; Plumes, arrows; Soft cheeks weebegone; The ones behind this; The stoning diptych* 2015, gouache and pencil. Suzanne Dawbarn Bequest, 2015

International Prints

GIFTS

Sandro CHIA (Italian 1946–), *Et in Arcadia Ego* 1991, portfolio of eight etchings, ed. 1/35. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2015

Joan MIRÓ (Spanish 1893–1983, worked in France 1920–40), *The sun-lover (L'Adorateur du soleil)* 1969, colour etching, aquatint and carborundum, hors commerce, edition of 75. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2015

Frederick STACPOOLE engraver (English 1813–1907) **William Holman HUNT (after)**, *The Shadow of Death* 1878, stipple engraving hand-coloured with watercolour and gouache. Gift of Alison Inglis, 2015

Henri de TOULOUSE-LAUTREC (French 1864–1901), *At the Opera: Madame Caron in Faust (A l'Opera: Madame Caron dans Faust)* 1893, lithograph printed in green ink, edition of 100. Gift of Marc Besen AC and Eva Besen AO through the Australian Government's Cultural Gifts Program, 2015

Andy WARHOL (American 1928–87), *The star* 1981, from the *Myths* portfolio, colour screenprint and diamond dust, artist's proof 9/30. Gift of William Peter Kerr and Inars Uldis Lacis, 2015

PURCHASES

Louise BOURGEOIS (French/American 1911–2010), *The song of the blacks and the blues* 1989–96, colour lithograph, woodcut, gouache and oilstick, edition of 40. Purchased NGV Foundation, 2015

Frederick Polydore NODDER (English active late 18th century), **Port Jackson Painter (after)**, *The Porcupine Ant-Eater (Echidna)* 1792, plate 109 from *The Naturalist's Miscellany, or Coloured Figures of Natural Objects Drawn and Described Immediately from Nature*, vol. 3, by George Shaw, published by Nodder & Co., London, 1792, hand-coloured etching. Yvonne Pettengell Bequest, 2015

Julian OPIE (English 1958–), *Elena rolling her eyes; Imogen smiling; Sissi looking upwards*, 2015, lenticular inkjet print on transparent synthetic polymer resin, ed. 19/30. Purchased NGV Foundation, 2016 *Walking in the rain, London; Walking in the rain, Seoul* 2015, colour screenprint, ed. 11/50. Ruth Margaret Houghton Bequest with the assistance of NGV Foundation Patrons and the Yvonne Pettengell Bequest, 2015

International Sculpture

GIFTS

Maarten BAAS (German 1978–, emigrated to the Netherlands 1979), *Grandfather clock* (2014), weathered steel, LCD screen, media player, router, ethernet cable, electrical cord, colour digital video, ed. 8/8. Felton Bequest in honour of Bruce Parncutt AO, President of the Council of Trustees of the NGV, 2015

PURCHASES

Carlos AMORALES (Mexican 1970–), *We'll see how all reverberates* (2012), copper, epoxy paint on steel, rope. Loti & Victor Smorgon Fund, 2015

Nick CAVE (American 1959–), *Soundsuit* 2015, from the *Soundsuit* series 1992–, fibreglass, cotton, shell, glass, plastic, metal; *Soundsuit* 2015, from the *Soundsuit* series 1992–, fibreglass, cotton, shell, glass, metal. Purchased with funds donated by the Fox Family Foundation and the NGV Foundation, 2016

Seulgi LEE (Korean 1972–, worked in France 1992–), *K (mask); K (mask); K (mask); K (mask); K (mask); K (mask); K (mask)* (2011–14), from the *Clamour* series, painted papier mâché, pebbles, cotton string. Purchased NGV Foundation, 2016

Michael SAILSTORFER (German 1979–), *1 zu 43 bis 47* 2008, stainless steel, glass, aluminium, electronic components, electrical cord, popcorn. Purchased NGV Foundation Patrons, 2016

Uji (Hahan) Handoko Eko SAPUTRO (Indonesian 1983–), *Young speculative wanderers* 2014–15, synthetic polymer paint on canvas, urethane paint, synthetic polymer paint and gold foil on polyester resin. Purchased, NGV Supporters of Contemporary Art, 2016

Pacific Art

GIFTS

Fate Savari (Ömie people born c. 1933), *Insa and the wedding gift* 2011, natural pigments on *nioge* (woman's barkcloth skirt). Gift of Brennan King through the Australian Government's Cultural Gifts Program, 2016

Albert Sirimi (Nanati) (Ömie people c. 1935–2012), *Ahoro ahore, sabu deje, vinohu behe, taigu taigu'e ohu'o ahehuruve'e (Garden weed, spots of the wood-boring grub, belly-button tattoo design, jungle vine and logs in the garden)* 2012, natural pigments on *nioge* (woman's barkcloth skirt). Gift of Brennan King through the Australian Government's Cultural Gifts Program, 2016

Angela Tiatia (Samoan/New Zealander born 1973, worked in Australia 2013–), *Walking the wall* 2014, colour high definition video transferred to media player, stereo sound, 13 min 4 sec, ed. 1/8. Gift of Beverly Knight, 2015

PUBLICATIONS



MAJOR NGV PRINT PUBLICATIONS

200 Years of Australian Fashion

Di Trocchio, Paola, with Nadia Buick, Margaret Maynard & Danielle Whitfield (paperback edition & limited-edition volume with silk scarf by Dion Lee)

Adorned: Textiles and Jewellery from Central Asia

Cains, Carol
Staff contribution:
Ellwood, Tony, 'Foreword', p. 3.

Andy Warhol | Ai Weiwei

(Hardback and paperback editions & limited-edition volume with archival print by Ai Weiwei) Delany, Max, and Eric Shiner (eds)
Staff contributions:
Delany, Max, 'Andy Warhol and Ai Weiwei: in dialogue and correspondence', pp. 1–17.
Ellwood, Tony, 'Foreword', p. xiv–xv.

Andy Warhol | Ai Weiwei: An Art Book for Kids

Ryan, Kate

Art Journal of the National Gallery of Victoria, no. 54

Finch, Maggie and Matthew Martin (eds)
Staff contributions:
Balai, Sana & Judith Ryan, 'Taloï Havini and Stuart Miller', p. 99.
Benson, Laurie & Ted Gott, 'William Larkin', p. 89.
Cains, Carol & Matthew Martin, 'A cabinet of curiosity: an early English japanned cabinet in the collection of the National Gallery of Victoria', pp. 47–59.
Crothers, Wayne, 'Ishikawa Toraji', p. 93.
Kayser, Petra, 'Georges Hugnet', p. 95.
Di Trocchio, Paola, 'Prada', p. 105.
Martin, Matthew, 'Vienna Porcelain Factory', p. 91.
Rozentals, Beckett, 'Clifford Bayliss', p. 97.
Somerville, Katie, 'Romance Was Born', pp. 83–7.

Artist's Hand: Collectors' Eye: The Angel Gift

Ryan, Judith with Anita & David Angel
Staff contribution:
Ellwood, Tony, 'Foreword', p. v.

Catherine the Great: An Art Book for Kids

Ryan, Kate

Degas: An Art Book for Kids

Ryan, Kate

Degas: A New Vision

(hardback & paperback editions)
Loyrette, Henri
Staff contributions:
Ellwood, Tony, 'Foreword', pp. x–xi.
Gott, Ted, 'The life of Edgar Degas', pp. 225–33.
Matthiesson, Sophie, 'Edgar Degas: chronology', pp. 235–52.

International Art in the Collection of the National Gallery of Victoria

Crombie, Isobel (ed.)
Staff contributions:
Balai, Sana, 'Kanak people, New Caledonia', p. 116; 'Mortlockese people, Namoi Island, Federated State of Micronesia', p. 168; 'Sulka people, Papua New Guinea', p. 200.
Benson, Laurie, 'Correggio', p. 46; 'Dosso and Battista Dossi', p. 52; 'William Larkin', p. 56; 'Jusepe de Ribera', p. 58; 'Rembrandt Harmensz. van Rijn', p. 62; 'Nicolas Poussin', p. 64; 'Canaletto', p. 88; 'Anton Raphael Mengs', p. 96; 'August Schenck', p. 126; 'Auguste Rodin', p. 140; 'Erich Heckel', p. 160; 'Francis Bacon', p. 182; 'Mark Rothko', p. 184; 'David Hockney', p. 186.
Bentley, Serena, 'Louise Bourgeois', p. 210; 'Francis Upritchard', p. 236.
Cains, Carol, 'Indian', p. 26; 'Mughal', p. 60; 'Nepalese', p. 82; 'Svay Sareth', p. 242.
Crothers, Wayne, 'Japanese', p. 28; 'Japanese', p. 70; 'Itō Jakuchū', p. 84; 'Japanese', p. 122; 'Saeki Shunkō', p. 172; 'Kohei Nawa', p. 226.
Delany, Max, 'Céleste Boursier-Mougenot', p. 232.
Devery, Jane, 'Francesco Clemente', p. 202; 'Anselm Kiefer', p. 204; 'Gerhard Richter', p. 208; 'Olafur Eliasson', p. 218.
Di Trocchio, Paola, 'Paco Rabanne', p. 188.
Dunsmore, Amanda, 'The group of London B 174', p. 12; 'The Netherlands, Delft', p. 74; 'George Bullock', p. 106; 'Michael Powolny', p. 154; 'Eero Aarnio', p. 190.
Ellwood, Tony, 'Foreword', p. v.
Gott, Ted, 'Giambattista Tiepolo', p. 86; 'George Stubbs', p. 92; 'J. M. W. Turner', p. 112; 'Claude Monet', p. 128; 'Édouard Manet', p. 132; 'Paul Signac', p. 143; 'Edward Burne-Jones', p. 136; 'Camille Pissarro', p. 142; 'Pablo Picasso', p. 170; 'Oscar Domínguez', p. 174; 'Louis Duffy', p. 176.
Kayser, Petra, 'Nicolas', p. 30; 'Honoré Daumier', p. 124; 'Edvard Munch', p. 152; 'Man Ray, Max Morise, André Breton and Yves Tanguy', p. 164; 'Colin McCahon', p. 198.
Leahy, Catherine, 'Albrecht Dürer', p. 48; Parmigianino (Francesco Mazzola), p. 50; 'Rembrandt Harmensz. van Rijn', p. 66; 'William Blake', p. 108; 'Francisco Goya y Lucientes', p. 118; Chuck Close, p. 196.
Maidment, Simon, 'Lizzie Fitch and Ryan Trecartin', p. 220; 'Ernesto Neto', p. 228; 'Carsten Höller', p. 240.
Martin, Matthew, 'Egypt', p. 20; 'The Netherlands, Amsterdam', p. 72; 'Chelsea Porcelain Factory', p. 90; 'Minton', p. 120; 'Josef Hoffman', p. 162.

Matthiesson, Sophie, 'Art of the Afterlife: Antiquity 5000 BCE – 1521 CE', pp. 8–10; 'Picturing the divine: medieval and early Renaissance art, 1100–1500', pp. 24–5; 'Bernardo Daddi', p. 32; 'France', p. 34; 'Hans Memling', p. 36; 'Learning and luxury: Renaissance and Baroque, 1500–1699', pp. 40–2; 'Flanders, Antwerp', p. 44; 'Jacopo Tintoretto', p. 54; 'An age of enlightenment: the eighteenth century', pp. 78–80; 'Joshua Reynolds', p. 94; 'Rebels and romantics: the nineteenth century', pp. 102–4; 'John Constable', p. 110; 'Paul Cézanne', p. 130; 'Being modern: twentieth-century art', pp. 146–8; 'Pierre Bonnard', p. 150; 'Barbara Hepworth', p. 180; 'Art now: contemporary art', pp. 194–5; 'Andy Warhol', p. 206; 'Eko Nugroho', p. 230.
Miller, Toby, 'Erwin Wurm', p. 238.
Pang, Mae Anna, 'Chinese', p. 16; 'Wang Jian', p. 68.
Ryan, Judith, 'Colima, West Mexico', p. 14; 'Maya, Peten, Guatemala', p. 18; 'Brett Graham', p. 222.
Somerville, Katie, 'Royal School of Art Needlework', p. 138; 'Fortuny', p. 158.
Van Wyk, Susan, 'Henry Peach Robinson', p. 114; 'Adolf de Myer', p. 156; 'Man Ray', p. 166; 'Ansel Adams', p. 178; 'Nan Goldin', p. 212; 'Jeff Wall', p. 214; 'Thomas Struth', p. 216; 'Richard Mosse', p. 224; 'Alex Prager', p. 234.
Whitfield, Danielle, 'France', p. 98.

Italian Maiolica in the Collection of the National Gallery of Victoria

Wilson, Timothy with Amanda Dunsmore & Marika Strohschnieder
Staff contribution:
Ellwood, Tony, 'Foreword', p. vii.

Jan Senbergs: Observation–Imagination

Taylor, Elena with Tony Ellwood, David Hansen & Patrick McCaughey (paperback edition & limited-edition volume with hard-ground etching print by Jan Senbergs)
Staff contribution:
Ellwood, Tony, 'Foreword', p. 14

Loti Smorgon: A Life with Art

(paperback edition)
Murray, Phip
Staff contribution:
Ellwood, Tony, 'Foreword', p. ix.

Luminous: Australian Watercolours 1900–2000

Leahy, Cathy & Petra Kayser
Staff contributions:
Cole, Jessica, 'Norman Lindsay', p. 26; 'Tony Tuckson', p. 65; 'Gareth Sansom', p. 89; 'Lesley Dumbrell', p. 92.
Ellwood, Tony, 'Foreword', p. xi.
Ryan, Judith, 'Albert Namatjira', p. 36; 'Pupiya Louisa Napaljarri', p. 84.
Taylor, Elena, 'Frank Hinder', p. 44.

(above)
A customer in the Design Store at NGV International.

PUBLICATIONS (CONT'D)

Lurid Beauty: Surrealism and its Echoes

Maidment, Simon & Elena Taylor (eds)

Staff contributions:

Bunbury, Alisa, 'Collage and juxtaposition', pp. 42–6; 'The unbroken line: Marek and Marek', pp. 158–61.

Ellwood, Tony, 'Foreword', p. xii.

King, Kylie, 'Surrealism and the monstrous feminine', pp. 124–7;

'Abjection and absurdity in the age of anxiety', pp. 134–7.

Whitfield, Danielle, 'The surreal stage', pp. 148–51.

Masterpieces from the Hermitage: The Legacy of Catherine the Great

(hardback and paperback editions)

Dedinkin, Mikhail

Staff contribution:

Ellwood, Tony, 'Foreword', pp. x–xi.

Rigg Design Prize 2015

LeAmon, Simone with Din Heagney

Staff contribution:

Ellwood, Tony, 'Foreword', p. vi.

Some Posters from the NGV

Geddes, Stuart & Megan Patty (eds)

Staff contribution:

Patty, Megan & Stuart Geddes, 'Some thoughts' pp. 14–15.

StArt Up: Top Arts 2016

Wood, Ingrid & Will Cox

Staff contribution:

Ellwood, Tony, 'Foreword', p. 5

The Horse

Benson, Laurie, Ted Gott & Callum Ross

Staff contributions:

Ellwood, Tony, 'Foreword', p. vi.

Whistler's Mother

Crombie, Isobel with Matthew Martin & Michael Varcoe-Cocks

Staff contribution:

Ellwood, Tony, 'Foreword', p. viii.

NGV DIGITAL PUBLICATIONS

An interview with Ichwan Noor (online essay)

Bentley, Serena

Blue: Alchemy of a Colour (online essay)

Cains, Carol and Matthew Martin

Bunyips and Dragons: Australian Children's Book Illustrations

(online essay)

Kayser, Petra

Carlos Amorales, *We'll see how all reverberates*, 2012 (online essay)

Devery, Jane

Eighteenth-Century Porcelain Sculpture (online essay)

Martin, Matthew

Frederick McCubbin: The North wind (ebook)

Murray, Phip with Michael Varcoe-Cocks

Greg Semu: *The Raft of the Tagata Pasifika (People of the Pacific)*,

2014–16 (online essay)

Ryan, Judith

Hard Edge: Abstract Sculpture 1960s–70s (online essay)

Edwards, Rebecca & Beckett Rozentals

Henry Talbot: 1960s Fashion Photographer (ebook)

Van Wyk, Susan

Jeppe Hein, *Semicircular space*, 2016 (online essay)

Devery, Jane

Jess Johnson: Wurm Haus (online essay)

Bentley, Serena

Les Mason: Solo (online essay)

Ewan McEoin

Lisa Reihana: In Pursuit of Venus (online essay)

Ryan, Judith

Pleasure & Reality (online essay)

Devery, Jane and Serena Bentley

Richard Mosse: The Enclave (online essay)

Maidment, Simon

Siu i Moana: Reaching Across the Ocean (online essay)

Ryan, Judith

Subodh Gupta: Everyday Divine (online essay)

Maidment, Simon

CORPORATE PUBLICATIONS

NGV Annual Report 2014/15

NGV Foundation Annual Report 2014/15

OTHER PRINT PUBLICATIONS

Gallery *Magazine* (six editions)

EDUCATION RESOURCES

The Story of Prince Vessantara

Resource for primary school students

https://www.ngv.vic.gov.au/school_resource/the-story-of-prince-vessantara/

Young Learners – Masterpieces from the Hermitage:

The Legacy of Catherine the Great

A 'look-and-find' resource for primary school students

https://www.ngv.vic.gov.au/school_resource/young-learners/

Behind the Scenes at the NGV – Masterpieces from the Hermitage: The Legacy of Catherine the Great

VCE Resource

https://www.ngv.vic.gov.au/school_resource/masterpieces-from-the-hermitage-the-legacy-of-catherine-the-great/

STAFF CONTRIBUTIONS TO EXTERNAL PUBLICATIONS

Cosgrove, Brownwyn, Jeffrey S. Church & Andrea L. Woodhead,

'The purple coloration of four late 19th century silk dresses: A spectroscopic investigation', *Spectrochimica Acta Part A: Molecular & Biomolecular Spectroscopy*, vol. 154, 5 February 2016, pp. 185–92.

Di Trocchio, Paola, 'Anna Piaggi and Australia: the eye has to travel', 8 April 2016, *Fashion Theory: The Journal of Dress, Body and Culture*, Taylor & Francis Online, www.tandfonline.com/doi/full/10.1080/1362704X.2016.1159873>

Martin, Matthew, 'Displaying Renaissance Art in Melbourne', in Dressen, Angela & Susanne Gramatzki (eds), *Exhibiting the Renaissance*, *kunsttexte.de*, no. 3, 2015

Pang, Mae Anna, 'A Golden Age of China, Qianlong Emperor – exhibition at the NGV', *TASSA Review, the Journal of the Asian Arts Society of Australia*, vol. 24, no.1, March 2015, pp. 9–11.

Ryan, Judith, 'Broken Colour and Unbounded Space' in *Mirdidingkingathi Juwarnda Sally Gabori: Dulka Warngiid Land of All*, Queensland Art Gallery/ Gallery of Modern Art, Brisbane, 2016, pp. 33–41.

Taylor, Elena, 'Blue eyes and brown'; 'Artists's camp'; 'Coming South'; & 'Ramon Casas' in Anne Gray (ed.) *Tom Roberts*, National Gallery of Australia, Canberra, 2015.

Wallace, Miranda, 'Cindy Sherman: Through a glass, darkly', in *Cindy Sherman*, Queensland Art Gallery / Gallery of Modern Art, Brisbane, 2016, pp.16–29.

MAJOR PRESENTATIONS AND PAPERS PRESENTED BY STAFF

Bunbury, Alisa, 'S. T. Gill and the Horrocks Expedition', S. T. Gill and the Colonial World conference, University of Melbourne, 18 July 2015.

Bunbury, Alisa, 'John Lewin; Colonial bird man', Rare Book Week, State Library of Victoria, Melbourne, 22 July 2015.

Buttler, Elisha with Helen Creber, Donna McColm & Samantha Potts, 'Visitor Experience at the NGV', RMIT Graduate School of Business and Law, Marketing Panel Discussion, RMIT University, Melbourne, 7 October 2015 and 11 April 2016.

Clark, Andrew, 'Focusing on the Visitor: A Catalyst for Business Growth and Cultural Change', Institute of Company Directors not-for-profit forum, State Library of Victoria, 4 February 2016.

Cosgrove, Bronwyn, 'Issues in Art Conservation – Textile Conservation', University of Melbourne, 16 July 2015.

Cosgrove, Bronwyn with Kate McLaren, '40 Metres Long; 4 Metres Up: The Conservation and Installation of a Vessantara Jataka Scroll', AICCM Textile Special Interest Group Symposium, Sydney, 19 May 2016.

Creber, Helen with Donna McColm and Samantha Potts, 'Experience', Victorian Museums and Galleries Association Forum, Melbourne Museum, Melbourne, 15 September 2015.

Crombie, Isobel, 'Digitising the NGV Collection', Creative Victoria Collections Working Group Meeting, NGV International, Melbourne, 22 February 2016.

Crombie, Isobel with Megan Patty, 'Digitisation and the NGV', University of Melbourne, Melbourne, 23 May 2016.

Di Trocchio, Paola, 'How to Look at Fashion in the Museum: *The Fashion World of Jean Paul Gaultier from the Sidewalk to the Catwalk*', Fashioning Museums Conference, Canberra, 1–3 February 2016.

Douglas, Kate with Dr Ruth Stuckey, 'Moving Textiles, Reducing Stressors on the Humans, as well as the Textiles: A Practical Framework for Ergonomic Systems Interventions', Material in Motion 10th North American Textile Conservation Conference, New York, 16–20 November 2015.

Douglas, Kate, 'Moving Textiles, Reducing Stressors on the Humans, as well as the Textiles: A Practical Framework for Ergonomic Systems Interventions' and 'Emerging Technologies in Textile Conservation', AICCM Textiles SIG Symposium, Sydney, 16–19 May 2016.

Heron, Don, 'Studies in Perspective: The Relationship Between Artists and Exhibitions Organisers', International Exhibition Organiser's Conference, Dublin, 13–15 April 2016.

Martin, Matthew, 'The spell of Japan was upon them: Japonisme and European ceramics at the end of the nineteenth century', Ceramic Collectors' Society Japonisme Seminar, Sydney, 27 September 2015.

Martin, Matthew, 'French models, English figures and Catholic consumers? The case of the Chelsea Virgin and Child and Pietà groups', Céramiques sans Frontières, French Porcelain Society Symposium, London, June 2015.

PUBLICATIONS (CONT'D)

Martin, Matthew, 'Porcelain bodies', AAANZ Conference 2015, Brisbane, 24–25 November 2015.

McColm, Donna, 'Building and Engaging Audiences', Public Galleries Association of Victoria Curatorial Intensive, Melbourne, 30 October 2015.

Ryan, Kate, 'It's a kid's thing', Museums Australia Victoria Seminar, Melbourne Museum, Melbourne, 28 April 2016.

Ryan, Kate, 'Standing out from the crowd', Interpretation Australia Conference, Melbourne, 21 October 2015.

Shaw, Suzanna, 'Lacquered Protection: The Investigation and Treatment of Japanese Suits of Armour', The Second International Conference on the Study of Oriental Lacquer Initiated by H.R.H. Princess Maha Chakri Sirindhorn for the Revitalisation of Thai Wisdom, Bangkok, 25 July 2015.

Somerville, Katie, 'Curating contemporary fashion', Fashioning Museums Conference, The Australian National University, Canberra, Australia, 1–3 February 2016.

Somerville, Katie, 'Couture: Convention and Conflict' panel discussion, State Library of Victoria, 27 February 2016.

Somerville, Katie, 'Design for Impact', panel discussion, Group Exchange Symposium, 2nd Tamworth Textile Triennial, Royal Melbourne Institute of Technology, Melbourne, 24 July 2015.

Taylor, Elena, 'Déjeuner in the Garden: E. Phillips Fox and Impressionist Images of Outdoor Repasts', Mornington Peninsula Regional Gallery, Mornington, 3 September 2015.

Van Wyk, Susan, with Sean Brandt, 'Guy Bourdin: Fashion Photographer', Photography Studies College, Melbourne, 2 September 2015.

Whitfield, Danielle, 'Authoring the archive', Fashioning Museums Conference, Canberra, 1–3 February 2016.



(opposite)
Artist Rona Rubuntja Panangka with
a young visitor in a workshop held as
part of the exhibition *Our land is Alive:*
Hermannsburg Potters for Kids

FINANCIAL REPORT



FIVE-YEAR FINANCIAL SUMMARY

BASIS OF PREPARATION

The table on page 57 distinguishes between the NGV's operating and non-operating activities, a distinction not readily seen in the comprehensive operating statement on page 61. 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. The investment income generated from the non-operating funds is also not used for operating purposes.

Depreciation of property, plant and equipment is treated as non-operating expenditure. The Victorian Government provides funding for capital purposes through the Expenditure Review Sub-Committee of Cabinet (ERSC) via the Department of Treasury and Finance as well as through Creative Victoria via the Cultural Facilities Maintenance Fund.

REVIEW OF OPERATING PERFORMANCE

In 2015/16 2,617,282 visitors attended the NGV which was a 15.1% increase on the previous year. The NGV Summer program has again continued to be extremely popular with the Victorian public; the *Andy Warhol|Ai Weiwei* exhibition in particular was a great success. The exhibition had a final attendance of 399,127 visitors, making it the highest selling ticketed exhibition in the Gallery's history.

The success of *Andy Warhol|Ai Weiwei* also generated higher revenue in other areas including the NGV design store, NGV Membership and sponsorship revenue. This higher revenue has more than offset the higher costs of delivering the program.

In 2017/18 the NGV will be staging the inaugural *NGV Triennial*, a non-ticketed, cross-disciplinary exhibition showcasing international contemporary art and design practice. The *NGV Triennial* promises to deliver a very vibrant offering over the summer of 2017/18, bringing exciting international artists to Victoria and attracting both international and local visitors.

REVIEW OF NON-OPERATING PERFORMANCE

The non-operating result can fluctuate from year to year and is largely out of the NGV's direct control as it comprises cash investment income, cash and non-cash gifts, proceeds from bequests, capital and non-operating grants, fundraising activities and depreciation. Lower investment earnings and lower value gifts of works of art received during the year were the main contributing factors to a decrease of \$7.0 million in the net income from non-operating activities. It was pleasing that there was an increase of \$2.8 million in net fundraising activities income.

NET RESULT

The net result for the year is a surplus of \$6.9 million (2014/15: surplus of \$13.8 million) and is the sum of the operating and non-operating results.

BALANCE SHEET

The NGV's balance sheet (page 62) is dominated by the State Collection, with a value of \$3.549 billion. In 2016 a valuation of the Collection was completed and its value was revised downwards by \$255 million. This adjustment was within the statistical confidence interval for the value of the collection based on the previous valuation in 2011. For more information please refer to Note 1(R) *Critical Accounting Judgement and Estimates* of the *Financial Statements*.

Property, plant and equipment increased by \$62 million, largely as a result of the valuation of land and buildings, and in particular a change in the basis for valuing the building from depreciated replacement cost to depreciated reproduction cost. For more information please refer to Note 1(S) *Change in Accounting Policy* of the *Financial Statements*.

The balance sheet also includes cash and other financial assets of \$76.9 million (2014/15: \$77.3 million) which have overall remained largely unchanged. These funds are mostly held for the purchase of works of art, or other purposes as restricted by the donor or grantor. The balance of these funds is available to meet the NGV's operating and capital expenditure needs.

(opposite)
Designer Adam Goodrum with his winning entry for the 2015 Rigg Design Prize

FUTURE

2015/16 has been another year of great achievement at the NGV. In addition to the 15.1% increase in visitors, there has been a 50% increase in visits to the NGV website, to a total of 4.243 million, and a 54% increase in the number of tickets sold for exhibitions, to a total of 581,417.

Since 1 October 2015, both The Ian Potter Centre: NGV Australia and NGV International have been open seven days a week. This has increased community access to the NGV Collection and put an end to the disappointment experienced by those who tried to visit the NGV on a day it was closed.

The NGV is particularly looking forward to delivering forthcoming Melbourne Winter Masterpieces exhibitions to the people of Victoria. The NGV has also now established its summer program on the Victorian calendar, and we are looking forward to visitors enjoying the 2016/17 program keynote exhibitions, *Viktor&Rolf: Fashion Artists* and *David Hockney: Current*, as well as the *NGV Triennial* exhibition in 2017/18.

The NGV faces long-term challenges to better secure and protect the storage of Victoria's Cultural Collection, as well as ensure that the building and gallery spaces have the necessary capital investment to accommodate the expected increase in visitors and is working closely with the Victorian Government to address these challenges.

The NGV is very much looking forward to the coming year and beyond. The continuation of the generation of new income sources and the responsible management of our cost base will be necessary as we enter this exciting period.

FIVE-YEAR FINANCIAL PERFORMANCE

	Notes	2016 \$ '000s	2015 \$ '000s	2014 \$ '000s	2013 \$ '000s	2012 \$ '000s
OPERATING REVENUE						
Government grants	(i)	46,246	43,125	43,562	43,374	42,834
Trading revenue		36,976	25,851	26,120	23,170	19,303
		83,222	68,976	69,682	66,544	62,137
OPERATING EXPENSES						
Employee costs		(26,399)	(25,044)	(24,291)	(24,747)	(23,085)
Other operating costs		(56,088)	(43,154)	(45,044)	(41,910)	(40,652)
		(82,487)	(68,198)	(69,335)	(66,657)	(63,737)
Operating result before depreciation and similar charges		735	778	347	(113)	(1,600)
Net depreciation	(ii)	(12,624)	(12,766)	(12,700)	(13,728)	(12,284)
Operating result after depreciation and before net income from non-operating activities		(11,889)	(11,988)	(12,353)	(13,841)	(13,884)
NET INCOME FROM NON-OPERATING ACTIVITIES						
Fundraising activities – cash gifts, bequests and other receipts	(iii)	9,014	6,204	3,351	5,784	10,444
Fundraising activities – gifts in kind	(iv)	3,874	10,305	7,195	5,516	3,520
Investing activities	(v)	4,996	7,310	14,885	3,513	2,214
Capital grants and similar income	(vi)	882	1,960	5,713	920	2,847
		18,766	25,779	31,144	15,733	19,025
Net result		6,877	13,791	18,791	1,892	5,141
OTHER ECONOMIC FLOWS – OTHER COMPREHENSIVE INCOME						
Changes in cultural assets revaluation reserve	(vii)	(254,353)	(95)	-	-	-
Changes to physical assets revaluation reserve		71,304	5,684	-	8,788	-
Changes to financial assets available-for-sale reserve		(3,412)	1,247	(5,723)	7,537	(2,496)
Total other economic flows – other comprehensive income		(186,461)	6,836	(5,723)	16,325	(2,496)
Comprehensive result	(viii)	(179,584)	20,627	13,068	18,217	2,645

Notes

- (i) Excludes Government grants for Depreciation Equivalent revenue, Capital Assets Charge, works of art purchases and capital works
(ii) Comprises depreciation and impairments to the value of non-current assets (excluding investments) which have no cash effect
(iii) Represents net revenue streams from activities mostly related to the purchase of works of art
(iv) Includes gifts of works of art
(v) Includes realised profits/losses on the sale of investments, dividends and interest required to be recognised in the Net result
(vi) Includes BERC (now ERSC) capital grants as well as BERC funding for the Interim Collection Storage Improvements Project (ICSIP) less non-operating expenditure on ICSIP as well as capital funding through the Arts and Cultural Facilities Maintenance Fund
(vii) Represents changes during the year in the fair value of cultural assets, physical assets and financial assets available-for-sale
(viii) Represents the change during the year 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.

VAGO

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INDEPENDENT AUDITOR'S REPORT

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

The Financial Report

I have audited the accompanying financial report for the year ended 30 June 2016 of the Council of Trustees of the National Gallery of Victoria which comprises the 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 president, director and chief financial officer declaration.

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 and fair presentation 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, I and my 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 2016 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*.

MELBOURNE
25 August 2016


Dr Peter Frost
Acting Auditor-General

FINANCIAL STATEMENTS

for the year ended 30 June 2016

In our opinion,

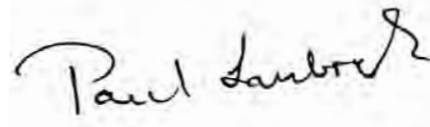
- (a) the attached comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement, and notes to the financial statements present fairly the financial transactions for the year ended 30 June 2016 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2016;
- (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.



Janet Whiting
President
25 August 2016



Tony Ellwood
Director
25 August 2016



Paul Lambrick FCA
Chief Financial Officer
25 August 2016

COMPREHENSIVE OPERATING STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2016

	Notes	2016 (\$ thousand)	2015 (\$ thousand)
INCOME FROM TRANSACTIONS			
State Government - recurrent appropriation		40,533	40,633
State Government - capital assets charge grant		4,164	4,176
Other grants from State Government entities	2(A)	11,366	8,171
Operating activities income	2(B)	33,005	22,738
Fundraising activities income	2(C)	12,857	18,532
Income from financial assets classified as available-for-sale	2(D)	5,191	7,394
Total income from transactions		107,116	101,644
EXPENSES FROM TRANSACTIONS			
Employee expenses	3(A)	(27,760)	(25,738)
Depreciation	3(B)	(12,624)	(12,766)
Supplies and services	3(C)	(55,457)	(45,141)
Capital assets charge		(4,164)	(4,176)
Total expenses from transactions		(100,005)	(87,821)
Net result from transactions (net operating balance)		7,111	13,823
OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT			
Net gain/ (loss) on financial instruments	4(A)	(75)	156
Net gain/ (loss) on non-financial assets	4(B)	-	(94)
Other gains/ (losses) from other economic flows	4(C)	(159)	(94)
Total other economic flows included in net result		(234)	(32)
Net result		6,877	13,791
OTHER ECONOMIC FLOWS – OTHER COMPREHENSIVE INCOME			
Items that will not be reclassified to net result			
Changes in Cultural assets revaluation surplus	17	(254,353)	(95)
Changes in Physical assets revaluation surplus	17	71,304	5,684
Items that may be reclassified subsequently to net result			
Changes to Financial assets available-for-sale surplus	17	(3,412)	1,247
Total other economic flows – other comprehensive income		(186,461)	6,836
Comprehensive result		(179,584)	20,627

The Comprehensive operating statement should be read in conjunction with the accompanying notes on pages 65–103.

FINANCIAL STATEMENTS (CONT'D)
BALANCE SHEET AS AT 30 JUNE 2016

	Notes	2016 (\$ thousand)	2015 (\$ thousand)
ASSETS			
Financial assets			
Cash and deposits	16(A)	13,751	13,332
Receivables	5	1,883	2,159
Financial assets classified as available-for-sale	6	61,247	61,801
Total financial assets		76,881	77,292
Non-financial assets			
Inventories	7	1,443	1,214
Prepayments and other assets		161	643
Property, plant and equipment	8	282,720	220,672
Cultural assets	9	3,553,198	3,793,489
Total non-financial assets		3,837,622	4,016,018
Total assets		3,914,403	4,093,310
LIABILITIES			
Payables	10	5,792	5,210
Provisions	11	5,451	5,356
Total liabilities		11,243	10,566
Net assets		3,903,160	4,082,744
EQUITY			
Accumulated surplus/(deficit)		(125,367)	(114,639)
Reserves	17	3,869,182	4,038,038
Contributed capital		159,345	159,345
Total equity		3,903,160	4,082,744

The above balance sheet should be read in conjunction with the accompanying notes on pages 65–103.

STATEMENT OF CHANGES IN EQUITY FOR THE FINANCIAL YEAR ENDED 30 JUNE 2016

	Collection surplus (\$ thousand)	Infrastructure surplus (\$ thousand)	Physical asset revaluation surplus (\$ thousand)	Cultural assets revaluation surplus (\$ thousand)	Financial assets available- for-sale surplus (\$ thousand)	Accumulated surplus/ (deficit) (\$ thousand)	Contributed capital (\$ thousand)	Total (\$ thousand)
Balance at 30 June 2014	283,031	54,682	103,499	3,560,423	2,165	(101,028)	159,345	4,062,117
Net result for year	-	-	-	-	-	13,791	-	13,791
Other comprehensive income for the year	-	-	5,684	(95)	1,247	-	-	6,836
Transfer from accumulated surplus/ (deficit) ⁽ⁱ⁾	24,433	2,969	-	-	-	(27,402)	-	-
Balance at 30 June 2015	307,464	57,651	109,183	3,560,328	3,412	(114,639)	159,345	4,082,744
Net result for year	-	-	-	-	-	6,877	-	6,877
Other comprehensive income for the year	-	-	71,304	(254,353)	(3,412)	-	-	(186,461)
Transfer from accumulated surplus/ (deficit) ⁽ⁱ⁾	16,707	898	-	-	-	(17,604)	-	-
Balance at 30 June 2016	324,171	58,549	180,487	3,305,975	-	(125,367)	159,345	3,903,160

Notes:

(i) Refer Note 1(K) for more information in regards to transfers from accumulated surplus/(deficit).

The statement of changes in equity should be read in conjunction with the accompanying notes on pages 65–103.

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2016

CASH FLOW STATEMENT FOR THE FINANCIAL YEAR ENDED 30 JUNE 2016

	Notes	2016 (\$ thousand)	2015 (\$ thousand)
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts			
Receipts from Government		51,514	49,130
Receipts from other entities		40,044	30,893
Goods and Services Tax recovered from the Australian Taxation Office		2,981	2,861
Dividends and interest received		5,005	7,132
Total receipts		99,544	90,016
Payments			
Payments to suppliers and employees		(81,275)	(74,130)
Total payments		(81,275)	(74,130)
Net cash flows from/(used in) operating activities	16 (B)	18,269	15,886
CASH FLOWS FROM INVESTING ACTIVITIES			
Gross transfers (to)/ from externally managed unitised trusts		(3,246)	(5,083)
Payments for cultural assets		(11,233)	(6,397)
Payments for property, plant and equipment		(3,538)	(3,217)
Proceeds from disposal of plant and equipment		167	515
Net cash flows from/(used in) investing activities		(17,850)	(14,182)
Net increase/ (decrease) in cash and cash equivalents		419	1,704
Cash and cash equivalents at the beginning of the financial year		13,332	11,628
Cash and cash equivalents at the end of the financial year	16 (A)	13,751	13,332

The above cash flow statement should be read in conjunction with the accompanying notes included on pages 65–103.

NOTE 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). In particular, they are presented in a manner consistent with the requirements of the AASB 1049 *Whole of Government and General Government Sector Financial Reporting*. In complying with AASs, the National Gallery of Victoria has, where relevant, applied those paragraphs applicable to not-for-profit entities.

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.

These annual financial statements were authorised for issue by the Council of Trustees of the National Gallery of Victoria on 25 August 2016.

(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 professional judgements derived from historical experience and various other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates.

Revisions to accounting estimates are recognised in the period in which the estimate is revised and also in future periods that are affected by the revision. 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 and plant and equipment, 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;
- leasehold improvements 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 "Other economic flows – other comprehensive income".

Consistent with AASB 13 *Fair Value Measurement*, the National Gallery of Victoria determines the policies and procedures for recurring fair value measurements such as cultural assets, land and buildings and plant and equipment, leasehold improvements, financial assets classified as available-for-sale in accordance with the requirements of AASB 13 and the relevant Financial Reporting Directions.

All assets and liabilities for which fair value is measured or disclosed in the financial statements are categorised within the fair value hierarchy, described as follows, based on the lowest level input that is significant to the fair value measurement as a whole:

Level 1 — Quoted (unadjusted) market prices in active markets for identical assets or liabilities

Level 2 — Valuation techniques for which the lowest level input that is significant to the fair value measurement is directly or indirectly observable; and

Level 3 — Valuation techniques for which the lowest level input that is significant to the fair value measurement is unobservable.

For the purpose of fair value disclosures, the National Gallery of Victoria has determined classes of assets and liabilities on the basis of the nature, characteristics and risks of the asset or liability and the level of the fair value hierarchy as explained above.

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

In addition, the National Gallery of Victoria determines whether transfers have occurred between levels in the hierarchy by re-assessing categorisation (based on the lowest level input that is significant to the fair value measurement as a whole) at the end of each reporting period.

The Valuer General Victoria is the National Gallery of Victoria's independent valuation agency for land and buildings, Australian Valuation Solutions for the State Collection and Sainsbury's Book Valuers Pty Ltd for the Library Collection.

The accounting policies set out herein have been applied in preparing the financial statements for the year ended 30 June 2016 and the comparative information presented for the year ended 30 June 2015.

(C) Reporting entity

The financial statements cover the National Gallery of Victoria as an individual reporting entity. The National Gallery of Victoria 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 in the Annual Report on page 3 which does not form part of these financial statements.

(D) Scope and presentation of financial statements

COMPREHENSIVE OPERATING STATEMENT

The comprehensive operating statement comprises three components, being 'net result from transactions' (or termed as 'net operating balance'), 'other economic flows included in net result', as well as 'other economic flows – other comprehensive income'. The sum of the former two, together with the net result from discontinued operations, represents the net result.

The net result is equivalent to profit or loss derived in accordance with AASs.

'Other economic flows' are changes arising from market remeasurements. They include:

- gains and losses from disposals of non-financial assets;
- revaluations and impairments of non-financial physical assets; and
- fair value changes of financial instruments

BALANCE SHEET

Assets and liabilities are presented in decreasing liquidity order with assets aggregated into financial and non-financial assets.

Current and non-current assets and liabilities are disclosed in the notes, where relevant. In general, non-current assets or liabilities are expected to be recovered or settled more than 12 months after the reporting period, except for the provisions of employee benefits, which are classified as current liabilities if the National Gallery of Victoria does not have the unconditional right to defer the settlement of the liabilities within 12 months after the end of the reporting period.

STATEMENT OF CHANGES IN EQUITY

The statement of changes in equity presents reconciliations of

non-owner and owner changes in equity from opening balances at the beginning of the reporting period to the closing balances at the end of the reporting period. It also shows separately changes due to amounts recognised in the 'Comprehensive result' and amounts related to 'Transactions with owner in its capacity as owner'.

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

Income is recognised to the extent that it is probable that the economic benefits will flow to the National Gallery of Victoria and the income can be reliably measured at fair value. Revenue is recognised for each of the 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 1004 *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 in the financial year in which it relates.

(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 and the costs incurred or to be incurred in respect of the transaction can be reliably measured; and
- it is probable that the economic benefits associated with the transaction will flow to the National Gallery of Victoria.

(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) Fair value of assets and services received free of charge

Contributions of resources received free of charge are recognised at fair value when control is obtained over them, irrespective of whether these contributions are subject to restrictions or conditions over their use. Contributions in the form of services are only recognised when a fair value can be reliably determined and the services would have been purchased if not received as a donation.

(f) 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 control of the contribution or right to receive the contribution exists and the donor has signed a Deed of Gift. Donated cultural assets are recorded at fair value which 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.

(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

Expenses from transactions are recognised as they are incurred, and reported in the financial year to which they relate.

(F)(i) EMPLOYEE EXPENSES

Refer to the section in Note 1(J)(iii) regarding employee expenses.

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

Land and Cultural assets are not depreciated.

(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

A charge levied on the written-down value of controlled non-current physical assets (excluding heritage and cultural assets) in the National Gallery of Victoria's balance sheet which aims to: attribute to the National Gallery of Victoria's outputs the opportunity cost of capital used in service delivery; and provide incentives to the National Gallery of Victoria to identify and dispose of underutilised or surplus assets in a timely manner. The capital asset charge is calculated on the budgeted carrying amount of applicable non-financial physical assets.

(G) Other economic flows included in the net result

Other economic flows are changes in the volume or value an asset or liability that does not result from transactions.

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

IMPAIRMENT OF NON-FINANCIAL ASSETS

Property, plant and equipment and cultural assets are assessed annually for indications of impairment.

If there is an indication of impairment, the assets concerned are tested as to whether their carrying value exceeds their recoverable amount. Where an asset's carrying value exceeds its recoverable amount, the difference is written off as an other economic flow, except to the extent that the write down can be debited to an asset revaluation surplus amount applicable to that class of asset.

If there is an indication that there has been a reversal in the estimate of an asset's recoverable amount since the last impairment loss was recognised, the carrying amount shall be increased to its recoverable amount. The impairment loss is reversed only to the extent that the asset's carrying amount does not exceed the carrying amount that would have been determined, net of depreciation or amortisation, if no impairment loss had been recognised in prior years.

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

It is deemed that, in the event of the loss or destruction of an asset, the future economic benefits arising from the use of the asset will be replaced unless a specific decision to the contrary has been made. The recoverable amount for most assets is measured at the higher of depreciated replacement cost and fair value less costs to sell. Recoverable amount for assets held primarily to generate net cash inflows is measured at the higher of the present value of future cash flows expected to be obtained from the asset and fair value less costs to sell.

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.

(H) Financial Assets

(H)(i) CASH AND DEPOSITS

Cash and deposits recognised on the balance sheet 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 held for the purpose of meeting short term cash commitments rather than for investment purposes, and readily convertible to known amounts of cash with an insignificant risk of changes in value.

(H)(ii) RECEIVABLES

Receivables consist of:

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

Contractual receivables are classified as financial instruments and categorised as receivables (refer to Note 1(G)(i)). Statutory receivables, are recognised and measured similarly to contractual receivables (except for impairment), but are not classified as financial instruments because they do not arise from a contract.

Receivables are subject to impairment testing as described below. A provision for doubtful receivables is recognised when there is objective evidence that the debts may not be collected, and bad debts are written off when identified.

(H)(iii) FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE

Investments held by the National Gallery of Victoria are classified as available-for-sale and are measured at fair value in the manner described in Note 15(E).

Gains on individual assets arising from differences between carrying amount and fair value are credited directly to the "Financial assets available-for-sale surplus", except that, to the extent that an increment reverses a revaluation decrement in respect of that asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

Losses on individual assets arising from differences between carrying amount and fair value are recognised immediately as an expense in the net result, except that, to the extent that a credit balance exists in the "Financial assets available-for-sale surplus" in respect of the same asset, are debited directly to the Financial assets available-for-sale

surplus. Revaluation increases and decreases of different assets are not offset against one another.

Movements resulting from impairment are recognised as an expense in the net result. On disposal, the cumulative gain or loss previously recognised in "Other economic flows – other comprehensive income" is transferred to "Other economic flows included in net result".

(H)(iv) IMPAIRMENT OF FINANCIAL ASSETS

At the end of each reporting period, the National Gallery of Victoria assesses whether there is objective evidence that a financial asset or group of financial assets is impaired. All financial instrument assets, except those measured at fair value through profit or loss, are subject to annual review for impairment.

Receivables are assessed for bad and doubtful debts on a regular basis. Those bad debts considered as written off are classified as a transaction expense. Bad debts not written off, including the allowance for doubtful receivables, are classified as other economic flows in the net result.

The amount of the allowance is the difference between the financial asset's carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate.

(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

Property, plant and equipment are measured initially at cost and subsequently revalued at fair value in the manner described in this Note as well as Note 8. Property, plant and equipment are valued according to the premise of highest and best use after due consideration is made for any legal or constructive restrictions imposed on the asset. Theoretical opportunities that may be available in relation to the asset are not taken into account until it is virtually certain that the restrictions will no longer apply. Therefore, unless otherwise disclosed, the current use of these non-financial physical assets will be their highest and best uses.

The fair value of buildings, building plant and building fit-out is determined by the asset's depreciated reproduction cost.

The fair value of non-building plant and equipment is determined by the asset's depreciated replacement cost.

Capital work-in-progress is measured at cost until the works are completed after which are measured at fair value.

(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 fair value 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 the Financial Reporting Directions (FRDs) issued by the Minister for Finance. An external revaluation process is required every five years, based upon the asset's Government Purpose Classification but may occur more frequently if material movements in fair value are identified.

(I)(v) REVALUATION OF NON-FINANCIAL PHYSICAL ASSETS

A full revaluation of property, plant and equipment, except for leasehold improvements and capital work-in-progress is undertaken every five years, but may occur more frequently if material movements in fair value are identified, based upon the asset's Government Purpose Classification. In between valuations and in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance, an assessment as to the change in 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.

In between valuations and in accordance with the FRDs issued by the Minister for Finance, an assessment as to the change in the fair value is undertaken internally using internal expertise as well as other corroborating evidence such as art price indices.

Revaluation increments or decrements arise from differences between carrying amount and fair value. Revaluation increments are credited directly to the "Cultural assets revaluation surplus", except that, to the extent that an increment reverses a revaluation decrement 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 "Cultural asset revaluation surplus", they are debited directly to the "Cultural assets revaluation surplus".

(J) Liabilities

(J)(i) PAYABLES

Payables consist of:

- contractual payables, such as accounts payable, and unearned income. Accounts payable represent liabilities for goods and services provided to the National Gallery of Victoria prior to the end of the financial year that are unpaid, and arise when the National Gallery of Victoria becomes obliged to make future payments in respect of the purchase of those goods and services; and
- statutory payables, such as goods and services tax and fringe benefits tax payables.

Contractual payables are classified as financial instruments and categorised as financial liabilities (refer Note 15). Statutory payables are recognised and measured similarly to contractual payables, but are not classified as financial instruments because they do not arise from a contract.

(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.

(J)(iii) EMPLOYEE EXPENSES

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave and long service for services rendered to the reporting date.

(a) Wages, salaries and annual leave

Liabilities for wages and salaries, including non-monetary benefits annual leave, are all recognised in the provision for employee benefits as 'current liabilities', because the National Gallery of Victoria does not have an unconditional right to defer settlements of these liabilities.

Depending on the expectation of the timing of settlement, liabilities for wages, salaries and annual leave are measured at:

- nominal value – if the National Gallery of Victoria expects to wholly settle within 12 months; or
- present value – if the National Gallery of Victoria does not expect to wholly settle within 12 months.

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

(b) Long service leave

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

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:

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

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. This non-current LSL liability is measured at present value.

(J)(iv) ON COSTS RELATED TO EMPLOYEE EXPENSES

On-costs such as payroll tax and workers compensation 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 SURPLUS

Represents accumulated revenue received from donations, bequests, investment income and similar sources which is dedicated to the acquisition of cultural assets. This surplus 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 SURPLUS

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 surplus 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, buildings and plant and equipment.

(K)(v) CULTURAL ASSETS REVALUATION SURPLUS

Represents net increments arising from the periodic revaluation of cultural assets.

(K)(vi) FINANCIAL ASSETS AVAILABLE-FOR-SALE REVALUATION SURPLUS

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

(K)(vii) ACCUMULATED SURPLUS/ (DEFICIT)

Represents the cumulative net result from the current year and all prior years less the current year and all prior year transfers to the Collection and Infrastructure surplus.

(L) Commitments for expenditure

Commitments for future expenditure include operating and capital commitments arising from contracts. These commitments 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.

(M) 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.

(N) 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 GST payable 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.

(O) 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 the end of the reporting period. Adjustments are made to amounts recognised in the financial statements for events which occur between the end of the reporting period and the date when the financial statements are authorised for issue, where those events provide information about conditions which existed at the reporting date. Note disclosure is made about events between the end of the reporting period and the date the financial statements are authorised for issue where the events relate to conditions which arose after the end of the reporting period that are considered to be of material interest.

(P) 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. Foreign monetary items existing at the end of the reporting period are translated at the closing rate at the date of the end of the reporting period. Non-monetary assets carried at fair value that are denominated in foreign currencies are translated to the functional currency at the rates prevailing at the date when the fair value was determined.

Foreign currency translation differences are recognised in other economic flows and accumulated in a separate component of equity, in the period in which they arise.

(Q) Rounding of amounts

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

(R) Critical Accounting Judgement and Estimates

The State Collection of Works of Art (the Collection) is required to be formally valued every 5 years, under Financial Reporting Direction 103 F. The last valuation of the Collection was in 2011. Australian Valuation Solutions (AVS) was appointed to complete the 2016 valuation. The valuation scope, methodology adopted and the calculations applied to the Collection's valuation have been examined and certified by the Valuer-General Victoria as meeting the relevant Australian Accounting Standards and FRD 103F.

There are approximately 74,000 works of art in the Collection. The Collection was valued on a stratified multistage sampling basis due to the time and cost that would be involved to value the entire Collection. Works of art determined to have a value of more than \$500,000 (iconic works) were valued on an individual basis. For the 2016 valuation there were 760 iconic works (2011 valuation: 760). The remainder of the Collection (non-iconic works) were valued on a multistage sampling basis. The multistage sampling involved subdividing the non-iconic works of art into smaller, concentrated representative strata for valuation purposes and taking a sample from each sub-collection. The stratification reduces the variability of the sampling outcome. There were 1,100 works of art valued across these 19 sub-collections (2011 valuation: 920 works of arts across 18 sub-collections).

The market approach was applied as the valuation technique for valuing the Collection. Consideration was given to the prices for transactions of similar assets that have occurred recently in the market. In the event that there are few, recent transactions, prices of similar assets offered for sale may be considered where the information is clearly relevant. This price information may be adjusted for known transactional differences or physical characteristics between the similar and other asset. All works of art have been valued according to highest and best use and the most advantageous market. The value of the Collection could change in future financial years as a result of changes in the significant and unobservable valuation inputs that have been adopted to determine the fair value.

Professional judgement was required to establish fair value during the valuation process. This involved taking into account the artist, art work, condition, provenance and market place. In applying professional judgment, the expert valuers had to evaluate their valuations for reasonableness against market and academic research as well as other transactions of artwork.

The process of extrapolating the valuation results from each of the non-iconic samples across the entire sub-collection populations in order to determine the population values is considered to be a significant unobservable input to the valuation. This is demonstrated through the relative standard error (RSE) calculated from the process. RSE represents the variability due to sampling and random adjustment.

The overall fair value valuation as at 30 June 2016 was calculated to be \$3,549,023,532 with a relative standard error (RSE) of 2.58%. A 95% confidence interval for this value is given as \$3,369,542,265 to \$3,728,504,798.

(S) Change in accounting policy

As part of the formal valuation of the heritage building as at 30 June 2016, the valuation policy of the heritage building was changed from replacement cost to reproduction cost.

Reproduction cost represents the cost of reconstruction including professional fees and escalation however excludes the cost of demolition and removal of debris of the existing building. It also assumes destruction occurs on the date for financial reporting. Depreciated reproduction costs reflects reproduction cost after applying depreciation on a useful life basis.

The reason for the change to reproduction cost is due to this method being most applicable for an old historical/heritage asset in that it is based on the asset being replaced with a replica. In contrast, replacement cost is based on the asset being replaced with the modern equivalent of the same or similar capacity.

The overall impact of this change in the financial statements was immaterial, and as such, no adjustment to prior period account was performed.

AASB 2015-7 amends AASB 13 Fair Value Measurement to provide disclosure relief to not-for-profit public sector entities from certain disclosures about the fair value measurements of property, plant and equipment held for their current service potential rather than to generate net cash inflows. This includes relief from disclosures of quantitative information about the significant unobservable inputs used in fair value measurements and of the sensitivity of certain fair value measurements to changes in unobservable inputs.

The Standard is effective for annual reporting periods beginning on or after 1 July 2016. The State of Victoria early adopted AASB 2015-7 in the 2014-15 reporting, and as such, it has been applied by NGV for the current financial period.

(T) AASs issued that are not yet effective

Certain new accounting standards have been published that are not mandatory for the 30 June 2016 reporting period. The Department of Treasury and Finance assesses the impact of these new standards and advises the National Gallery of Victoria of their applicability and early adoption where applicable.

The table below outlines the accounting pronouncements that have been issued but not effective for 2015-16, which may result in potential impacts on public sector reporting for future reporting periods.

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

New accounting standards and interpretations

Standard/ Interpretation	Summary	Applicable for annual reporting periods beginning on	Impact on the National Gallery of Victoria's financial statements
AASB 9 <i>Financial Instruments</i>	The key changes include the simplified requirements for the classification and measurement of financial assets, a new hedging accounting model and a revised impairment loss model to recognise impairment losses earlier, as opposed to the current approach that recognises impairment only when incurred.	1 Jan 2018	The assessment has identified that the financial impact of available for sale (AFS) assets will now be reported through other comprehensive income (OCI) and no longer recycled to the profit and loss. While the preliminary assessment has not identified any material impact arising from AASB 9, it will continue to be monitored and assessed.
AASB 15 <i>Revenue from Contracts with Customers</i>	The core principle of AASB 15 requires an entity to recognise revenue when the entity satisfies a performance obligation by transferring a promised good or service to a customer. Note that amending standard AASB 2015-8 <i>Amendments to Australian Accounting Standards – Effective Date of AASB 15</i> has deferred the effective date of AASB 15 to annual reporting periods beginning on or after 1 January 2018, instead of 1 January 2017.	1 Jan 2017 (Exposure Draft 263 – potential deferral to 1 Jan 2018)	The changes in revenue recognition requirements in AASB 15 may result in changes to the timing and amount of revenue recorded in the financial statements. The Standard will also require additional disclosures on service revenue and contract modifications. A potential impact will be the upfront recognition of revenue from licences that cover multiple reporting periods. Revenue that was deferred and amortised over a period may now need to be recognised immediately as a transitional adjustment against the opening retained earnings if there are no former performance obligations outstanding.
AASB 2015-6 <i>Amendments to Australian Accounting Standards – Extending Related Party Disclosures to Not-for-Profit Public Sector Entities</i> [AASB 10, AASB 124 & AASB 1049]	The Amendments extend the scope of AASB 124 Related Party Disclosures to not-for-profit public sector entities. A guidance has been included to assist the application of the Standard by not-for-profit public sector entities.	1 Jan 2016	The amending standard will result in extended disclosures on the National Gallery of Victoria's key management personnel (KMP), and the related party transactions.

New accounting standards and interpretations

Topic	Key requirements	Effective date	Impact on the National Gallery of Victoria's financial statements
AASB 16 <i>Leases</i>	The key changes introduced by AASB 16 include the recognition of most operating leases (which are currently not recognised) on balance sheet.	1 Jan 2019	The assessment has indicated that as most operating leases will come on balance sheet, recognition of lease assets and lease liabilities will cause net debt to increase. Depreciation of lease assets and interest on lease liabilities will be recognised in the income statement with marginal impact on the operating surplus. The amounts of cash paid for the principal portion of the lease liability will be presented within financing activities and the amounts paid for the interest portion will be presented within operating activities in the cash flow statement. No change for lessors.
AASB 2014 1 <i>Amendments to Australian Accounting Standards</i> [Part E Financial Instruments]	Amends various AASs to reflect the AASB's decision to defer the mandatory application date of AASB 9 to annual reporting periods beginning on or after 1 January 2018; as a consequence of Chapter 6; and to amend reduced disclosure requirements.	1 Jan 2018	This amending standard will defer the application period of AASB 9 to the 2018-19 reporting period in accordance with the transition requirements.
AASB 2014 4 <i>Amendments to Australian Accounting Standards – Clarification of Acceptable Methods of Depreciation and Amortisation</i> [AASB 116 & AASB 138]	AASB 2014 4 amends AASB 116 and AASB 138 to: <ul style="list-style-type: none"> establish the principle for the basis of depreciation and amortisation as being the expected pattern of consumption of the future economic benefits of an asset; clarify that the use of revenue based methods to calculate the depreciation of an asset is not appropriate because revenue generated by an activity that includes the use of an asset generally reflects factors other than the consumption of the economic benefits embodied in the asset; and clarify that revenue is generally presumed to be an inappropriate basis for measuring the consumption of the economic benefits embodied in an intangible asset. This presumption, however, can be rebutted in certain limited circumstances. 	1 Jan 2016	The assessment has indicated that there is no expected impact as the revenue-based method is not used for depreciation and amortisation

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

New accounting standards and interpretations

Topic	Key requirements	Effective date	Impact on the National Gallery of Victoria's financial statements
AASB 2014-5 <i>Amendments to Australian Accounting Standards arising from AASB 15</i>	Amends the measurement of trade receivables and the recognition of dividends.	1 Jan 2017, except amendments to AASB 9 (December 2009) and AASB 9 (December 2010) apply 1 January 2018.	The assessment has indicated that there will be no significant impact for the National Gallery of Victoria.
AASB 2014-7 <i>Amendments to Australian Accounting Standards arising from AASB 9</i>	Amends various AASs to incorporate the consequential amendments arising from the issuance of AASB 9.	1 Jan 2018	The assessment has indicated that there will be no significant impact for the National Gallery of Victoria.

The following accounting pronouncements are also issued but not effective for the 2015-16 reporting period. At this stage, the preliminary assessment suggests they may have insignificant impacts on public sector reporting.

- AASB 14 Regulatory Deferral Accounts
- AASB 1056 Superannuation Entities
- AASB 1057 Application of Australian Accounting Standards
- AASB 2014-1 Amendments to Australian Accounting Standards [Part D – Consequential Amendments arising from AASB 14 Regulatory Deferral Accounts only]
- AASB 2014-3 Amendments to Australian Accounting Standards – Accounting for Acquisitions of Interests in Joint Operations [AASB 1 & AASB 11]
- AASB 2014-6 Amendments to Australian Accounting Standards – Agriculture: Bearer Plants [AASB 101, AASB 116, AASB 117, AASB 123, AASB 136, AASB 140 & AASB 141]
- AASB 2015-5 Amendments to Australian Accounting Standards – Investment Entities: Applying the Consolidation Exception [AASB 10, AASB 12, AASB 128]
- AASB 2015-9 Amendments to Australian Accounting Standards – Scope and Application Paragraphs [AASB 8, AASB 133 & AASB 1057]
- AASB 2015-10 Amendments to Australian Accounting Standards – Effective Date of Amendments to AASB 10 and AASB 128
- AASB 2015-2 Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 101 [AASB 7, AASB 101, AASB 134 & AASB 1049]
- AASB 2015-3 Amendments to Australian Accounting Standards arising from the Withdrawal of AASB 1031 Materiality

NOTE 2. INCOME

	2016 (\$ thousand)	2015 (\$ thousand)
(A) OTHER GRANTS FROM STATE GOVERNMENT ENTITIES		
State Government		
- capital funding	897	2,969
- other grants	9,487	4,170
Department of Education and Early Childhood Development – grant	442	492
Fair value of assets and services received free of charge ⁽ⁱ⁾	540	540
Total other grants from other State Government entities	11,366	8,171
(B) OPERATING ACTIVITIES INCOME		
Exhibition and program admissions	15,130	8,429
Retail sales	5,905	4,570
Membership fees	3,019	2,931
Cash sponsorship	2,225	2,293
Contra sponsorship at fair value	3,238	1,535
Catering royalties and venue hire charges	1,647	1,438
Other revenue	1,841	1,542
Total operating activities income	33,005	22,738
(C) FUNDRAISING ACTIVITIES INCOME		
Donations, bequests and philanthropic grants income	8,983	8,227
Donated cultural assets at fair value	3,874	10,305
Total fundraising activities income	12,857	18,532
(D) INCOME FROM FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE		
Interest - bank deposits	186	264
Dividends and interest – externally managed unitised trusts	5,005	7,132
Investment management fees	-	(2)
Total income from financial assets classified as available-for-sale	5,191	7,394

Notes:

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

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

NOTE 3. EXPENSES

	2016 (\$ thousand)	2015 (\$ thousand)
(A) EMPLOYEE EXPENSES		
Salaries, wages and long service leave	(25,487)	(23,689)
Post employment benefits:		
Defined benefit superannuation plans	(155)	(160)
Defined contribution superannuation plans	(2,118)	(1,889)
Total employee expenses	(27,760)	(25,738)
(B) DEPRECIATION OF PROPERTY, PLANT AND EQUIPMENT		
Depreciation expense ⁽ⁱ⁾	(12,624)	(12,766)
Total depreciation of property, plant and equipment	(12,624)	(12,766)
(C) SUPPLIES AND SERVICES		
Facilities operations and equipment services	(18,234)	(16,614)
Promotion and marketing	(7,615)	(5,136)
Freight and materials	(12,007)	(8,266)
Office supplies, insurance and communications	(5,437)	(4,710)
Rental of premises	(2,769)	(2,723)
Cost of retail goods sold	(3,439)	(2,847)
Other operating expenses	(5,956)	(4,845)
Total supplies and services	(55,457)	(45,141)

Notes:

(i) Refer Note 8 for further detail on depreciation expense for the period.

NOTE 4. OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT

	2016 (\$ thousand)	2015 (\$ thousand)
(A) NET GAIN/(LOSS) ON FINANCIAL INSTRUMENTS		
Decrease/(increase) in provision for doubtful debts ⁽ⁱ⁾	3	(17)
Net (loss) on foreign exchange transactions	(69)	(5)
Net realised gain/ (loss) on sale of financial assets at fair value	571	178
Net unrealised gain/ (loss) on sale of financial assets at fair value	(580)	-
Total net gain/(loss) on financial instruments	(75)	156
(B) NET GAIN/(LOSS) ON NON-FINANCIAL ASSETS		
Decrease/(increase) in provision for slow-moving stock	-	(94)
Total net gain/(loss) on non-financial assets	-	(94)
(C) OTHER GAIN/(LOSS) FROM OTHER ECONOMIC FLOWS		
Net gain/(loss) on forward foreign exchange hedge contracts	(1)	-
Net gain/(loss) arising from revaluation of long service leave liability ⁽ⁱⁱ⁾	(158)	(94)
Total net gain/(loss) on non-financial assets and liabilities	(159)	(94)

Notes:

(i) (Increase)/ decrease in provision for doubtful debts from other economic flows.

(ii) Revaluation gain/(loss) as a result of changes in bond rates.

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

NOTE 5. RECEIVABLES

	2016 (\$ thousand)	2015 (\$ thousand)
CURRENT RECEIVABLES		
Contractual		
Trade receivables ⁽ⁱ⁾	1,267	1,049
Provision for doubtful receivables	(16)	(19)
Other receivables	325	589
	1,576	1,619
Statutory		
Goods and Services Tax input tax credit recoverable	307	360
Victorian Government departments and agencies	-	180
	307	540
Total current receivables	1,883	2,159
Total receivables	1,883	2,159

	2016 (\$ thousand)	2015 (\$ thousand)
MOVEMENT IN THE PROVISION FOR DOUBTFUL RECEIVABLES		
Balance at beginning of the year	(19)	(2)
(Increase)/decrease in provision recognised in the balance sheet	-	-
(Increase)/decrease in provision recognised in the net result	3	(17)
Balance at end of the year	(16)	(19)

Notes:

(i) 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.

NOTE 6. FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE

	Note	2016 (\$ thousand)	2015 (\$ thousand)
CURRENT INVESTMENTS			
Investment in externally managed unitised trusts		978	729
Total current investments at market value		978	729
NON-CURRENT INVESTMENTS			
Investment in externally managed unitised trusts		60,269	61,072
Total non-current investments at market value		60,269	61,072
Total investments at market value	6(B)	61,247	61,801

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.

(B) Analysis and purpose of financial assets classified as available-for-sale and cash and deposits

	General funds (\$ thousand)	Dedicated funds (\$ thousand)	Total funds (\$ thousand)	General funds (\$ thousand)	Dedicated funds (\$ thousand)	Total funds (\$ thousand)
	2016	2016	2016	2015	2015	2015
Cash and deposits ⁽ⁱ⁾	3,536	10,215	13,751	4,166	9,166	13,332
Current						
Financial assets classified as available-for-sale	-	978	978	-	729	729
Non-current						
Financial assets classified as available-for-sale	-	60,269	60,269	-	61,072	61,072
Total financial assets classified as available-for-sale	-	61,247	61,247	-	61,801	61,801
Total financial assets	3,536	71,462	74,998	4,166	70,967	75,133

Notes:

(i) Refer Note 16(A) 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.

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

NOTE 7. INVENTORIES

	2016 (\$ thousand)	2015 (\$ thousand)
CURRENT INVENTORIES		
Goods held for resale – at cost	1,762	1,646
Less: provision for slow moving stock	(319)	(432)
Total current inventories	1,443	1,214
MOVEMENT IN THE PROVISION FOR SLOW MOVING STOCK		
Balance at the beginning of the year	(432)	(402)
Amounts written off during the year	113	64
(Increase)/decrease in allowance recognised	-	(94)
Balance at the end of the year	(319)	(432)

NOTE 8. PROPERTY, PLANT AND EQUIPMENT

	Notes	2016	2015
LAND			
At fair value ⁽ⁱ⁾	1(l)iii	60,630	57,357
BUILDINGS			
At fair value ⁽ⁱⁱ⁾	1(l)iii	45,520	32,921
Less: accumulated depreciation		-	(1,517)
		45,520	31,404
Total land and buildings		106,150	88,761
BUILDING PLANT			
At fair value ⁽ⁱⁱ⁾		65,939	58,120
Less: accumulated depreciation		-	(13,630)
		65,939	44,490
BUILDING FIT-OUT			
At fair value ⁽ⁱⁱ⁾		95,241	99,458
Less: accumulated depreciation		-	(26,949)
		95,241	72,509
LEASEHOLD IMPROVEMENTS			
At fair value		14,225	14,032
Less: accumulated depreciation		(13,770)	(13,266)
		455	766
PLANT AND EQUIPMENT			
General plant and equipment			
At fair value		16,709	14,091
Less: accumulated depreciation		(5,600)	(4,035)
		11,109	10,056
CAPITAL WORKS-IN-PROGRESS			
At cost		3,826	4,090
Total plant and equipment		176,570	131,911
Total property, plant and equipment	1(l)iii	282,720	220,672
AGGREGATE DEPRECIATION RECOGNISED AS AN EXPENSE DURING THE YEAR:			
Buildings		379	379
Building plant		3,429	3,429
Building fit-outs		6,645	6,593
Leasehold improvements		505	940
Plant and equipment (general plant & equipment)		1,669	1,425
	1(l)iii	12,627	12,766

Notes:

- (i) A valuation of land was undertaken as of 30 June 2016 and a managerial valuation as of 30 June 2015.
(ii) A valuation of buildings, building plant and building fit-out was undertaken as of 30 June 2016.

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

NOTE 8. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

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

Buildings	100 years
Building plant	20–25 years
Building fit-out	15–20 years
Leasehold improvements	13–15 years
Plant and equipment	3–30 years

Movement in carrying amount and reconciliation of Level 3 fair value

2016	Land (\$ thousand)	Buildings (\$ thousand)	Building plant (\$ thousand)	Building fit-out (\$ thousand)	Leasehold improvements (\$ thousand)	Plant and equipment (\$ thousand)	Total (\$ thousand)
Carrying amount at the start of the year	57,357	31,404	44,490	72,509	766	10,056	216,582
Additions	-	-	-	720	194	2,888	3,802
Depreciation expense	-	(379)	(3,429)	(6,645)	(505)	(1,666)	(12,624)
Disposals	-	(1)	-	-	-	(169)	(170)
Revaluation increment	3,273	14,496	24,878	28,657	-	-	71,304
Carrying amount at the end of the year	60,630	45,520	65,939	95,241	455	11,109	278,894

2015	Land (\$ thousand)	Buildings (\$ thousand)	Building plant (\$ thousand)	Building fit-out (\$ thousand)	Leasehold improvements (\$ thousand)	Plant and equipment (\$ thousand)	Total (\$ thousand)
Carrying amount at the start of the year	51,673	31,783	47,919	78,711	1,650	11,120	222,856
Additions	-	-	-	634	271	424	1,329
Depreciation expense	-	(379)	(3,429)	(6,593)	(940)	(1,425)	(12,766)
Disposals	-	-	-	(243)	(215)	(63)	(521)
Revaluation increment	5,684	-	-	-	-	-	5,684
Carrying amount at the end of the year	57,357	31,404	44,490	72,509	766	10,056	216,582

Fair value measurement hierarchy for assets as at 30 June 2016

	Carrying amount as at 30 June 2016 (\$ thousand)	Fair value measurement at end of reporting period using:		
		Level 1 ⁽ⁱ⁾ (\$ thousand)	Level 2 ⁽ⁱ⁾ (\$ thousand)	Level 3 ⁽ⁱ⁾ (\$ thousand)
Land	60,630	-	-	60,630
Buildings	45,520	-	-	45,520
Building plant	65,939	-	-	65,939
Building fit-out	95,241	-	-	95,241
Leasehold improvements	455	-	-	455
General plant & equipment	11,109	-	-	11,109
Total	278,894	-	-	278,894

(i) Refer Note 15(G) for further information.

There have been no transfers between levels during the period.

Fair value measurement hierarchy for assets as at 30 June 2015

	Carrying amount as at 30 June 2015 (\$ thousand)	Fair value measurement at end of reporting period using:		
		Level 1 ⁽ⁱ⁾ (\$ thousand)	Level 2 ⁽ⁱ⁾ (\$ thousand)	Level 3 ⁽ⁱ⁾ (\$ thousand)
Land	57,357	-	-	57,357
Buildings	31,404	-	-	31,404
Building plant	44,490	-	-	44,490
Building fit-out	72,509	-	-	72,509
Leasehold improvements	766	-	-	766
General plant & equipment	10,056	-	-	10,056
Total	216,582	-	-	216,582

(i) Refer Note 15(G) for further information.

There have been no transfers between levels during the period.

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

Fair value measurement hierarchy for assets as at 30 June 2016 (and 30 June 2015)

	Valuation Technique	Sensitivity of the input to fair value
Land	Market approach	A significant increase or decrease in the current restrictions or CSO would result in a significantly lower (higher) fair value.
Buildings	Depreciated reproduction cost	A significant increase or decrease in the direct cost per square metre would result in a significantly higher (lower) fair value. A significant increase or decrease in the useful life of the asset would result in a significantly lower (higher) fair value.
Building plant	Depreciated reproduction cost	A significant increase or decrease in the direct cost per square metre would result in a significantly higher (lower) fair value. A significant increase or (decrease) in the useful life of the asset would result in a significantly lower (higher) fair value.
Building fit-out	Depreciated reproduction cost	A significant increase or decrease in the direct cost per square metre would result in a significantly higher (lower) fair value. A significant increase or (decrease) in the useful life of the asset would result in a significantly lower (higher) fair value.
Leasehold improvements	Depreciated cost	A significant increase or decrease in the useful life of the asset would result in a significantly lower (higher) fair value.
General plant & equipment	Depreciated reproduction cost	A significant increase or decrease in the cost per unit would result in a significantly higher (lower) fair value. A significant increase or decrease in the useful life of the asset would result in a significantly lower (higher) fair value.

Specialised land

The market approach is used for specialised land, although it is adjusted for the community service obligation (CSO) to reflect the specialised nature of the land being valued. Under the market approach the land is compared to recent comparable sales. The CSO adjustment is a reflection of the valuer's assessment of the impact of restrictions associated with the land to the extent that is also equally applicable to market participants. This approach is in light of the highest and best use consideration required for fair value measurement, and takes into account the use of the land that is physically possible, legally permissible, and financially feasible. As adjustments of CSO are considered as significant unobservable inputs, specialised land is classified as a Level 3 asset. 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. An independent valuation of the National Gallery of Victoria's land was performed by Valuer-General Victoria as at 30 June 2016.

Heritage Building – Buildings, Building plant and Building fit-out

The depreciated reproduction cost is the valuation method used for the National Gallery of Victoria's building, adjusting for the associated depreciation. Reproduction cost represents the cost of reconstruction including professional fees and escalation however excludes the cost of demolition and removal of debris of the existing building. It also assumes destruction occurs on the date for financial reporting. Depreciated reproduction costs reflects reproduction cost after applying depreciation on a useful life basis. The current use is considered the highest and best use. As depreciation adjustments are considered as significant, unobservable inputs in nature, the building is classified as a Level 3 fair value measurement. An independent valuation of the National Gallery of Victoria's building was performed by Napier & Blakeley Pty Ltd as at 30 June 2016 on behalf of the Valuer-General Victoria.

Leasehold improvements

Leasehold improvements are held at fair value which has been determined as depreciated value and are depreciated over the period of the lease or estimated useful life of the asset, whichever is shorter. There were no changes in the valuation techniques throughout the year to 30 June 2016. The current use is considered the highest and best use.

General plant and equipment

General plant and equipment is held at fair value which has been determined using the depreciated replacement cost method. There were no changes in the valuation techniques throughout the year to 30 June 2016. The current use is considered the highest and best use.

NOTE 9. CULTURAL ASSETS

Cultural assets

	2016 (\$ thousand)	2015 (\$ thousand)
State Collection of works of art – at fair value	3,549,024	3,789,967
Shaw Research Library collection – at fair value	4,174	3,522
	3,553,198	3,793,489

Movements in cultural assets and fair value measurement hierarchy as at 30 June 2016

	State Collection of works of art (\$ thousand)	Shaw Research Library (\$ thousand)	Total cultural assets (\$ thousand)
2016			
Carrying amount at the start of the year	3,789,967	3,522	3,793,489
Additions	14,022	40	14,062
Valuation adjustments	(254,965)	612	(254,353)
Carrying amount at the end of the year	3,549,024	4,174	3,553,198
2015			
Carrying amount at the start of the year	3,773,348	3,470	3,776,818
Additions	16,714	52	16,766
De-accessioned cultural assets	(95)	-	(95)
Carrying amount at the end of the year	3,789,967	3,522	3,793,489

Fair value measurement hierarchy for the Cultural assets as at 30 June 2016

	Carrying amount as at 30 June 2016 (\$ thousand)	Fair value measurement at end of reporting period using:		
		Level 1 (\$ thousand)	Level 2 (\$ thousand)	Level 3 (\$ thousand)
STATE COLLECTION OF WORKS OF ART				
Carrying amount at the start of the year	3,789,967	-	2,708,134	1,081,833
Additions	14,022	-	14,022	-
Valuation adjustment	(254,965)	-	68,861	(323,826)
Transfers between levels	-	-	(1,035,083)	1,035,083
Carrying amount at the end of the year	3,549,024	-	1,755,934	1,793,090
SHAW RESEARCH LIBRARY COLLECTION				
Carrying amount at the start of the year	3,522	-	815	2,707
Additions	40	-	40	-
Valuation adjustment	612	-	-	612
Transfers between levels	-	-	-	-
Carrying amount at the end of the year	4,174	-	855	3,319
Total Cultural assets	3,553,198	-	1,756,789	1,796,409

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

Fair value measurement hierarchy for the Cultural assets as at 30 June 2015

	Carrying amount as at 30 June 2015 (\$ thousand)	Fair value measurement at end of reporting period using:		
		Level 1 (\$ thousand)	Level 2 (\$ thousand)	Level 3 (\$ thousand)
STATE COLLECTION OF WORKS OF ART				
Carrying amount at the start of the year	3,773,348	-	2,698,658	1,074,690
Additions	16,714	-	9,476	7,238
De-accessioned cultural assets	(95)	-	-	(95)
Carrying amount at the end of the year	3,789,967	-	2,708,134	1,081,833
SHAW RESEARCH LIBRARY COLLECTION				
Carrying amount at the start of the year	3,470	-	785	2,685
Additions	52	-	30	22
Carrying amount at the end of the year	3,522	-	815	2,707
Total Cultural assets	3,793,489	-	2,708,949	1,084,540

Fair value measurement hierarchy for assets as at 30 June 2016 (and 30 June 2015)

	Valuation Technique	Significant Unobservable Inputs
State Collection of works of art	A statistical sampling valuation approach was used for works of art valued at less than \$500,000.	Statistical calculation based on extrapolation of sample valuations.
Shaw Research Library collection	Professional judgement used for the valuation of books valued at less than \$1,000.	Valuation of items using professional judgement

State Collection of works of art

The State Collection of works of art is held at fair value. Purchased cultural assets are initially carried at cost and subsequently revalued 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. The current use is considered the highest and best use. The State Collection of works of art are revalued in accordance with the Financial Reporting Directions (FRDs) issued by the Minister for Finance.

An external revaluation process is required every five years, based upon the asset's Government Purpose Classification but may occur more frequently if material movements in fair value are identified. An independent valuation of the State Collection of works of art was performed by Australian Valuation Solutions (AVS) as at 30 June 2016 on behalf of the Valuer-General Victoria. AVS utilised expert valuers approved under the Commonwealth of Australia Taxation Incentives for the Arts Scheme and other academic and professional bodies. There were no changes in the valuation techniques throughout the year to 30 June 2016.

Shaw Research Library collection

The Shaw Research Library collection is held at fair value. Purchased items are initially carried at cost and subsequently at fair value. The current use is considered the highest and best use. An independent valuation of the National Gallery of Victoria's Shaw Research Library collection was performed by Sainsbury's Books Valuers Pty Ltd, a member of the Antiquarian Booksellers Association as at 30 June 2016. There were no changes in the valuation techniques throughout the year to 30 June 2016.

NOTE 10. PAYABLES

	2016	2015
CURRENT PAYABLES CONTRACTUAL		
Supplies and services	631	649
Other payables	3,538	3,160
Income in advance	1,545	1,335
STATUTORY		
Amounts payable to other government agencies	78	66
Total payables	5,792	5,210

(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.

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

NOTE 11. PROVISIONS

	2016 (\$ thousand)	2015 (\$ thousand)
CURRENT EMPLOYEE BENEFITS⁽ⁱ⁾		
Employee benefits: long service leave		
Unconditional and expected to settle within 12 months	411	389
Unconditional and expected to settle after 12 months	2,748	2,601
Employee benefits: annual leave obligations		
Unconditional and expected to settle within 12 months	1,092	1,080
NON-CURRENT EMPLOYEE BENEFITS		
Conditional long service leave entitlements	285	382
Total employee benefits	4,536	4,452
EMPLOYEE BENEFIT ON-COSTS		
Current on-costs	870	844
Non-current on-costs	45	60
Total on-costs	915	904
Total employee benefits and related on costs	5,451	5,356

Table 11.1 Movement in provisions

	On-costs (\$ thousand)	Employee benefits (\$ thousand)	Total (\$ thousand)
Opening balance at the start of the year	205	5,151	5,356
Additional provisions recognised	80	2,077	2,157
Reductions arising from payments	(89)	(2,137)	(2,226)
Change due to variation in bond rates	6	158	164
Closing balance at the end of the year	202	5,249	5,451
Current	189	4,919	5,108
Non-current	13	330	343

Notes:

- (i) Employee benefits consist of annual leave and long service leave accrued by employees. On-costs such as payroll tax and workers' compensation insurance are not employee benefits and are recognised as a separate provisions.

NOTE 12. SUPERANNUATION

The National Gallery of Victoria has staff who are members of the public sector superannuation schemes listed below. The National Gallery of Victoria does not recognise any defined benefit liability in respect of the plan(s) because the National Gallery of Victoria has no legal or constructive obligation to pay future benefits relating to its employees.

However, superannuation contributions paid or payable for the reporting period are included as part of employee benefits in the comprehensive operating statement of the National Gallery of Victoria.

The name, details and amounts expensed in relation to the major employee superannuation funds and contributions made by the National Gallery of Victoria are as follows:

Fund	Plan	Employee contribution rate (%)	Employer contribution rate (%)	Contribution for the year (2016) \$	Contribution for the year (2015) \$
Emergency Services and State Super (Revised Scheme)	Defined benefit	9.5	17.3	39,618	45,319
Emergency Services and State Super (New Scheme)	Defined benefit	0,3,5,7	7.4, 8.7, 9.5, 10.3	114,833	115,131
VicSuper Pty Ltd	Accumulation	-	9.5	1,386,658	1,306,696
Various other	Accumulation	-	9.5	624,635	500,479
Total				2,165,744	1,967,625

NOTE 13. COMMITMENTS FOR EXPENDITURE

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

	2016 (\$ thousand)	2015 (\$ thousand)
BUILDING OCCUPANCY SERVICES UNDER CONTRACT		
Payable:		
Not longer than one year	6,137	6,137
Longer than one year and not longer than five years	23,182	23,614
Longer than five years	36,128	41,822
	65,447	71,573
OPERATING LEASES		
Payable:		
Not longer than one year	743	874
Longer than one year and not longer than five years	730	924
	1,473	1,798
OUTSOURCED SERVICES CONTRACT COMMITMENTS		
Payable:		
Not longer than one year	6,878	7,244
Longer than one year and not longer than five years	5,392	11,548
	12,270	18,792

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

NOTE 14. CONTINGENT ASSETS AND CONTINGENT LIABILITIES

Contingent assets

As at 30 June 2016 (and 30 June 2015), the National Gallery of Victoria had been pledged donations which are expected to be honoured in the future although they 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.

Contingent liabilities

As at 30 June 2016, the National Gallery of Victoria had a contingent liability with a service provider whereby the fee for the service provided is calculated on the basis of a share of the 2016 Melbourne Winter Masterpieces exhibition result. The balance of the fee payable in 2016/17 is expected to be approximately \$3.574 million (2015 - \$2.280 million).

NOTE 15. FINANCIAL INSTRUMENTS

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

- Cash at bank and on 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

Details of the significant accounting policies and methods adopted, 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 prudentially manage 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.

Table 15.1: Categorisation of financial instruments

	2016 (\$ thousand)	2015 (\$ thousand)
CONTRACTUAL FINANCIAL ASSETS		
Cash and deposits	13,751	13,332
Receivables	1,576	1,619
Financial assets classified as available-for-sale	61,247	61,801
Total contractual financial assets⁽ⁱ⁾	76,574	76,752
CONTRACTUAL FINANCIAL LIABILITIES		
Payables	5,792	3,809
Total contractual financial liabilities⁽ⁱⁱ⁾	5,792	3,809

Notes:

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

Table 15.2: Financial Asset net holding gain/(loss) on financial instruments by category

	2016 (\$ thousand)	2015 (\$ thousand)
CONTRACTUAL FINANCIAL ASSETS⁽ⁱ⁾		
Cash and deposits	186	264
Receivables	3	(17)
Financial assets classified as available- for-sale	5,005	7,308
Total contractual financial assets net holding (loss)	5,194	7,555

Notes:

The net holding gains or losses disclosed above are determined as follows:

- (i) for cash and cash equivalents, receivables and available-for-sale financial assets, the net gain or loss is calculated by taking the movement in the fair value of the asset, the interest income minus any impairment recognised in the net result;

(A) Credit risk

Credit risk arises from the contractual 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.

Provision of impairment for contractual financial assets is recognised when there is objective evidence that the National Gallery of Victoria will not be able to collect a receivable. Objective evidence includes financial difficulties of the debtor, default payments, debts which are more than 60 days overdue, and changes in debtor credit ratings.

Except as otherwise detailed in the following table, the carrying amount of contractual financial assets recorded in the financial statements, net of any allowances for losses, represents the National Gallery of Victoria's maximum exposure to credit risk without taking account of the value of any collateral obtained.

At the reporting date, the aged profile of trade receivables was as follows:

Table 15.2a : Credit quality of contractual financial assets that are neither past due nor impaired

	Government agencies (triple-A credit rating)	Investment Grade ⁽ⁱ⁾	Other (min triple-B credit rating)	Total
2016				
Contractual financial assets				
Cash and deposits	12,291	1,460	-	13,751
Receivables	-	-	1,576	1,576
Financial assets classified as available- for-sale	-	61,247	-	61,247
Total financial assets⁽ⁱⁱ⁾	12,291	62,707	1,576	76,574
2015				
Contractual financial assets				
Cash and deposits	11,822	1,510	-	13,332
Receivables	-	-	1,619	1,619
Financial assets classified as available- for-sale	-	61,801	-	61,801
Total financial assets⁽ⁱⁱ⁾	11,822	63,311	1,619	76,752

Notes:

- (i) VFMC classifies all assets with Standard and Poor's credit ratings of AAA to BBB- as investment grade.
(ii) The total amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian government and GST input tax credit recoverable).

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

The following table discloses the ageing only of financial assets that are past due but not impaired:

Table 15.3: Ageing analysis of financial assets

	Carrying amount (\$ thousand)	Not past due and not impaired (\$ thousand)	Past due (\$ thousand)				Impaired financial assets (\$ thousand)
			Less than 1 Month	1-3 months	3 months – 1 year	1-5 years	
2016							
Financial assets:							
Cash and deposits	13,751	13,751	-	-	-	-	-
Receivables	1,576	601	269	377	346	-	(16)
Financial assets classified as available- for-sale	61,247	61,247	-	-	-	-	-
	76,574	75,599	269	377	346	-	(16)
2015							
Financial assets:							
Cash and deposits	13,332	13,332	-	-	-	-	-
Receivables	1,619	1,093	368	36	141	-	(19)
Financial assets classified as available- for-sale	61,801	61,801	-	-	-	-	-
	76,752	76,226	368	36	141	-	(19)

(C) Liquidity risk

Liquidity risk is the risk that the National Gallery of Victoria would be unable to meet its financial obligations as and when 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.

The National Gallery of Victoria's maximum exposure to liquidity risk is the carrying amounts of financial liabilities as disclosed in the face of the balance sheet. The National Gallery of Victoria manages its liquidity risk by:

- maintaining an adequate level of uncommitted funds that can be drawn at short notice to meet its short-term obligations; and
- careful maturity planning of its financial obligations based on forecasts of future cash flows.

The following table discloses the contractual maturity analysis for the National Gallery of Victoria's financial liabilities.

Table 15.4: 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
2016					
Payables:					
Amounts payable to other government agencies	78	78	78	-	-
Other payables	5,714	5,714	5,672	16	25
	5,792	5,792	5,750	16	25
2015					
Payables:					
Amounts payable to other government agencies	66	66	66	-	-
Other payables	3,809	3,809	3,559	82	168
	3,875	3,875	3,625	82	168

(D) Market risk

The National Gallery of Victoria's exposures to market risk are primarily through foreign currency risk, interest rate risk and equity price risk. These risks are managed as follows:

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.

Interest rate risk

Fair value interest rate risk is the risk that the fair value of a financial instrument will fluctuate because of changes in market interest rates. The interest rate risk on cash at bank and bank deposits at call is not considered material to the reported result. The National Gallery of Victoria holds diversified fixed interest investments within its' Medium Term Fund managed by the Victorian Funds Management Corporation under the oversight of the National Gallery of Victoria's Investment Committee in accordance with the National Gallery of Victoria's investment strategy.

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:

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

Table 15.5: Interest rate analysis of financial instruments

	Weighted average effective interest rate %	Carrying amount (\$ thousand)	Interest rate exposure (\$ thousand)		
			Fixed interest rate	Variable interest rate	Non-interest bearing
2016					
Financial assets					
Cash and cash equivalents					
Cash at bank and on hand	1.56%	1,533	-	1,460	73
Cash deposits at call	2.17%	3,587	-	3,587	-
Cash deposits at call (investment in externally managed unitised trusts)	2.41%	8,631	-	8,631	-
Receivables		1,576	-	-	1,576
Other financial assets (investment in externally managed unitised trusts – Fixed interest)	7.29%	978	978	-	-
		16,305	978	13,678	1,649
Financial liabilities					
Payables		(5,714)	-	-	(5,714)
		(5,714)	-	-	(5,714)
Net financial assets/(liabilities)		10,591	978	13,678	(4,065)
2015					
Financial assets					
Cash and cash equivalents					
Cash at bank and on hand	2.09%	565	-	510	55
Cash deposits at call	2.25%	6,040	-	6,040	-
Cash deposits at call (investment in externally managed unitised trusts)	2.88%	6,727	-	6,727	-
Receivables		1,619	-	-	1,619
Other financial assets (investment in externally managed unitised trusts - Fixed interest)	6.75%	729	729	-	-
		15,680	729	13,277	1,674
Financial liabilities					
Payables		(3,809)	-	-	(3,809)
		(3,809)	-	-	(3,809)
Net financial assets/(liabilities)		11,871	729	13,277	(2,135)

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.

Table 15.6: Interest rate sensitivity of financial assets

Interest Rate Risk Sensitivity	Carrying Amount (\$ thousand)	+50bp (\$ thousand)		-50bp (\$ thousand)		+100bp (\$ thousand)		-100bp (\$ thousand)	
		Net Result	Equity	Net Result	Equity	Net Result	Equity	Net Result	Equity
2016									
Contractual financial assets									
Cash and cash equivalents	13,751	69	69	(69)	(69)	138	138	(138)	(138)
Receivables	1,576	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	978	5	5	(5)	(5)	10	10	(10)	(10)
Total impact		74	74	(74)	(74)	148	148	(148)	(148)
2015									
Financial assets									
Cash and cash equivalents	13,332	67	67	(67)	(67)	134	134	(134)	(134)
Receivables	1,619	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	729	4	4	(4)	(4)	7	7	(7)	(7)
Total impact		71	71	(71)	(71)	141	141	(141)	(141)

Equity price risk

The National Gallery of Victoria is exposed to equity price risk through its investments in listed and unlisted shares and managed investment schemes. The National Gallery of Victoria holds units of trusts invested in Australian and International equities in the Endowed Fund managed by the Victorian Funds Management Corporation. The National Gallery of Victoria's Investment Committee provides oversight of the management of these investments in accordance with the National Gallery of Victoria's investment strategy. 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.

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

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%.

Table 15.7: Price risk sensitivity of financial assets

Price Risk Sensitivity	Carrying Amount (\$ thousand)	+5% (\$ thousand)		-5% (\$ thousand)		+10% (\$ thousand)		-10% (\$ thousand)	
		Net Result	Equity	Net Result	Equity	Net Result	Equity	Net Result	Equity
2016									
Financial assets									
Cash and cash equivalents	13,751	-	-	-	-	-	-	-	-
Receivables	1,576	-	-	-	-	-	-	-	-
Other financial assets classified as available-for-sale	61,247	3,062	3,062	(3,062)	(3,062)	6,125	6,125	(6,125)	(6,125)
Total increase/(decrease)		3,062	3,062	(3,062)	(3,062)	6,125	6,125	(6,125)	(6,125)
2015									
Financial assets									
Cash and cash equivalents	13,332	-	-	-	-	-	-	-	-
Receivables	1,619	-	-	-	-	-	-	-	-
Other financial assets classified as available-for-sale	61,801	3,090	3,090	(3,090)	(3,090)	6,180	6,180	(6,180)	(6,180)
Total increase/(decrease)		3,090	3,090	(3,090)	(3,090)	6,180	6,180	(6,180)	(6,180)

(E) Fair value

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

Level 1 – the fair value of financial instrument with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices;

Level 2 – the fair value is determined using inputs other than quoted prices that are observable for the financial asset or liability, either directly or indirectly; and

Level 3 – the fair value is determined in accordance with generally accepted pricing models based on discounted cash flow analysis using unobservable market inputs.

The National Gallery of Victoria currently holds a range of financial instruments that are recorded in the financial statements where the carrying amounts are a reasonable approximation of fair value, either due to their short-term nature or with the expectation that they will be paid in full by the end of the 2015-16 reporting period.

The following table shows that the fair values of all of the contractual financial assets and liabilities are the same as the carrying amounts.

Table 15.8: Comparison between carrying amount and fair value

	Carrying amount	Fair value	Carrying amount	Fair value
	(\$ thousand)	(\$ thousand)	(\$ thousand)	(\$ thousand)
	2016	2016	2015	2015
CONTRACTUAL FINANCIAL ASSETS				
Cash and deposits	13,751	13,751	13,332	13,332
Receivables ⁽ⁱ⁾	1,576	1,576	1,619	1,619
Financial assets classified as available-for-sale	61,247	61,247	61,801	61,801
Total contractual financial assets	76,574	76,574	76,752	76,752
CONTRACTUAL FINANCIAL LIABILITIES				
Payables ⁽ⁱ⁾	5,792	5,792	3,875	3,875
Total contractual financial liabilities	5,792	5,792	3,875	3,875

Note:

(i) The carrying amounts disclosed here exclude statutory amounts (e.g. amounts owing from Victorian government, GST input tax credit recoverable, and GST payables).

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

Table 15.9: Financial assets measured at fair value ⁽ⁱⁱ⁾

	Carrying amount as at 30 June 2016 (\$ thousand)	Fair value measurement at end of reporting period using: (\$ thousand)		
		Level 1 ⁽ⁱ⁾	Level 2 ⁽ⁱ⁾	Level 3
2016				
Financial assets classified as available-for-sale				
Diversified fixed interest	978	978	-	-
Australian equities	28,873	-	28,873	-
International equities (Hedged)	25,176	-	25,176	-
International equities (Unhedged)	3,100	-	3,100	-
Property	3,120	-	3,120	-
Total	61,247	978	60,269	-

	Carrying amount as at 30 June 2015 (\$ thousand)	Fair value measurement at end of reporting period using: (\$ thousand)		
		Level 1 ⁽ⁱ⁾	Level 2 ⁽ⁱ⁾	Level 3
2015				
Financial assets classified as available-for-sale				
Diversified fixed interest ⁽ⁱⁱ⁾	729	729	-	-
Australian equities ⁽ⁱⁱⁱ⁾	28,826	-	28,826	-
International equities (Hedged) ⁽ⁱⁱⁱ⁾	3,099	-	3,099	-
International equities (Unhedged) ⁽ⁱⁱⁱ⁾	25,012	-	25,012	-
Property ⁽ⁱⁱⁱ⁾	4,135	-	4,135	-
Total	61,801	729	61,072	-

Notes:

(i) There is no significant transfer between level 1 and level 2.

(ii) The Diversified fixed interest assets are valued at fair value with reference to a quoted (unadjusted) market prices from an active market. The National Gallery of Victoria categorises these instruments as level 1. The National Gallery of Victoria invests in managed funds which are not quoted in an active market and which may be subject to restrictions on redemptions.

(iii) The National Gallery of Victoria considers the valuation techniques and inputs used in valuing these funds as part of its due diligence prior to investment, to ensure they are reasonable and appropriate and therefore the net asset value (NAV) of these funds may be used as an input into measuring their fair value. In measuring this fair value, the NAV of the funds is adjusted, as necessary, to reflect restrictions and redemptions, future commitments and other specific factors of the fund. In measuring fair value, consideration is also paid to any transactions in the shares of the fund. To the extent that the significant inputs are observable, the National Gallery of Victoria categorises these investments as level 2.

NOTE 16. CASH FLOW INFORMATION

16 (A) Cash and deposits

	2016 (\$ thousand)	2015 (\$ thousand)
Cash at bank and on hand	1,533	565
Bank deposits on call	12,218	12,767
Total cash and deposits	13,751	13,332

16 (B) Reconciliation of net result for the period to net cash flows from operating activities

	2016 (\$ thousand)	2015 (\$ thousand)
Net result for the period	6,877	13,791
Non-cash movements:		
Depreciation of property, plant and equipment	12,624	12,766
Donated cultural assets	(3,874)	(10,305)
Net (gain)/loss on financial instruments	391	(256)
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	276	34
(Increase)/decrease in current inventories	(229)	474
(Increase)/decrease in other current assets	482	(271)
De-accessioned cultural assets	-	95
(Decrease)/increase in current payables	1,627	(847)
(Decrease)/increase in current provisions	95	405
Net cash flows from/(used in) operating activities	18,269	15,886

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

NOTE 17. RESERVES

	Note	2016 (\$ thousand)	2015 (\$ thousand)
COLLECTION SURPLUS			
Balance at beginning of financial year		307,464	283,031
Transfer from accumulated surplus		16,707	24,433
Balance at end of financial year	1(K)	324,171	307,464
INFRASTRUCTURE SURPLUS			
Balance at beginning of financial year		57,651	54,682
Transfer from accumulated surplus		898	2,969
Balance at end of financial year	1(K)	58,549	57,651
PHYSICAL ASSETS REVALUATION SURPLUS			
Balance at beginning of financial year		109,183	103,499
Increment/ (decrement) during the year		71,304	5,684
Balance at end of financial year	1(K)	180,487	109,183
CULTURAL ASSETS REVALUATION SURPLUS			
Balance at beginning of financial year		3,560,328	3,560,423
Increment/ (decrement) during the year		(254,353)	(95)
Balance at end of financial year	1(K)	3,305,975	3,560,328
FINANCIAL ASSETS AVAILABLE-FOR-SALE SURPLUS			
Balance at beginning of financial year		3,412	2,165
Increment/ (decrement) during the year		(3,412)	1,247
Balance at end of financial year	1(K)	0	3,412
Balance at end of financial year		3,869,182	4,038,038
Net change in reserves		(78,182)	90,674

NOTE 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 Creative Industries:

The Hon. M. Foley MLA

Trustees who served during the year were:

Prof. S. Baker
Mr L. Clifford AO
Dr S. Cohn
Mr P. Edwards
Ms L. Gay (from 25 August 2015)
Mr C. Lyon
Mr B. Parncutt, AO (President) (until 10 October 2015)
Ms V. Pearce
Mr A. Sisson
Mr M. Ullmer
Ms J. Whiting AM (President) (from 22 December 2015)

Director (Accountable Officer):

Mr A Ellwood

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 (2015 - nil).

NOTE 19. REMUNERATION OF EXECUTIVES AND PAYMENTS TO OTHER PERSONNEL (i.e. contractors with significant management responsibilities)

(a) 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. During 2014/15 there were two executive officers including the accountable officer in service throughout the year and one executive officer was in service since 1st August 2014. During 2015/16 there were three executive officers including the accountable officer in service throughout the entire year.

Income Band	Total Remuneration		Base Remuneration	
	2016 No.	2015 No.	2016 No.	2015 No.
\$170,000 - \$179,999	-	1	-	1
\$190,000 - \$199,999	-	-	1	-
\$200,000 - \$209,999	1	-	-	-
\$290,000 - \$299,999	-	-	-	1
\$300,000 - \$309,999	-	-	1	-
\$340,000 - \$349,999	1	-	-	-
\$360,000 - \$369,999	-	1	-	-
\$470,000 - \$479,999 (Accountable Officer)	-	-	-	1
\$490,000 - \$499,999 (Accountable Officer)	-	1	1	-
\$520,000 - \$529,999 (Accountable Officer)	1	-	-	-
Total number of executives	3	3	3	3
Total annualised employee equivalents (AEE)⁽ⁱ⁾	3	2.9	3	2.9
Total amount	\$1,081,358	\$1,012,673	\$994,242	\$953,781

Note:

(i) Annualised employee equivalent is based on working 37.6 ordinary hours per week over the reporting period.

NOTE 20. REMUNERATION OF AUDITORS

	2016 (\$ thousand)	2015 (\$ thousand)
Victorian Auditor-General's Office		
Audit of the financial statements	60	58
	60	58

NOTES TO THE FINANCIAL STATEMENTS (CONT'D)

NOTE 21. SUBSEQUENT EVENTS

There were no significant events occurring after the reporting date in 2016 (2015 – nil).

NOTE 22. EX GRATIA EXPENSES

There were no ex gratia expenses in aggregate or individually in excess of \$5,000 (2015 – nil).

NOTE 23. GLOSSARY OF TERMS

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.

Comprehensive result

The comprehensive result is the net result of all items of income and expense recognised for the period. It is the aggregate of operating result and other comprehensive income.

Depreciation

Depreciation is an expense that arises from the consumption through wear or time of a produced physical or intangible asset. This expense is classified as a 'transaction' and so reduces the 'net result from transaction'.

Employee expenses

Employee expenses include all costs related to employment including wages and salaries, fringe benefits tax, leave entitlements, redundancy payments and defined contribution superannuation plans.

Ex gratia expenses

Ex gratia expenses mean the voluntary payment of money or other non-monetary benefit (e.g. a write-off) that is not made either to acquire goods, services or other benefits for the entity or to meet a legal liability, or to settle or resolve a possible legal liability or claim against the entity.

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.

Financial instrument

A financial instrument is any contract that gives rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Financial assets or liabilities that are not contractual (such as statutory receivables or payables that arise as a result of statutory requirements imposed by governments) are not financial instruments.

Financial statements

Financial statements comprise:

- a balance sheet as at the end of the period;
- a comprehensive operating statement for the period;
- a statement of changes in equity for the period;
- a cash flow statement for the period;
- notes, comprising a summary of significant accounting policies and other explanatory information;

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.

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.

Other economic flows included in net result

Other economic flows included in net result 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-financial physical assets; and
- fair value changes of financial instruments

Other economic flows – other comprehensive income

Other economic flows – other comprehensive income comprises items (including reclassification adjustments) that are not recognised in net result as required or permitted by other Australian Accounting Standards.

The components of other economic flows-other comprehensive income include:

- changes in physical asset revaluation surplus; and
- gains and losses on remeasuring available-for-sale financial assets.

Net result

Net result is a measure of financial performance of the operations for the period. It is the net result of items of income, gains and expenses (including losses) recognised for the period, excluding those that are classified as 'other economic flows – other comprehensive income'.

Net result from transactions/net operating balance

Net result from transactions or net operating balance is a key fiscal aggregate and is income 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.

Net worth

Net worth is assets less liabilities, which is an economic measure of wealth.

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.

SUPPORT

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as at 30 June 2016

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A visitor admires Justene Williams' *engaging an object other than itself*, 2015 in the exhibition *Pleasure & Reality*.
© Justene Williams

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As at 30 June 2016

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For more than a century the Alfred Felton Bequest has played a defining role in the development of the NGV Collection. Thanks to the work of the Felton Bequests' Committee, Alfred Felton's transformational gift continues to have a profound impact on the NGV to this day.

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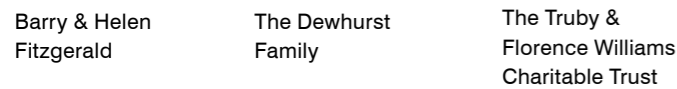
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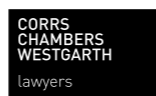
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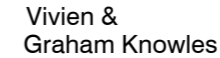
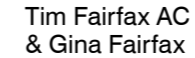
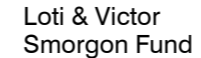


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WE ACKNOWLEDGE THE EXCEPTIONAL SUPPORT OF THE MUSÉE D'ORSAY

(opposite)
Andy Warhol's Silver clouds at the media launch
of the exhibition *Andy Warhol | Ai Weiwei*





GOVERNANCE

COUNCIL OF TRUSTEES

as at 30 June 2016

COUNCIL LEGISLATION

The Council of Trustees of the National Gallery of Victoria is constituted by section 5 of the *National Gallery of Victoria Act 1966*. 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 eleven 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 for the Arts, is distinguished in the field of finance, and
- e) seven other members 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 section 11A of the Act. They generally comprise a subset 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 overseeing and advising on 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 six times a year, and committees meet between three and four times a year.

NGV COUNCIL OF TRUSTEES

Janet Whiting AM

Appointed President of the Council of Trustees in December 2015
Janet Whiting AM is one of the pre-eminent commercial litigators in Australia, heading Gilbert + Tobin Lawyers practice in Melbourne. In 2015 Janet was named one of Australia's ten most influential women in the Westpac and *Australian Financial Review* 100 Women of Influence Awards, winning the Culture category. She was inducted on to the Victorian Honour Roll of Women and received an Order of Australia for her significant service to the community through contributions to the arts, health and major events sector and as a legal professional. Janet's other current appointments include Deputy Chair, Victorian Major Events Company; Director, Visit Victoria; Director, Bell Shakespeare Company; Director, National Australia Day Council; Council Member, Newman College, University of Melbourne; and Patron, Stephanie Alexander Kitchen Garden Foundation.

Professor Su Baker

Appointed a trustee in August 2013; reappointed 2016
Su Baker is an artist and Director of the Victorian College of the Arts (VCA), the University of Melbourne. She has more than twenty-five years' experience in teaching, research and senior management accrued at Sydney College of the Arts, University of Sydney, and as Head of the VCA School of Art. She is President of the Australian Council of Deans and Directors of Creative Arts, and previously has been Chair of the Australian Council of University Art and Design Schools (2004–08). Recently Su has taken over as Editor in Chief of *Art & Australia*, the journal having been recently donated to the VCA by Eleonora Triguboff.

Mr Leigh Clifford AO

Appointed a trustee in December 2013; reappointed June 2016
Leigh Clifford is Chairman of Qantas; a director of Bechtel Group Inc. in the United States and Chairman of Bechtel Australia Pty Ltd; Senior Adviser to Kohlberg Kravis Roberts & Co.; and a Director of Equestrian Australia. He retired as Chief Executive and Director of Rio Tinto in 2007 after thirty-seven years with the company.

Dr Susan Cohn

Appointed a trustee in June 2010; reappointed 2013 and 2016
Susan Cohn is a leading contemporary artist working across the art-craft-design divide. She has postgraduate qualifications in fine art from RMIT University, Melbourne, and a Doctor of Philosophy in fine art theory from the University of New South Wales, Sydney. She has exhibited extensively, won several awards and worked on interdisciplinary projects in Australia and overseas. Susan is represented by Anna Schwartz Gallery, Melbourne.

Mr Peter Edwards

Appointed a trustee in May 2008; reappointed 2011 and 2014
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 Chairman of the Lighthouse Foundation, a trustee of the Julian Burton Burns Trust, a board member of SECUREcorp Pty Ltd and Chairman of the Jewish Museum of Australia Foundation.

(opposite)
A public program held under the 2015 NGV
Summer Architecture Commission by
John Wardel Architects

COUNCIL COMMITTEES AND WORKING GROUPS

Ms Lisa Gay

Appointed a trustee in August 2015

Lisa Gay is the Chair of Voyages Indigenous Tourism Australia; Deputy Chair of the Indigenous Land Corporation (ILC); non-executive director of National Indigenous Pastoral Services; and is a non-executive director of Koda Capital and the Victorian Funds Management Corporation. From 1990 to 2010 Lisa was General Counsel and Managing Director of the Goldman Sachs Group Australia and its predecessor JBWere and Son.

Mr Corbett Lyon

Appointed a trustee in July 2012; reappointed in 2015

Corbett Lyon is a founding director of Lyons, a national architectural design and planning practice based in Melbourne. Corbett also teaches and lectures in architectural design and is currently an Honorary Fellow at Monash University, Melbourne, and a Visiting Professor in Design and Professorial Fellow at the University of Melbourne. He has a long history of supporting contemporary art in Australia through his various roles in business, academia and the arts.

Ms Vicki Pearce

Appointed a trustee in August 2013; reappointed 2016

Vicki Pearce is a Senior Project Manager for Bendigo and Adelaide Bank. She was State Manager of Bendigo and Adelaide Bank in Victoria and Western Australia for nine years, and has a long and distinguished career in the banking and finance sector. She is also heavily involved in supporting the not-for-profit and community sector. She was an advisory board member of the Curtin University School of Economics and Finance; Director of Foundation Housing Ltd, Perth; served on the committee for the Supported Accommodation Group; and Chair of the LeadOn Bendigo Youth Driving Program. Vicki is currently a board member of the Bendigo Art Gallery; board member of The Ulumbarra Foundation; and a Committee Member of the White Ribbon Foundation in Bendigo.

Mr Andrew Sisson

Appointed a trustee in May 2010; reappointed 2013 and 2016

Andrew Sisson is Managing Director of Balanced Equity Management Pty Ltd. He previously worked for National Mutual, managing share portfolios in Australia and the United Kingdom. He is also a member of the Supreme Court of Victoria Investments Review Panel to Senior Master (Funds in Court).

Mr Michael Ullmer

Appointed a trustee in November 2011; reappointed 2014

Michael Ullmer is a director of Lend Lease Corporation and Woolworths Limited. He was previously Deputy CEO of National Australia Bank Limited, and is Chairman of the Melbourne Symphony Orchestra.

RETIRED TRUSTEES

Mr Bruce Parncutt AO

Appointed a trustee in March 2005; reappointed 2008 and 2011; appointed President in October 2012; retired October 2015

Bruce Parncutt has had a long and varied career in financial services. He is Principal of investment management and corporate advisory firm Lion Capital, and is a director of a number of public and private companies. He is director of the Australian Ballet Company, and a board member of the University of Melbourne Campaign. His previous roles include Chief Executive of McIntosh Securities, Senior Vice-President of Merrill Lynch, a director of Australian Stock Exchange Ltd and a member of Melbourne Grammar School Council. He was a board member of the NGV Foundation from 2004 to 2015 and Chairman from 2005 to 2012.



Children enjoying the exhibition *Studio Cats: Andy Warhol | Ai Weiwei for Kids*

AUDIT, RISK AND COMPLIANCE COMMITTEE

Members: Michael Ullmer (Chair), Lisa Gay (from August 2015), Vicki Pearce

External members: Caroline Coops (from May 2016), Jane Harvey, Stephen Ridgeway (until May 2016), Tam Vu

FOUNDATION BOARD

Members: Leigh Clifford AO (Chair), Peter Edwards, Bruce Parncutt AO (until October 2015), Janet Whiting AM (from December 2015)

External members: Hugh Morgan AC (President), Bill Bowness, Krystyna Campbell-Pretty, Nicole Chow (from June 2016), Philip Cornish (from June 2016), Katie Dewhurst, Paula Fox AO, Morry Fraid, John Higgins, Joanna Horgan, Craig Kimberley OAM, Sarah Morgan, Geoff Raby, Michael Tong, Kee Wong (until April 2016)

INVESTMENT COMMITTEE

Members: Andrew Sisson (Chair), Lisa Gay (from August 2015), Bruce Parncutt (until October 2015), Michael Ullmer

External member: Chris Pidcock

NGV 3 WORKING GROUP

Members: Corbett Lyon (Chair), Prof. Su Baker, Leigh Clifford AO, Dr. Susan Cohn, Peter Edwards, Bruce Parncutt (until October 2015), Andrew Sisson, Janet Whiting AM (from December 2015)

External member: Andrew Abbot

REMUNERATION AND NOMINATIONS COMMITTEE

Members: Bruce Parncutt (Chair) (until October 2015), Janet Whiting AM (Chair) (from December 2015), Su Baker, Leigh Clifford AO, Corbett Lyon, Michael Ullmer

External Member: Chris Thomas

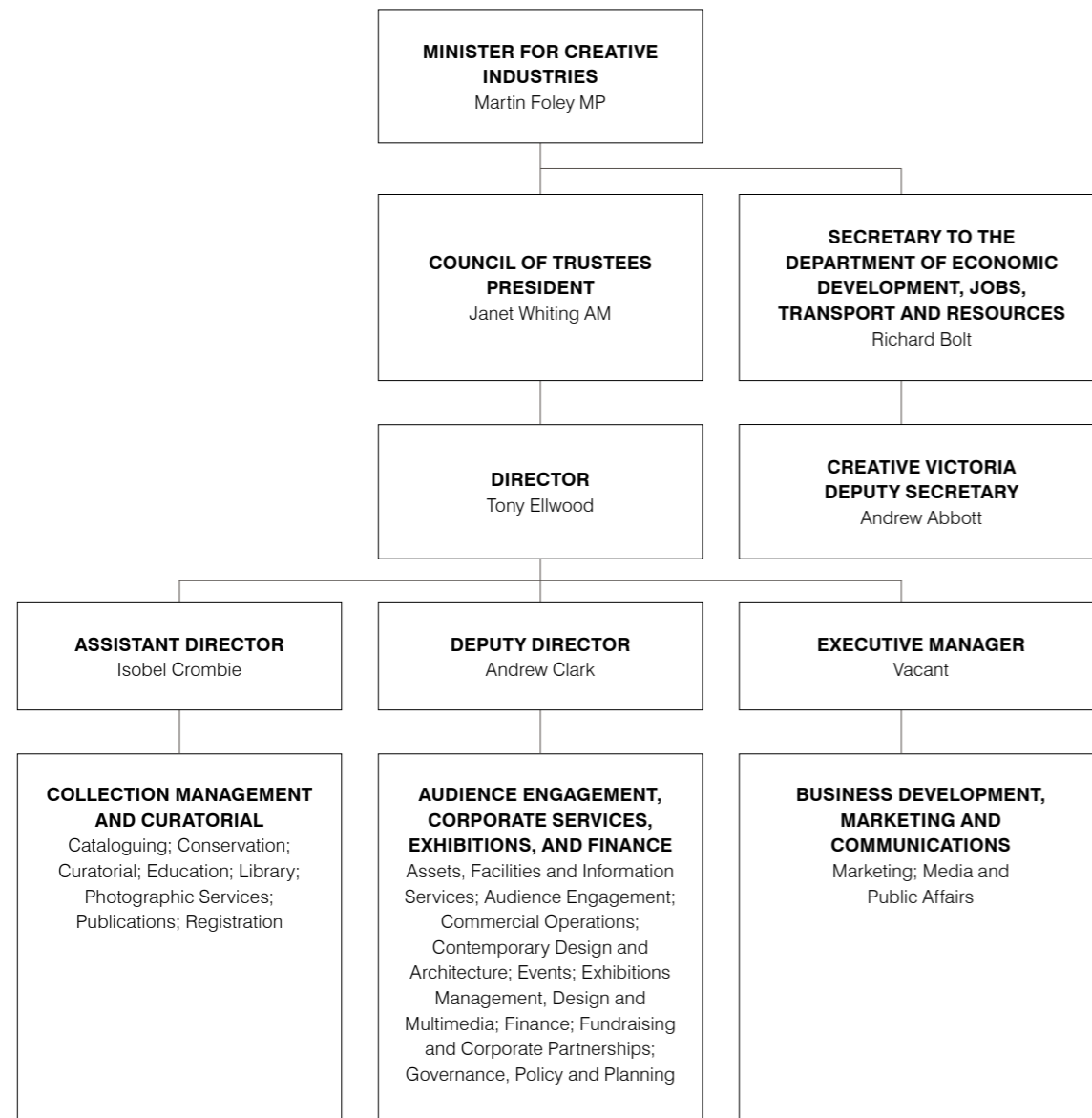
VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS COMMITTEE

Members: Susan Cohn (Chair), Su Baker, Tony Ellwood, Vicki Pearce

External members: John Cunningham, Ian Tully

ORGANISATIONAL STRUCTURE

as at 30 June 2016



STAFF STATISTICS

The National Gallery of Victoria started 2015/16 with 263.4 full-time equivalent employees (FTE) and ended it with 289.7.

	Ongoing Employees			Fixed-term & Casual	Total FTE
	Employees (headcount)	Full-time (headcount)	Part-time (headcount)	FTE	FTE
June 2016	190	131	59	169.5	289.7*
June 2015	196	145	51	177.8	263.4

*Employment of additional casual staff for the installation of the 2016 Melbourne Winter Masterpieces exhibition.

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 the financial year.

	2016			2015		
	Employees (Headcount)	Ongoing FTE	Fixed-term & Casual FTE	Employees (Headcount)	Ongoing FTE	Fixed-term & Casual FTE
GENDER:						
Male	63	60.9	61.1	66	64.1	33.6
Female	127	108.6	59	130	113.7	52.0
Total	190	169.5	120.1	196.0	177.8	85.6
AGE:						
Under 25	0	0	7.9	0	0.0	6.6
25–34	34	31.2	68.4	46	42.8	45.0
35–44	70	60.5	28.8	63	58.5	25.3
45–54	61	54.6	10.7	61	54.6	4.2
55–64	20	18.6	4.2	22	21.0	4.4
Over 64	5	4.6	0.1	4	3.6	0.1
Total	190	169.5	120.1	196.0	177.8	85.6
CLASSIFICATION:						
VPS1	1	1	5.1	1	1.0	4.4
VPS2	17	12.7	62.7	33	26.4	44.6
VPS3	67	59	32.1	59	53.9	18.4
VPS4	53	46.9	10.6	56	50.5	10.6
VPS5	26	24.5	4.6	24	23.1	3.6
VPS6	26	25.4	2	23	22.9	1.0
Executive Officers	0	0.0	3	0	0.0	3.0
Total	190	169.5	120.1	196.0	177.8	85.6

STAFF STATISTICS (CONT'D)

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
- the application of Disability Action Plan (DAP) initiatives, as appropriate.

WORKFORCE DATA

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

OCCUPATIONAL HEALTH AND SAFETY

In 2015/16 53.77 days were lost as a result of work-related accidents, compared with 130.17 in 2014/15.

Category	Measure	2015/16	2014/15	2013/14
Policy Currency (Review Cycle 3 years)	OH&S Policy Current	Yes	Yes	Yes
Provisional Improvement Notices (PINs)	Number of PINs issued by HSRs	0	0	0
	% of identified issues actioned	N/A	N/A	N/A
HSR Training	% of HSRs trained	100%	100%	90%
WorkSafe interactions	Notifiable Incidents	4	1	6
	Notices Received	0	0	0
	Visits (excluding as a result of Notifiable Incidents)	1	0	2
	% of identified issues actioned	100%	N/A	100%
WorkCover Claims Management	Number of Standard Claims *	4	3	3
	Rate per 100 FTE	1.4	1.1	1.1
	Number Lost Time Claims	2	1	1
	Rate per 100 FTE	0.7	0.4	0.4
	Number claims exceeding 13 weeks	0	1	1
	Rate per 100 FTE	0	0.4	0.4
	Fatality Claims	0	0	0
Average Cost per Standard Claim	\$1,858.46	\$1,404.03	\$1,318.15	
% claims with a RTW plan <30 days	50%	67%	67%	

*Excludes minor claims

UPHOLDING PUBLIC SECTOR CONDUCT

All NGV employees are provided with induction and orientation covering:

- NGV Strategic Direction 2013–16
- code of conduct for Victorian public sector employees
- policy information and training in relation to equal employment opportunity and respect for others
- NGV's grievance process
- protected disclosure procedure
- confidentiality and intellectual property policies
- financial code of practice
- Occupational health and safety
- other NGV policies.

REVIEWING PERSONAL GRIEVANCES

For the year ending 30 June 2016 there were no formal grievances lodged.

OTHER CORPORATE REPORTS

A. DISABILITY ACTION PLAN

The NGV's Disability Action Plan (DAP) has been updated to ensure continued improvement to inclusion and accessibility, and covers the period 2016–19.

The DAP project team is chaired by the NGV Deputy Director and consists of representatives from a wide range of NGV departments.

NGV Education and programs

Programs at the NGV are provided for learners of all ages and abilities and range from formal learning to social experiences. During 2015/16 a range of exhibitions and displays, including *The Horse, Open House: Tromarama for Kids, Andy Warhol | Ai Weiwei* and the 2016 Melbourne Art Book Fair featured programs and initiatives focused on increasing access for those with a disability.

The Gallery's Education department developed tailored programs to meet the special needs of particular groups. Yellow Ladybugs, a parent-run friendship group for young girls with autism, was presented in conjunction with the NGV Kids exhibitions *Open House: Tromarama for Kids* and *Studio Cats: Andy Warhol | Ai Weiwei for Kids*.

Schools with special needs were also specifically engaged through the Krystyna Campbell-Pretty Schools Access program during *The Horse and Andy Warhol | Ai Weiwei*. This initiative allowed participants from seven Victorian schools to visit the NGV, by funding their transport and program costs, and to engage in multisensory activities at the Gallery designed for learners of all abilities. Since participating, several of the schools involved have returned independently to participate in other NGV Education programs.

NGV Voluntary Guides provided a range of regular access programs in 2015/16. The Gallery Visits You program provided presentations to community groups unable to physically visit the NGV. Art and Memory programs held at the NGV are designed for people living with dementia. These programs were presented for sixteen aged care facilities.

The NGV is committed to improving accessibility by providing a diverse range of programs within an accommodating environment. During 2015/16 a range of programs and tours were presented, including:

- Audio describing tours for visitors who are blind or have low vision
- Auslan interpreted tours for visitors who are deaf or hard of hearing, provided by Voluntary Guides for major exhibitions and the NGV Collection
- During *Andy Warhol | Ai Weiwei*, public exhibition tours led by artist Luke King provided visitors who are deaf with the opportunity to engage with and discuss the exhibition in their first language, Auslan. The initiative included tours for several school groups
- Auslan interpretation was provided to audience members at the 2016 Melbourne Art Book Fair In-Conversation
- Auslan interpretation was included in the three-part lecture series 'A Tale of Three Cities' held during *Andy Warhol | Ai Weiwei*.

Wheelchair access and audio loop availability were provided for all public programs held in the Clemenger BBDO Auditorium. The Gallery continues to work closely with Travellers Aid to provide assistance to visitors who require wheelchairs or other aids.

Communication

Digital channels of communication, including the NGV website and NGV Facebook and Twitter accounts, were effective in raising public awareness of the range of access programs available at the Gallery during the 2015/16 period.

Collaboration

The NGV continued to build relationships with key community stakeholders to improve accessibility and disability awareness:

- Auslan exhibition tours were provided by the NGV and Arts Access Victoria in partnership, with support provided by Conexu and NGV Voluntary Guides
- Conexu Foundation distributed digital collateral on the Gallery's behalf to the deaf, hard of hearing and speech-impaired Victorian communities
- A representative of the DAP committee participated in the Arts Access Victoria ADAPT training program
- Visitor feedback regarding accessibility was reported to the DAP committee and relevant departments to improve the delivery of exhibitions, programs and services.

Accessible information and technology

The Gallery continued to consolidate the accessibility gains afforded by a website redesign in 2014, incorporating the following improved accessibility features:

- Simplified menu and greater choice of linked and cross-linked information
- Key information available in five languages other than English
- Audio guide content for major exhibitions was available: to download direct from exhibition pages, with text captions, and also to be viewed in Auslan.

Accessible exhibitions and displays

A range of design features were incorporated into NGV exhibitions and displays to enable greater access:

- Wheelchair access to headphones, screens and labels was considered during exhibition design and logistic meetings
- Large-print exhibition labels were provided on site and online for each temporary exhibition. Where possible, exhibition labels were spot-lit to allow easier reading
- Exhibition wayfinding signage and didactics were positioned both at the average eye-height of a standing person and of a person in a wheelchair
- Works of art labels on angled risers were added to collection.
- Seating options were provided near video screenings in exhibition spaces and collection displays and, when this was not able to be accommodated, video content was made available online
- Auslan and captioned content was included in the audio guides for all major exhibitions, including *Andy Warhol | Ai Weiwei* and both Melbourne Winter Masterpieces exhibitions
- A hearing aid loop was available to use with audio guides for visitors with hearing aids.

Carer's recognition

The NGV recognises the Companion Card, which provides a second ticket for cardholders free of charge. Carer Card holders receive a concession discount. NGV staff can access personal carer's leave and negotiate to have flexible working hours or part-time employment to accommodate caring responsibilities.

Recruitment

The National Gallery of Victoria is an Equal Opportunity Employer that values diversity in the workplace. As such, the NGV encourages applications from people with disability, and it is Gallery policy to consider reasonable adjustments for qualified applicants with disabilities. We are committed to making reasonable adjustments to provide a positive, barrier-free recruitment process and supportive workplace.

B. FREEDOM OF INFORMATION (FOI)

The *Freedom of Information Act 1982* enables members of the public to obtain information held by the NGV. FOI requests should be made in writing, describe the documents requested and include payment of the statutory application fee. Further charges may apply, though these may be waived for routine requests or requests for access to documents related to the applicant's personal affairs. The application fee can also be waived or reduced if the applicant would be caused hardship as a result of paying the fee. Requests should be addressed to the FOI Officer, National Gallery of Victoria, PO Box 7259, Melbourne, Victoria, 3004.

For the twelve months ending 30 June 2016, one request for information was received which was finalised during the year.

C. PROTECTED DISCLOSURE

The *Protected Disclosure Act 2012* establishes a scheme for protecting people who make disclosures about improper conduct in the public sector.

The NGV is committed to the aims and objectives of the Act. In particular, the NGV does not tolerate improper conduct by its staff or the taking of reprisals against those who come forward to disclose such conduct.

Compliance with the Protected Disclosure Act 2012

The NGV is not a public body to which disclosures may be made. Disclosures of improper conduct or detrimental action relating to the NGV should generally be made to the Independent Broad-based Anti-corruption Commission (IBAC). Further information about making disclosures to the IBAC can be found at www.ibac.vic.gov.au.

The NGV has procedures for protecting people who make protected disclosures from detrimental action by the NGV or its staff. These procedures are available to the public on the NGV's website www.ngv.vic.gov.au/about/reports-and-documents/protected-disclosure-procedures.

D. ENVIRONMENTAL MANAGEMENT PROGRAM

1. Policy context

The NGV has a strong track record of environmentally sustainable operations. Contributing to Victoria's environmental sustainability is consistent with the Gallery's objectives to provide broad access to the NGV Collection and conserve it for future generations.

Through the NGV's *Environmental Sustainability Policy*, the Gallery commits to:

- demonstrating excellence through water, energy and waste practices
- seeking innovative and creative ways of achieving reduced water, energy and waste outcomes
- considering initiatives to reduce environmental impacts across a range of its activities
- working with partner agencies, landlords and suppliers to minimise its environmental footprint.

2. Implementation

The annual NGV *Environmental Management Plan* sets out how the Gallery will implement and deliver principles of the policy. The current plan builds on the NGV's sustainability successes to date and recognises ongoing achievements that were implemented under previous plans.

The plan 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 tracking environmental impacts and improvements
- reporting sustainability performance.

Key environmental actions and initiatives in 2015/16 included:

- continuation of a revised air-conditioning program at NGV International, which takes advantage of identified thermal efficiencies
- continuation of the enhanced recycling program in office and back-of-house areas
- continued use of 100 per cent recycled office paper and other sustainable office products
- continued harvesting of rainwater for use in the NGV International's moats
- continued development of systems for tracking the Gallery's environmental impacts.

3. Outcomes

Energy consumption and greenhouse gas emissions

a) Total energy usage segmented by primary source

Stationary Energy (GJ)

2011/12	2012/13	2013/14	2014/15	2015/16
116,534	105,270	85,981	76,662	84,577

The NGV has continued to revise and improve previous years' energy-saving initiatives. During the 2015/16 period there was an increase in energy consumption required to operate NGV buildings due to an increase in operating hours.

b) Total greenhouse gas emissions

Stationary Energy12 (tonnes CO2)

2011/12	2012/13	2013/14	2014/15	2015/16
20,412	18,881	21,254	20,570	19,852

In 2015/16 the NGV saw a reduction in total greenhouse gas emissions. This result demonstrates the Gallery's ongoing commitment to reducing its environmental impact.

c) Normalised energy usage and greenhouse gas emissions

	2011/12	2012/13	2013/14	2014/15	2015/16
GJ/visitor	0.075	0.060	0.042	0.035	0.032
tCO ₂ e/visitor	0.013	0.011	0.011	0.009	0.008
GJ/operating hour	13.303	12.017	6.543	5.834	7.01
tCO ₂ e/operating hour	2.330	2.155	1.617	1.565	1.648

Note: see page 135 for definitions and further information on normalising factors.

OTHER CORPORATE REPORTS (CONT'D)

Water consumption

a) Total units of metered water consumed by water source, including air-conditioning cooling towers (kL)

2011/12	2012/13	2013/14	2014/15	2015/16
52,649	54,642	49,931	52,585	54,318

b) Normalised water usage

	2011/12	2012/13	2013/14	2014/15	2015/16
kL/visitor	0.034	0.031	0.025	0.023	0.021
kL/operating hour	6.01	6.24	3.799	4.002	4.511

There was a slight increase in the Gallery's water usage in 2015/16 which reflects the increase in visitor numbers to the NGV.

Waste production

a) Total units of waste disposed of by destination (kg per annum)

	2011/12	2012/13	2013/14	2014/15	2015/16
Landfill kg	111,069	107,903	180,016	178,607	186,693
Recycled kg	211,744	208,011	209,856	204,607	141,135
Total kg	322,813	315,914	389,872	383,214	327,828

b) Normalised waste disposal (kg)

	2011/12	2012/13	2013/14	2014/15	2015/16
Landfill kg/visitor	0.07	0.06	0.08	0.08	0.07
Recycled kg/visitor	0.14	0.12	0.11	0.09	0.05
Landfill kg/operating hour	12.68	12.32	13.69	13.59	15.51
Recycled kg/operating hour	24.18	23.75	15.97	15.57	11.72

c) Recycling rate: 43.05% (2014/15: 53.39%)

In 2015/16 the total waste produced by the NGV decreased significantly from the previous year.

Travel

Carbon emissions from NGV vehicle use (CO₂)

	2011/12	2012/13	2013/14	2014/15	2015/16
tCO ₂ e*	21.11	15.05	16.10	16.78	15.80

Carbon emissions from NGV staff use of taxis (CO₂)

	2010/11	2011/12	2012/13	2013/14	2014/15	2015/16
tCO ₂ e*	20.79	15.87	15.63	15.48	17.45	18.43

* calculated in accordance with EPA Victoria guidelines

The increase in carbon emissions from NGV travel in 2015/16 is attributable to an increase in travel relating to offsite projects, in particular the Interim Collection Storage Improvements Project at the NGV's North Melbourne storage site.

Normalising factors

The NGV's environmental impacts are not primarily office-based. The chart below shows the range of normalising factors which are relevant to the Gallery's functions and activities.

Normalising factor	NGV International	NGV Australia
2015/16 average number of full-time building occupants (number varies through the year)	320	50
NUMBER OF VISITORS		
2015/16	1,938,471	641,529
2014/15	1,500,000	700,000
2013/14	1,362,101	669,476
2012/13	1,104,636	635,492
2011/12	832,476	715,833
2010/11	787,124	736,201
2015/16 number of air-conditioning operating hours	4380*	8760
2015/16 number of hours open to public	3076	2495

* Air-conditioning system shuts down overnight (7pm-7am).

OTHER CORPORATE REPORTS (CONT'D)

E. COMPLIANCE WITH THE BUILDING ACT 1993

During 2015/16 the NGV-owned and controlled premises at 180 St Kilda Road, Melbourne, 3004 (NGV International), complied with all provisions of the *Building Act 1993*. As at 28 June 2016, an independent review confirmed that essential safety measures were compliant with the requirements of the occupancy permit for these premises.

During 2015/16 the NGV completed the final building works at NGV International as part of the Gallery renewal and capital works program. 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.

The NGV regularly (at least annually) conducts condition inspections of all buildings 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 completed 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. To the NGV's knowledge, no registered building practitioners were deregistered.

F. NATIONAL COMPETITION POLICY

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

G. IMPLEMENTATION OF THE VICTORIAN INDUSTRY PARTICIPATION POLICY

No contracts commencing during 2015/16 were required to be reported under the VIPP reporting guidelines.

H. MAJOR CONTRACTS

The National Gallery of Victoria did not enter into any major contracts (valued at \$10 million or more) during 2015/16.

I. CONSULTANCIES

In 2015/16 there were eleven consultancies where the total fees payable to the consultants were \$10,000 or greater. The total expenditure incurred during 2015/16 in relation to these consultancies was \$260,338 (excluding GST). Details of individual consultancies can be viewed at www.ngv.vic.gov.au/reports-and-documents/

In 2015/16, there were thirty-one consultancies where the total fees payable to the consultants were less than \$10,000. The total expenditure incurred during 2015/16 in relation to these consultancies was \$102,798 (excluding GST).

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

I, Janet Whiting, certify that the National Gallery of Victoria has complied with the Ministerial Standing Direction 4.5.5 – Risk Management Framework and Processes. The Audit, Risk and Compliance committee verifies this through oversight.

Janet Whiting
President
25 August 2016

K. ADVERTISING AND COMMUNICATIONS EXPENDITURE

See table opposite

2015/16 (\$ thousand)						
Campaign	Start/ end date	Advertising (media) expenditure 2015/16 (excl. GST)	Creative and campaign development expenditure 2015/16 (excl. GST)	Research and evaluation expenditure 2015/16 (excl. GST)	Print and collateral expenditure 2015/16 (excl. GST)	Other campaign expenditure 2015/16 (excl. GST)
ANDY WARHOL AI WEIWEI						
This major international exhibition featured two of the most significant artists of the twentieth and twenty-first centuries. It surveyed the scope of Andy Warhol's and Ai Weiwei's careers and their influence on modern art and contemporary life. An integrated marketing campaign was developed to attract a broad audience and was implemented locally, interstate and overseas. Marketing activity included outdoor and transit advertising, large-format outdoor signage and a commercial broadcast on television and in cinemas. A strong emphasis on digital and paid social media activity utilised social platforms and digital media. International profile for the exhibition was achieved through significant publicity and advertising in international media.	11 Dec 2015 – 24 Apr 2016	335	1	–	39	125
TOTAL						500
MASTERPIECES FROM THE HERMITAGE: THE LEGACY OF CATHERINE THE GREAT						
This Melbourne-exclusive exhibition enabled visitors to see one of the world's greatest art collections from the Hermitage Museum in St Petersburg and featured masterpieces by artists such as Rembrandt, Rubens, Velázquez and van Dyck. Marketing activity included outdoor and transit advertising, and targeted digital activity. A strategic social media campaign was also implemented, extending the reach of the exhibition. The marketing campaign was amplified by significant support from many corporate, media and tourism partners.	31 Jul – 8 Nov 2015	362	25	41	81	–
TOTAL						509
DEGAS: A NEW VISION						
This major exhibition presented a significant survey of Edgar Degas's work, featuring more than 200 works from the artist's oeuvre. Marketing activity included outdoor and transit advertising and targeted digital activity. A strategic social media campaign was also implemented which extended the reach of the exhibition. The marketing campaign was amplified by significant support from many corporate, media and tourism partners.	24 Jun – 18 Sep 2016	182	23	–	32	–
TOTAL						237

ADDITIONAL INFORMATION AVAILABLE ON REQUEST

L. INFORMATION AND COMMUNICATION TECHNOLOGY (ICT) EXPENDITURE

For the 2015/16 reporting period, the National Gallery of Victoria had a total ICT expenditure of \$3,164,000 with details shown below

2015/16 (\$ thousand)			
Business As Usual (BAU) ICT expenditure	Non-Business As Usual (non-BAU) ICT expenditure	Operational expenditure	Capital expenditure
(Total)	(Total = operational expenditure and capital expenditure)		
2753	411	406	5

'ICT expenditure' refers to the NGV's costs in providing business-enabling services. It comprises Business As Usual (BAU) ICT and Non-Business As Usual (Non-BAU) ICT expenditure.

'Non-BAU expenditure' relates to extending or enhancing the NGV's current ICT capabilities.

'BAU ICT expenditure' is all remaining ICT expenditure which primarily relates to ongoing activities to operate and maintain the current ICT capability.

In compliance with the requirements of the Standing Directions of the Minister for Finance, the NGV has retained details in respect of the items listed below; they 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 the NGV produces about the activities of the Gallery, and where they can be obtained
- details of changes in prices, fees, charges, rates and levies the NGV charges 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 report of operations or in a document which contains the financial report and report of operations
- 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 services provided by the Gallery
- details of assessments and measures undertaken to improve the occupational health and safety of employees, not otherwise detailed in the report of operations

- 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 report of operations
- a list of the NGV's major committees, the purposes of each committee and the extent to which the purposes have been achieved
- details of all consultancies and contractors including:
 - consultants/contractors engaged
 - services provided
 - expenditure committed to for each engagement

This information is available on request from:
 Ms Alison Lee
 Manager, Governance, Policy and Planning
 Phone: 03 8620 2374
 Email: enquiries@ngv.vic.gov.au

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 and pronouncements. This index has been prepared to facilitate identification of the NGV's compliance with statutory disclosure requirements.

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