

NGV 2011/12 ANNUAL REPORT

COUNCIL OF TRUSTEES OF
THE NATIONAL GALLERY OF
VICTORIA, AUSTRALIA

**NGV
2011/12
ANNUAL
REPORT**

COUNCIL OF TRUSTEES OF
THE NATIONAL GALLERY OF
VICTORIA, AUSTRALIA

CONTENTS

NGV International
180 St Kilda Road

**The Ian Potter Centre:
NGV Australia**
Federation Square

National Gallery of Victoria
PO Box 7259
St Kilda Road
Melbourne VIC 8004
Australia
Ph: +61 3 8620 2222

ngv.vic.gov.au

OVERVIEW

- 06 About the National Gallery of Victoria
- 07 2011/12 Highlights
- 08 President's Review
- 09 Director's Review
- 14 Strategic Framework

2011/12 PERFORMANCE REPORT

- 16 Collection and Exhibitions
- 20 Community
- 22 Creative Content
- 23 Education
- 25 Recognition
- 26 Talent
- 27 Funding
- 29 Sustainability
- 30 Report against Output Targets

FINANCIAL INFORMATION

- 32 Five Year Financial Summary
- 34 Independent Auditor's Report
- 36 Financial Statements

APPENDICES

- 69 Council of Trustees
- 71 Council Committees
- 72 Affiliated Groups
- 73 Organisational Structure
- 74 Staff Information
- 76 Other Corporate Reports
- 84 Additional Information Available on Request
- 85 Exhibitions
- 88 Acquisitions
- 101 NGV Publications
- 102 Scholarly Publications by NGV Staff
- 106 Donors
- 111 NGV Foundation List of Members
- 116 Felton Society Members
- 117 Sponsors
- 118 Disclosure Index

Cover image

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

This publication is 100% recyclable.
Printed in Victoria with 100% vegetable inks on
Australian made, recycled, carbon neutral paper.

ABOUT THE NATIONAL GALLERY OF VICTORIA

ORIGINS

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

GOVERNANCE

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

COUNCIL OF TRUSTEES FUNCTIONS

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

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

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

STATE COLLECTION

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

PRINCIPAL LOCATIONS

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

ADMISSION

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

OPENING HOURS

NGV INTERNATIONAL

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

THE IAN POTTER CENTRE: NGV AUSTRALIA

Federation Square
Open 10am–5pm
Closed Mondays

NGV KIDS CORNER

Federation Square
Open 10am–5pm daily

NGV STUDIO

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

2011/12 HIGHLIGHTS

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

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

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

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

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

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

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

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

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

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

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

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

PRESIDENT'S REVIEW

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Allan Myers
President, Council of Trustees
14 September 2012

DIRECTOR'S REVIEW

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

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

Acquisition highlights

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

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

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

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

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

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

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

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

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

Major exhibitions

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

New spaces: Contemporary and Asian art

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

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

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

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

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

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

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

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

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

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

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

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

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

Significant visitors and visits

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

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

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

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

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

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

Financial sustainability

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

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

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

Thank you

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Gerard Vaughan
Director
July 2012

STRATEGIC FRAMEWORK

NGV VALUES

- Excellence
- Integrity
- Access

NGV MISSION

To illuminate life by collecting, conserving and presenting great art

NGV VISION

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

NGV OUTCOMES

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

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

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

2: Community – Inclusive and Highly Accessible

To create opportunities for more broadly based public attendance and participation

3: Creative Content – Quality

Experience for All

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

4: Education – Centre for Learning Excellence

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

5: Recognition – Excellent National and International Reputation

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

6: Talent – Magnet for the Brightest and Best

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

7: Funding – Able to Fund Aspirations

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

8: Sustainability – Responsible Resource Use

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

ALIGNMENT WITH BUDGET OUTPUT FRAMEWORK

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

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

2011/12 PERFORMANCE REPORT

1 COLLECTION AND EXHIBITIONS

AIM

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

PERFORMANCE INDICATORS

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

ACQUISITIONS

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

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

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

HIGHLIGHT EXHIBITIONS

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

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

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

COLLECTION DISPLAY

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

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

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

COLLECTION RESEARCH AND CONSERVATION

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

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

KEY NATIONAL AND INTERNATIONAL LOANS

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

THE SHAW RESEARCH LIBRARY

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

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS

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

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

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

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

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

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

VFLAA STATISTICS FINANCIAL PERFORMANCE

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

ARTISTIC PERFORMANCE

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

VFLAA/STATE COLLECTION ACCESS PERFORMANCE

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

NGV'S MANAGEMENT OF VFLAA PERFORMANCE

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

Notes:

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

2 COMMUNITY

AIM

To create opportunities for more broadly based public attendance and participation

PERFORMANCE INDICATORS

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

CHILDREN AND FAMILIES

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

COMMUNITY AND CULTURE

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

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

- Celebrated the 550th anniversary of Ikenobo Ikebana in Japan and the 20th anniversary of its Melbourne chapter with a two-day program of master displays and demonstrations by 45th generation Headmaster Sen'ei Ikenobo and a series of fully booked workshops

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

artists and other expert local and international speakers

OUTREACH

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

TOURING

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

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

REGIONAL ENGAGEMENT

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

NGV MEMBERS

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

3 CREATIVE CONTENT

AIM

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

PERFORMANCE INDICATORS

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

NGV ONLINE

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

PUBLISHING AND DESIGN

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

MARKETING

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

VISITOR EXPERIENCE

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

4 EDUCATION

AIM

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

PERFORMANCE INDICATORS

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

SCHOOLS

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

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

ONLINE PROGRAMS

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

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

TERTIARY SECTOR

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

PUBLIC PROGRAMS

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

CONFERENCES AND FESTIVALS

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

5 RECOGNITION

AIM

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

NATIONAL AND INTERNATIONAL RECOGNITION

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

ARTS PORTFOLIO LEADERSHIP AWARDS

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

MEDIA PROFILE

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

INTERSTATE AND GLOBAL COLLABORATION

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

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

6 TALENT

AIM

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

PERFORMANCE INDICATORS

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

LEADERSHIP

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

STAFF HIGHLIGHTS

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

from maternity leave, Nicole Monteiro (Exhibitions Manager)

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

PROFESSIONAL DEVELOPMENT

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

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

TRAINING

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

VOLUNTARY GUIDES

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

7 FUNDING

AIM

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

PERFORMANCE INDICATORS

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

FUNDRAISING AND PHILANTHROPY

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

NGV FOUNDATION

- Held the 35th annual meeting of the NGV

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

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

FELTON SOCIETY

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

SUPPORTERS OF ASIAN ART

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

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

NGV CONTEMPORARY

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

SUPPORTERS OF DECORATIVE ARTS

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

SUPPORTERS OF INDIGENOUS ART

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

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

SUPPORTERS OF PRINTS AND DRAWINGS

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

CORPORATE PARTNERSHIPS

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

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

- Confirmed hospitality partners Clayton Utz, Honeywell and Equity Trustees

CORPORATE MEMBERS

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

NGV BUSINESS COUNCIL

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

NGV WOMEN'S ASSOCIATION

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

FRIENDS OF THE GALLERY LIBRARY

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

8 SUSTAINABILITY

AIM

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

PERFORMANCE INDICATORS

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

STRATEGY

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

ENVIRONMENT

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

INFORMATION MANAGEMENT

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

FACILITIES MANAGEMENT

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

HEALTH AND WELLBEING

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

REPORT AGAINST OUTPUT TARGETS

FINANCIAL INFORMATION

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

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

Notes:

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

FIVE YEAR FINANCIAL SUMMARY

BASIS OF PREPARATION

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

REVIEW OF OPERATING PERFORMANCE

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

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

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

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

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

REVIEW OF NON-OPERATING PERFORMANCE

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

NET RESULT

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

BALANCE SHEET

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

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

FUTURE

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

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

Notes

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

INDEPENDENT AUDITOR'S REPORT

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

The Financial Report

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

The Trustees' Responsibility for the Financial Report

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

Auditor's Responsibility

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

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

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

Independent Auditor's Report (continued)

Independence

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

Opinion

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

Matters Relating to the Electronic Publication of the Audited Financial Report

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

MELBOURNE
31 August 2012


for D D R Pearson
Auditor-General

FINANCIAL STATEMENTS

for the year ended 30 June 2012

In our opinion,

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



Allan Myers
President
30 August 2012



Tony Ellwood
Director
30 August 2012



Elizabeth Grainger FCA
Chief Financial Officer
30 August 2012

COMPREHENSIVE OPERATING STATEMENT

for the financial year ended 30 June 2012

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

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

BALANCE SHEET

as at 30 June 2012

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

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

STATEMENT OF CHANGES IN EQUITY

for the financial year ended 30 June 2012

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

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

CASH FLOW STATEMENT

for the financial year ended 30 June 2012

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

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

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2012

1. Summary of significant accounting policies

(A) STATEMENT OF COMPLIANCE

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

(B) BASIS OF PREPARATION

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

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

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

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

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

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

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

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

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

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

(C) REPORTING ENTITY

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

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

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

(D) SCOPE AND PRESENTATION OF FINANCIAL STATEMENTS

Comprehensive operating statement

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

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

Balance sheet

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

Statement of changes in equity

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

Cash flow statement

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

(E) INCOME FROM TRANSACTIONS

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

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

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

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

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

(E)(iii) Operating activities income

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

(b) Revenue from retail shop sales

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

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

(c) Revenue from membership fees

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

(d) Cash sponsorship and contra sponsorship

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

(e) Other revenue

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

(E)(iv) Fundraising activities income

(a) Donations and bequests

Donations and bequests are recognised on receipt.

(b) Donated cultural assets

Donated cultural assets are recognised when the gift is accepted by the National Gallery of Victoria and is recorded at fair value. Fair value is determined by either an average of independent valuations, for works donated under the Cultural Gifts Program, or by a curatorial or other assessment by the National Gallery of Victoria.

Revenue arising from the contribution of assets is recognised when the following conditions have been satisfied:

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

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

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

(F) EXPENSES FROM TRANSACTIONS

(F)(i) Employee expenses

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

(F)(ii) Depreciation

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

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

(F)(iii) Supplies and services

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

(F)(iv) Capital assets charge

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

(G) OTHER ECONOMIC FLOWS INCLUDED IN THE NET RESULT

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

Net gain loss on financial instruments comprises:

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

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

Net gain loss on non-financial assets comprises:

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

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

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

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

exchange hedge contract had not been entered into; and

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

(H) FINANCIAL ASSETS

(H)(i) Cash and deposits

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

(H)(ii) Receivables

Receivables consist of:

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

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

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

(I) NON-FINANCIAL ASSETS

(I)(i) Inventories

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

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

(I)(ii) Prepayments and other assets

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

(I)(iii) Property, plant and equipment

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

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

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

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

(I)(iv) Cultural assets

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

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

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

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

(J) LIABILITIES

(J)(i) Payables

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

(J)(ii) Provisions

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

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

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

(J)(iii) Employee expenses

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

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

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

The components of this current LSL liability are measured at:

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

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

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

(J)(iv) Employee expenses on costs

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

(K) EQUITY

(K)(i) Contributions by owners

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

(K)(ii) Collection reserve

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

(K)(iii) Infrastructure reserve

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

(K)(iv) Physical assets revaluation surplus

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

(K)(v) Cultural assets revaluation reserve

Represents increments arising from the periodic revaluation cultural assets.

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

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

(K) COMMITMENTS FOR EXPENDITURE

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

(L) CONTINGENT ASSETS AND CONTINGENT LIABILITIES

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

(M) GOODS AND SERVICES TAX (GST)

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

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

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

(N) EVENTS AFTER REPORTING DATE

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

(O) FOREIGN CURRENCY

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

(P) ROUNDING OF AMOUNTS

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

(S) AASS ISSUED THAT ARE NOT YET EFFECTIVE

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

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

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

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

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

Note:

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

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

Notes:

(a) Refer Note 8 for more information.

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

Notes:

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

5. Receivables

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

Notes:

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

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

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

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

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

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

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

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

6.1 ANALYSIS AND PURPOSE OF FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE AND CASH AND DEPOSITS	2012			2011		
	General funds	Dedicated funds	Total funds	General funds	Dedicated funds	Total funds
	2012 (\$ thousand)	2012 (\$ thousand)	2012 (\$ thousand)	2011 (\$ thousand)	2011 (\$ thousand)	2011 (\$ thousand)
Cash and deposits (a)	655	5,818	6,473	2,006	5,225	7,231
Current						
Financial assets classified as available-for-sale	-	1,680	1,680	-	2,931	2,931
Non-current						
Financial assets classified as available-for-sale	-	37,695	37,695	-	38,217	38,217
Total financial assets classified as available-for-sale	-	39,375	39,375	-	41,148	41,148
Total financial assets	655	45,193	45,848	2,006	46,373	48,379

Notes:

- (a) Refer Note 16 for further information.

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

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

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

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

Notes:

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

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

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

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

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

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

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

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

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

9. Cultural assets

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

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

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

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

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

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

(a) Maturity analysis of contractual payables

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

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

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

11. Provisions

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

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

Notes:

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

12. Superannuation

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

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

13. Commitments for expenditure

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

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

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

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

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

15. Financial instruments

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

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

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 manage prudentially the National Gallery of Victoria's financial risks.

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

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

Notes:

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

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

Notes:

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

(a) Credit risk

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

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

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

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

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

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

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

(c) Liquidity risk

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

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

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

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

(d) Market risk

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

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

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

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

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

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

e) Interest rate risk

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

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

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

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

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

f) Foreign currency risk

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

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

(g) Fair value

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

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

15.9: COMPARISON BETWEEN CARRYING AMOUNT AND FAIR VALUE

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

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

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

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

18. Responsible persons

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

Minister for the Arts:

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

Trustees who served during the year were:

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

Ms S Cohn

Mr P Edwards

Dr V FitzGerald (term expired 14 May 2012)

Ms N Milgrom (appointed 12 July 2011)

Dr A Ndalianis

Mr B Parncutt

Ms M Plavsic (term expired 14 May 2012)

Mr A Sisson

Mr M Ullmer (appointed 22 November 2011)

Mr J Sau Lee Yeap

Director: Dr G Vaughan**Remuneration**

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

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

Related party transactions

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

19. Remuneration of executives

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

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

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

Note:

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

20. Remuneration of auditors

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

21. Subsequent events

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

22. Glossary of terms

Comprehensive result

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

Capital asset charge

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

Commitments

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

Employee expenses

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

Financial asset

A financial asset is any asset that is:

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

Grants and other transfers

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

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

Financial statements

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

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

Net result

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

Net result from transactions/net operating balance

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

Other economic flows

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

Payables

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

Sales of goods and services

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

Supplies and services

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

Transactions

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

APPENDIX 1: COUNCIL OF TRUSTEES

as at 30 June 2012

Council Legislation

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

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

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

Council Committees

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

Council Meetings

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

COUNCIL OF TRUSTEES

Allan Myers AO QC (President)

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

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

Susan Cohn

Appointed a trustee in June 2010

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

Peter Edwards

Appointed a trustee in May 2008; reappointed in 2011

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

Naomi Milgrom AO

Appointed a trustee in July 2011

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

Angela Ndalialis

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

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

Bruce Parncutt

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

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

Andrew Sisson

Appointed a trustee in May 2010

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

Michael Ullmer

Appointed a trustee in November 2011

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

Jason Yeap OAM

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

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

RETIRED TRUSTEES**Vince FitzGerald**

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

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

Maureen Plavsic

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

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

APPENDIX 2: COUNCIL COMMITTEES

as at 30 June 2012

AUDIT, RISK AND COMPLIANCE COMMITTEE

(incorporating the Gift Fund Committee)

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

External members: Jane Harvey, Tam Vu, Stephen Ridgeway

Management: Gerard Vaughan, Liz Grainger

COLLECTION MANAGEMENT COMMITTEE

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

Management: Gerard Vaughan, Frances Lindsay

VFLAA COMMITTEE

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

External Members: Anthony Camm, Jane Alexander

Management: Gerard Vaughan, Frances Lindsay

EXHIBITION MANAGEMENT COMMITTEE

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

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

PERFORMANCE AND REMUNERATION COMMITTEE

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

Management: Gerard Vaughan, Liz Grainger

NGV MEMBERS COMMITTEE

Members: Peter Edwards

Management: Gerard Vaughan, Lisa Sassella

NGV FOUNDATION BOARD

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

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

Management: Gerard Vaughan, Nick Palmer

INVESTMENT COMMITTEE

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

Management: Gerard Vaughan, Liz Grainger, Nick Palmer

COMMERCIAL INITIATIVES COMMITTEE

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

Management: Gerard Vaughan, Nick Palmer, Lisa Sassella

DIGITAL INITIATIVES COMMITTEE

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

External members: David Adam, Vince Dziekian

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

COLLECTION POLICY AND HOLDINGS REVIEW COMMITTEE

Members: Bruce Parncutt (Chair), Jason Yeap

Management: Gerard Vaughan

APPENDIX 3: AFFILIATED GROUPS

as at 30 June 2012

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

NGV WOMEN'S ASSOCIATION

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

NGV BUSINESS COUNCIL

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

Members:

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

CSL Limited

Brian McNamee, CEO

Ernst & Young

Annette Kimmitt,
 Managing Partner, Melbourne

Goldman Sachs & Partners Australia Pty Ltd

Terry Campbell, Senior Chairman

Grollo Australia Pty Ltd

Rino Grollo, Chairman

Investec Bank (Australia) Ltd

Mark Ellis, Head of Office

KPMG

Peter Nash, Australian Chairman

Macquarie Group Limited

Robin Bishop, Head of Macquarie Capital,
 Australia & NZ

Mercedes Benz Australia/Pacific

Hans Tempel, President & CEO

Minter Ellison

Mark Green, Managing Partner Melbourne

Newcrest Mining

Greg Robinson, Managing Director & CEO

Pact Group

Raphael Geminder, Chairman

PricewaterhouseCoopers

Tony Peake, Managing Partner Melbourne

Qantas Airways Limited

Leigh Clifford AO, Chairman

Ken Ryan, Regional General Manager

Rio Tinto Australia

David Peever, Managing Director, Australia

Transurban Group

Chris Lynch, CEO

Treasury Wine Estates Limited

David Dearie, CEO

Village Roadshow

Graham Burke, CEO

FRIENDS OF THE GALLERY LIBRARY

President: Ian Brown

Committee Members:

Les Silagy
 Gloria Folino
 Terry Lane

Management:

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

NGV VOLUNTARY GUIDES ORGANISING COMMITTEE

2012
 President: Sarah Watts
 Deputy President: Ramona Chua

Committee Members:

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

2011

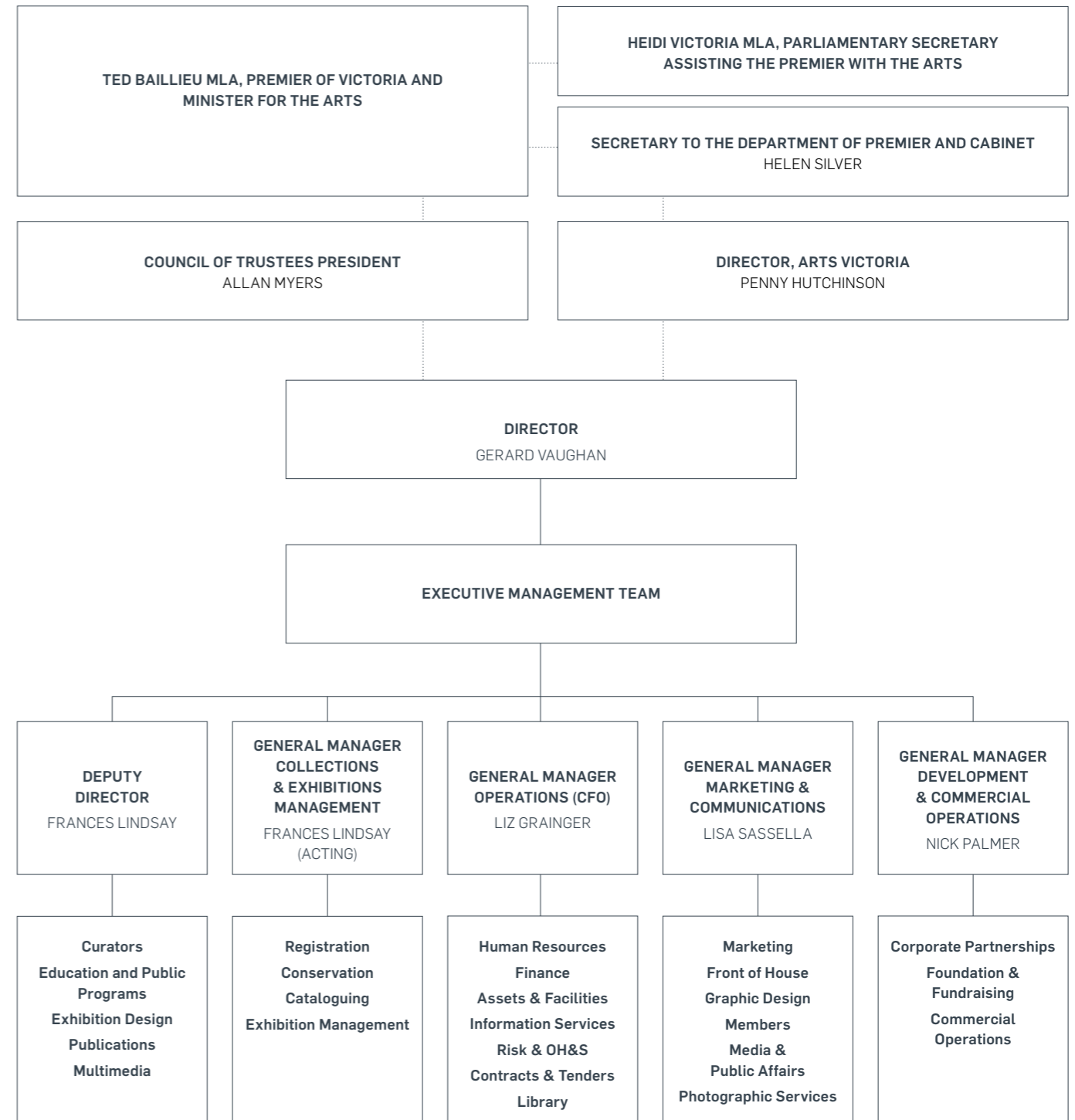
President: Ian Buckingham
 Vice President: Sarah Watts

Committee Members:

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

APPENDIX 4: ORGANISATIONAL STRUCTURE

as at 30 June 2012



APPENDIX 5: STAFF INFORMATION

STAFF STATISTICS

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

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

Notes:
In reporting employee numbers the following assumptions have been applied:
- Casual FTE is based on the hours worked in the last pay period of the financial year.
- Ongoing employees includes people engaged on an open ended contract of employment who were active in the last pay period of June.

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

EMPLOYMENT AND CONDUCT PRINCIPLES

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

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

WORKFORCE DATA

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

UPHOLDING PUBLIC SECTOR CONDUCT

All NGV employees are provided with induction and orientation covering:

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

REVIEWING PERSONAL GRIEVANCES

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

OCCUPATIONAL HEALTH AND SAFETY

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

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

Notes:
1 Five new Health & Safety Representatives (including Deputies) were elected in 2012 and are in process of undertaking their required training.
2 Two visits were conducted regarding the same issue – an initial and a follow-up visit.
3 Excludes minor claims

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

APPENDIX 6: OTHER CORPORATE REPORTS

A. EDUCATION & PUBLIC PROGRAMS

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

B. VALUING CULTURAL DIVERSITY INITIATIVES

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

2012 Melbourne Winter Masterpieces: *Vienna Art & Design*

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

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

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

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

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

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

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

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

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

C. VALUING INDIGENOUS VICTORIANS INITIATIVES

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

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

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

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

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

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

D. VALUING YOUTH INITIATIVES

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

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

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

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

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

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

E. VALUING WOMEN INITIATIVES

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

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

F. DISABILITY ACTION PLAN

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

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

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

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

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

G. FREEDOM OF INFORMATION (FOI)

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

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

H. PRIVACY

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

I. WHISTLEBLOWERS PROTECTION

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

Reporting procedures

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

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

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

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

Further information

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

Disclosures under the *Whistleblowers Protection Act*

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

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

J. ENVIRONMENTAL MANAGEMENT PROGRAMME

1. Environmental Policy

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

2. Programs

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

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

3. Actions and Initiatives

Key environmental actions and initiatives in 2011/12 were:

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

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

4. Energy Usage Reductions: Air-conditioning Standards

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

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

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

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

5. External verification: NGV Environmental Management Plan

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

6. External verification: NGV Environmental Sustainability Data

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

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

7.1 Energy consumption/Greenhouse emissions

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

Stationary Energy GJ (Electricity & Natural Gas)

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

- B. Scope 1 & 2 greenhouse gas emissions (tonnes CO₂-e)

Stationary Energy^{1,2}

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

¹ excluding refrigerant leakage

² excluding vehicles - refer sections 8 and 10

- C. Energy Offsets purchased: none

- D. Percentage of electricity purchased as Green Power

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

- E. Normalised energy usage and greenhouse gas emissions

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

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

7.2 Water consumption

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

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

- B. Normalised water usage

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

7.3 Waste production

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

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

- B. Normalised waste disposal

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

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

8. Supplementary reporting

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

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

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

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

¹ calculated in accordance with EPA Vic guidelines

9. General

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

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

10. Missing data/Historical comparison

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

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

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

11. Completeness of information provided

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

12. Normalising factors

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

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

13. Submission of ResourceSmart Strategies

Refer section 5 above.

14. Reporting requirements for other environmental programs

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

K. COMPLIANCE WITH BUILDING ACT 1993

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

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

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

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

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

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

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

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

L. NATIONAL COMPETITION POLICY

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

M. IMPLEMENTATION OF THE VICTORIAN INDUSTRY PARTICIPATION POLICY

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

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

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

Allan Myers
President
30 August 2012

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

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

Note:

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

APPENDIX 7: ADDITIONAL INFORMATION AVAILABLE ON REQUEST

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

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

The information is available on request from:

Andrew Clark
Deputy Director
Phone: (03) 8620 2279
Email: enquiries@ngv.vic.gov.au

APPENDIX 8: EXHIBITIONS THE IAN POTTER CENTRE: NGV AUSTRALIA

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

ManStyle (NGV Australia)

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

Support Sponsors

Sofitel Melbourne On Collins
Lavazza
Sanpellegrino

Eugene von Guérard: Nature Revealed

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

Principal Sponsor

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

This Wondrous Land: Colonial Art on Paper

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

Tjukurrjjanu: Origins of Western Desert Art

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

Time Catcher

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

Linda Jackson Bush Couture

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

Fred Kruger: Intimate Landscapes

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

Top Arts 2012

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

Fred Williams: Infinite Horizons

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

Everfresh

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

Inherent vice

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

Consultancy

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

Game/Play

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

Board

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

Fluoresce

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

Nobody Was Dirty

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

MoNow

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

CHAZ: L. A. Hand Styles

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

The Greater Asia Co-Prosperity Sphere

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

Future Bookshop

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

30 portraits 30 days

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

EXHIBITIONS NGV INTERNATIONAL

Open at any point within the
2011/12 Financial Year

ManStyle (NGV International)

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

Support Sponsors

Sofitel Melbourne On Collins
Lavazza
Sanpellegrino

Deep Water: Photographs 1860 – 2000

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

Support Sponsor

Crumpler

This Wondrous Land: Colonial Art on Paper

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

Kaleidoscope: Art and Colour

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

Melbourne Winter Masterpieces 2011

Vienna: Art & Design

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

Looking at Looking: The Photographic Gaze

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

British Watercolours 1760-1900: The Age of Splendour

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

Ranjani Shettar: Dewdrops and Sunshine

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

The Mad Square: Modernity in German Art 1910–37

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

In the steps of the Buddha

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

Brent Harris

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

Light Works

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

An Excellent Adventure

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

UNEXPECTED PLEASURES: The Art and Design of Contemporary Jewellery

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

Melbourne Winter Masterpieces 2012

Napoleon: Revolution to Empire

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

EXHIBITIONS NGV TOURING

Open at any point within the
2011/12 Financial Year

Stormy Weather

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

Eugene von Guérard: Nature Revealed

Queensland Art Gallery
17 December 2011 – 4 March 2012

Eugene von Guérard: Nature Revealed

National Gallery of Australia
27 April 2012 – 15 July 2012

APPENDIX 9: ACQUISITIONS 2011/12

AUSTRALIAN ART

ABORIGINAL AND TORRES STRAIT ISLANDER ART

Gifts

Declan Apatimi (Tiwi 1930–85), *Bima* 1978, earth pigments on Ironwood (*Casuarina sp.*), resin, string, human hair. Gift of Samantha Pizzi in memory of Gabrielle Pizzi and Max De Rossi through the Australian Government's Cultural Gifts Program, 2012

Jack Britten (Joolama) (Gija c. 1925–2002), *Untitled (Ord River Country)* 1990, earth pigments and natural binder on canvas. Presented by the Mering Corporation Pty Ltd through the Australian Government's Cultural Gifts Program, 2012

Nyanyani Davidson (Ngaanyatjarra born 1933), *Pupilitji* 2002, synthetic polymer paint on canvas. Gift of Milton Roxanas through the Australian Government's Cultural Gifts Program, 2012

Jeannie Nungurrayi Herbert (Warlpiri born 1953), *Ngarlkirdi Jukurpa (Witchetty grub Dreaming)* 1989, earthenware. Gift of Claire Larrivée, 2012

Pantjiti Mary Jackson (Ngaanyatjarra 1940–2005), *Kungkarrakalpa (Seven Sisters)* 2005, synthetic polymer paint on canvas on canvas. Gift of Michael Moon through the Australian

Government's Cultural Gifts Program, 2012

Reggie Jackson (Ngaanyatjarra 1935–2007), *Parrtjartanya* 2005, synthetic polymer paint on canvas on canvas; *Parrtjartanya* 2007, synthetic polymer paint on canvas on plywood. Gift of Michael Moon through the Australian Government's Cultural Gifts Program, 2012

Joyce McLean (Ngaanyatjarra born c. 1940), *Minyma Kutjara Tjukurpa (Two Sisters Dreaming)* 2008, synthetic polymer paint on canvas. Gift of Michael Moon through the Australian Government's Cultural Gifts Program, 2012

Cliff Reid (Ngaanyatjarra 1947–2010), *Wati Kutjarra* 2003; *Patupirri* 2005; *Minyma Tjintu* 2006, synthetic polymer paint on canvas. Gift of Michael Moon through the Australian Government's Cultural Gifts Program, 2012

Pegleg Tjampitjinpa (Pintupi c. 1920–2006), *Untitled (Tingarri designs associated with Tarkulnga)* 1996; *Untitled (Tingarri designs associated with Tarkulnga)*; *Untitled (Tingarri designs associated with Tarkulnga)*; *Untitled (Tingarri designs associated with Wartunuma)* 1998, synthetic polymer paint on canvas. Gift of Marina Strocchi and Wayne Eager through the Australian Government's Cultural Gifts Program, 2012

Ray James Tjangala (Pintupi born c. 1958), *Untitled (Tingarri designs associated with Tjulyuru)* 1999, synthetic polymer paint on canvas. Gift of Marina Strocchi and Wayne Eager through the Australian Government's Cultural Gifts Program, 2012

Limpi Tjapangati (Luritja/Arrernte c. 1930–85), *Waputi and Tatupa* 1979, synthetic polymer paint on canvas. Gift of Mary Schwartz through the Australian Government's Cultural Gifts Program, 2012

Tjayanka Woods (Pitjantjatjara born c. 1930), *Minyma kutjara (Two Sisters)* 2004, synthetic polymer paint on canvas. Gift of Milton Roxanas through the Australian Government's Cultural Gifts Program, 2012

Purchases

Sandy Brumby (Pitjantjatjara born c. 1935), *Walyatjatjara* 2010, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2011

Gawirrin Gumana (Dhalwangu born c. 1935), *Garrapara* 2008, etching, ed. 12/30. Purchased, NGV Supporters of Indigenous Art, 2011

Jocelyn Gumirrmirr (Liyagawumirr born 1974), *Djirrididi* 2009, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased, NGV Supporters of Indigenous Art, 2011

Raelene Kerinauia (Tiwi born 1962), *Kayimwagakimi Jilamara* 2011, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased, NGV Supporters of Indigenous Art, 2012

Crusoe Kuningbal (Kuninjku c. 1922–84), *Mimih spirit; Mimih spirit; Mimih spirit; Mimih spirit* 1979, earth pigments on wood. Purchased, NGV Supporters of Indigenous Art, 2011

Nonggirnga Marawili (Madarrpa born 1939), *Baniyala story* 2008, etching, ed. 27/30. Purchased, NGV Supporters of Indigenous Art, 2011

Kayi Kayi Nampitjinpa (Pintupi born c. 1945) **Marlene Nampitjinpa** (Pintupi born c. 1965) **Yuyuya Nampitjinpa** (Pintupi born c. 1946) **Josephine Nangala** (Pintupi born c. 1950) **Mantua Nangala** (Pintupi born c. 1959) **Yinarupa Nangala** (Pintupi born c. 1958)

Payu Napaltjarri (Pintupi born c. 1952) **Takariya Napaltjarri** (Pintupi born c. 1965) **Yakari Napaltjarri** (Pintupi born c. 1960) **Florrie Watson Napangati** (Pintupi born c. 1950) **Nanyuma Napangati** (Pintupi born c. 1944) **Yalti Napangati** (Pintupi born c. 1973) **Yukultji Napangati** (Pintupi born 1970) **Jessica Napurrula** (Pintupi born c. 1985) **Josephine Napurrula** (Pintupi born 1948) **Kim Napurrula** (Pintupi born c. 1955) **Lisa Napurrula** (Pintupi born c. 1994) **Lorraine Napurrula** (Pintupi born c. 1980)

Ninguma Napurrula (Pintupi born c. 1938) **Sylvia Napurrula** (Pintupi born c. 1980) **Mara Jurra Nungurrayi** (Pintupi born c. 1987) **Naata Nungurrayi** (Pintupi born c. 1932), *Kanaputa* 2010, synthetic polymer paint on canvas. Purchased with funds donated to the Kanaputa Appeal, 2011

Kunmanara Palpatja (Pitjantjatjara c. 1920–2012), *Wati Wanampi Tjukurpa* 2010, synthetic polymer paint on canvas. Purchased in memory of Graeme Marshall with funds donated by Harriet and Richard England and Anne and Ian McLean, 2011

Yhonnie Scarce (Kokatha/Nukunu born 1973), *The collected* 2010, glass, wood, transparent synthetic polymer resin. Purchased, NGV Supporters of Indigenous Art, 2011

Don Ellis Tjapanangka (Ngaliya/Kukatja c. 1925–76), *Untitled (Boys Ceremony)* 1972, synthetic polymer paint on composition board. Purchased with funds donated by Judith and Leon Gorr, Crispin Gutteridge and Alison Pyle, 2011

Bobby West Tjupurrula (Pintupi born c. 1958), *Untitled* 2011, synthetic polymer paint on canvas. Purchased with funds donated by Vicki and Wayne McGeoch, 2012

Johnny Yungut Tjupurrula (Pintupi born c. 1930), *Tjulnga, Pinari and Pinari* 2010, synthetic

polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2011

Gali Yalkarriwuy (Galpu born c. 1948), *Bänumbirr (Morning star pole)*; *Bänumbirr (Morning star pole)*; *Bänumbirr (Morning star pole)*; *Bänumbirr (Morning star pole)* 2011, earth pigments on wood (*Hibiscus sp.*), *butju* (feathers), *raki* (bush string). Purchased, NGV Supporters of Indigenous Art, 2011

Gulumbu Yunupingu (Gumatj 1945–2012), *Mangatharra Miny'tji* 2008, etching, ed. 24/30. Purchased, NGV Supporters of Indigenous Art, 2011

AUSTRALIAN CERAMICS

Purchases

Janet Beckhouse (born Australia 1955), *The protector* 2011, stoneware. Kenneth Hood Bequest Fund, 2011

Arthur Merric Boyd Pottery, Murrumbeena, Melbourne manufacturer (1944–62) **John Perceval** potter (Australia 1923–2000) **Neil Douglas** decorator (born New Zealand 1911, arrived Australia 1912, died 2003), *Lyrebird, bowl* 1949; *Carafe* (c. 1950), earthenware. Kenneth Hood Bequest Fund, 2012

Arthur Merric Boyd Pottery, Murrumbeena, Melbourne manufacturer (1944–62) **Neil Douglas** decorator (born New

Zealand 1911, arrived Australia 1912, died 2003), *Kangaroo, platter* (c. 1950); *Spotted pardalote, teapot* (c. 1950), earthenware. Kenneth Hood Bequest Fund, 2012

Hermia Boyd (Australia 1931–2000, lived in Europe 1950–55, 1962–75), *Coffee pot* 1959, stoneware. Kenneth Hood Bequest Fund, 2012

Merric Boyd potter (Australia 1888–1959) **Doris Boyd** decorator (Australia 1889–1960), *Landscape vase* 1932, earthenware. Kenneth Hood Bequest Fund, 2012

Merric Boyd (Australia 1888–1959), *Jug* (c. 1934), stoneware. Kenneth Hood Bequest Fund, 2012

Pippin Drysdale (born Australia 1943), *Twilight cinders, tanami mapping* 2011, from the *Tanami mapping* series 2009–11, porcelain. Kenneth Hood Bequest Fund, 2011

Belinda Fox (born Australia 1975) **Neville French** (born Australia 1955), *Limnonari vessel 3* (2011), porcelain. Kenneth Hood Bequest Fund, 2011

Brendan Huntley (born Australia 1982), *Untitled* (2010–11), stoneware, porcelain, terracotta, linen; *Untitled* (2010–11), stoneware, linen; *Untitled* (2010–11), terracotta, stoneware, linen. Kenneth Hood Bequest Fund, 2011

AUSTRALIAN FASHION AND TEXTILES

Gifts

Éclarté, Melbourne textile workshop (1939–62) **Catherine Hardress** designer (born England 1899, arrived Australia early 1930s, died 1970) **Mollie Grove** weaver (Australia 1909–96), *Pussy willows; Pussy willows; Pussy willows* (1956), wool. Gift of Elizabeth Marian Hill, 2011

Hall Ludlow, Melbourne fashion house (1948–60) **Hall Ludlow** designer (born New Zealand 1919, arrived Australia 1947, lived in Hong Kong 1963–73, died 2003), *Evening gown* (c. 1953), acetate, metal thread (lamé); *Coat* (c. 1957), wool, acetate, plastic; *Day dress* (c. 1957), cotton; *Evening dress* 1959, silk (organza). Gift of Peggy Stone in memory of the artist, 2011

House Of Merivale, Sydney fashion house (1960–late 1980s) **Merivale Hemmes** designer (born Australia 1931), *Wedding dress* 1976, silk (chiffon), acetate, metal. Gift of Carol Martin, 2011

Kenneth Pirrie, Melbourne fashion house (1959–67) **Kenneth Pirrie** designer (Australia 1934–99), *Jumpsuit* (1964), wool, synthetic fabric. Gift of Rebecca Hicks in memory of her mother Beverlie Hicks, 2011

Mary Ann May Malseed maker (Australia 1896–1940), *Bedspread* (1940), cotton. Gift of Mrs I. J. Blain, niece of Mary Ann

May Malseed, in memory of her aunt, 2011	Australia early 20th century), <i>Dress and jacket</i> (c. 1910), cotton, metal. Gift of Lara Nicholls in memory of Dorothy Isabel MacIntosh, 2011	elastaine, metallic thread; <i>Outfit</i> 2010 spring-summer 2010–11, <i>Garden of Earthly Delights</i> collection, cotton, leather, rubber, metal; <i>Outfit</i> 2011 autumn-winter, <i>Wild life</i> collection, cotton, cotton elastaine, lycra, polyester, rubber, glass, metal (press studs). Purchased, Victorian Foundation for Living Australian Artists, 2012	(1897), oil on canvas. Gift of Patricia Fullerton in memory of her mother, Nell Turnbull née Ramsay, niece of the artist to commemorate the 150th Anniversary of the National Gallery of Victoria, 2011
Miss Sergeant, Melbourne dressmaker (active in Australia 1940s), <i>Evening dress and bolero</i> 1941, silk (<i>crepe de chine</i>), silk (velvet). Gift of Jill McLaughlin and Pat Diggerson in memory of their mother Jessie Owens, 2012	Unknown, Australia (active in Australia 1920s), <i>Dress</i> (c. 1925), silk (chiffon), glass (beads). Gift of Sue Crosby in memory of her mother Mrs Eileen Lucy Jones (née Neil), 2012	AUSTRALIAN JEWELLERY Purchases	Blair Trethowan (Australia 1974–2006), <i>Crying logos</i> (2000), collage of synthetic polymer paint on stickers on composition board. Gift from the Estate of Blair Trethowan, 2012
Mr Individual, Melbourne millinery house (1960–76) William Beale milliner (Australia 1929–92), <i>Hat</i> (c. 1985), wool, cotton, leather (patent), elastic. Gift of Rebecca Hicks in memory of her mother Beverlie Hicks, 2011	Unknown, Australia (active in Australia 1920s), <i>Dress</i> (c. 1925), silk (chiffon), glass (beads). Gift of Sue Crosby in memory of her mother Mrs Eileen Lucy Jones (née Neil), 2012	Peter Tully (Australia 1947–92), <i>Minties necklace</i> (1977), plastic, metal and colour offset lithograph on wood; <i>Sandwich necklace</i> (1977); plastic, metal. Purchased NGV Foundation, 2011	Blair Trethowan (Australia 1974–2006) Anne Kearney (Australian active c. 2004), <i>Detail of a mural; If I was to do the mural today I'd use these colours; If I was to do the mural today I'd use these colours</i> (2004), synthetic polymer paint on canvasboard on screenprint and synthetic polymer paint on plywood; <i>The painting that wasn't started</i> (2004), canvasboard on screenprint and synthetic polymer paint on plywood; <i>Portrait of friend Graham; Portrait of friend Wilma; School project, grade 5, 1; School project, grade 5, 2; School project, grade 5, 3; Self criticism</i> (2004), synthetic polymer paint on canvasboard on screenprint and synthetic polymer paint on plywood. Gift from the Estate of Blair Trethowan, 2012
Olga Munro, Sydney fashion house (1926–42) Olga Munro designer (active in Australia 1926–42), <i>Robe</i> (1932), embroidered silk. Gift of M. Ahearne, P. Ahearne and M. Leithhead, 2011	Purchases	AUSTRALIAN PAINTING Gifts	Hilda Rix Nicholas (Australia 1884–1961, lived in Europe 1907–18), <i>Defiance</i> (c. 1914), oil on canvas; <i>Morocco: Market place with pile of oranges</i> (c. 1914), oil on canvas on composition board. The Warren Clark Bequest, 2012
Jessie Sconce maker (active in Australia 1940s), <i>Dress</i> 1943, silk (organdie), metal. Gift of Peg Burchett, 2011	Alasdair Duncan Mackinnon, Melbourne fashion house (1985–89) Alasdair Mackinnon designer (born Australia 1960) Mandy Murphy Millinery, Melbourne millinery house (est. 1987) Brendan Dwyer shoe maker (born Australia 1962) Karl Millard metalsmith (born Australia 1962), <i>Patchwork of society</i> 1989, wool, screenprinted silk, silk, polyester, leather, plastic, screenprinted cotton, leather (buttons), copper (buttons). Purchased, Victorian Foundation for Living Australian Artists, 2012	Peter Clarke (born Australia 1935), <i>From the Escorial</i> 1965, pigment, cement, sand, canvas, wood, lead on composition board. Gift of Simon Rosenthal through the Australian Government's Cultural Gifts Program, 2012	Tom Roberts (born England 1856, arrived Australia 1869, lived in Europe 1881–85, 1903–19, died 1931), <i>The violin lesson</i> 1889, oil on wood panel. Purchased with the assistance of the K. M. Christensen and A. E. Bond Bequest and The Warren Clark Bequest, 2012
Trent Nathan, Sydney fashion house (est. 1961) Trent Nathan designer (born Australia 1940), <i>Dress</i> (1970), wool, plastic (buttons). Gift of Rebecca Hicks in memory of her mother Beverlie Hicks, 2011	Pam, Melbourne fashion house (est. 2000) Misha Hollenbach designer (born Australia 1971) Shauna Toohey designer (born Australia 1976), <i>Outfit</i> 2008–09 spring-summer, <i>Space Face</i> collection, cotton, nylon, cotton	Douglas Green (Australia 1921–2002, lived in England c. 1947– c. 1950), <i>The schoolyard</i> 1960–61, casein and oil on composition board. Gift of Professor Charles Green in memory of his father Douglas Green through the Australian Government's Cultural Gifts Program, 2012	Tony Tuckson (born Egypt (of English parents) 1921, arrived Australia 1942, died 1973), <i>Untitled – Yellow</i> (1970–73), synthetic polymer and enamel paint on composition board. Loti & Victor Smorgon Fund, 2011

Christian Capurro (born Australia 1968), <i>Outlier</i> 2011, correction fluid on mirror, aluminium, synthetic rubber. Purchased, Victorian Foundation for Living Australian Artists, 2012	Peter Upward (Australia 1932–83, lived in England 1962–71), X 1971, synthetic polymer paint and polyvinyl acetate on canvas. Marie Therese McVeigh Trust Fund, 2011	Christian Waller (Australia 1894–1954), <i>Destiny</i> 1916, oil on canvas. Purchased with funds donated from the Estate of Ouida Marston, 2011	Jenny Watson (born Australia 1951), <i>Sam</i> 1980, oil on canvasboard. Purchased NGV Foundation, 2012
Brent Harris (born New Zealand 1956, arrived Australia 1981), <i>No. 9; No. 21; No. 26 (The reassembled self)</i> 2011, charcoal and gouache on plywood. Purchased, Victorian Foundation for Living Australian Artists, 2011	Helen Maudsley (born Australia 1927), <i>That Crown that we Seek. The Worth of our Being. Our Eye of Deceit. Our Foreboding.</i> 2008–09, oil on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2012	AUSTRALIAN PHOTOGRAPHY Gifts	Martyn Jolly (born Australia 1959), <i>Untitled; Untitled; Untitled; Untitled; Untitled; Untitled; Untitled; Untitled; Untitled; Untitled</i> (1997), printed 2011, from the <i>Nineteen sixty-three: News and information</i> series 1997, inkjet print. Gift of the artist, 2011
Blair Trethowan (Australia 1974–2006), <i>Crying logos</i> (2000), collage of synthetic polymer paint on stickers on composition board. Gift from the Estate of Blair Trethowan, 2012	Hilda Rix Nicholas (Australia 1884–1961, lived in Europe 1907–18), <i>Defiance</i> (c. 1914), oil on canvas; <i>Morocco: Market place with pile of oranges</i> (c. 1914), oil on canvas on composition board. The Warren Clark Bequest, 2012	AUSTRALIAN PRINTS AND DRAWINGS	George French Angus (England 1822–86, lived in Australia 1844–45, 1850–63), <i>South Australia Illustrated</i> , published by Thomas M'Lean, London, 1847, book: lithographs, printed with tint stone and hand-colouring, 126 pages, embossed and gilt half Morocco leather and cloth cover, stitched binding. Gift of Robert Albert AO through the Australian Government's Cultural Gifts Program, 2011
Blair Trethowan (Australia 1974–2006), <i>Crying logos</i> (2000), collage of synthetic polymer paint on stickers on composition board. Gift from the Estate of Blair Trethowan, 2012	John Stockdale publisher (England 1750–1814), <i>The Voyage of Governor Phillip to Botany Bay; with an Account of the Establishment of the Colonies of Port Jackson & Norfolk Island</i> 1789, book: letterpress text, etchings and hand-coloured etchings. 378 pages, 46 plates and 7 maps; embossed and gilt leather cover , stitched binding. Purchased with funds donated by Stuart Leslie Foundation to celebrate the 150th Anniversary of the National Gallery of Victoria, 2012	AUSTRALIAN BOOKS	John White author (England c. 1756–1832, lived in Australia 1788–94), <i>Journal of a Voyage to New South Wales: with Sixty-five Plates of Non descript Animals, Birds, Lizards, Serpents, curious Cones of Trees and other Natural Productions</i> , published by John Debrett, London, 1790, book: letterpress text, hand-

Miss Edna Lipshut (1945), gelatin silver photograph, watercolour. Gift of Mary Lipshut through the Australian Government's Cultural Gift's Program, 2012	Purchases	Bill Henson (born Australia 1955), <i>Untitled 2009/10; Untitled 2009/10</i> 2009–10, inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2012	Sam Shmith (born Australia 1980), <i>Untitled (In spates 2)</i> (2011), from the <i>In spates</i> series 2011, inkjet print. Purchased, Victorian Foundation of Living Australian Artists, 2011
Christian Waller (Australia 1894–1954), <i>Destiny</i> 1916, oil on canvas. Purchased with funds donated from the Estate of Ouida Marston, 2011	Jenny Watson (born Australia 1951), <i>Sam</i> 1980, oil on canvasboard. Purchased NGV Foundation, 2012	AUSTRALIAN PHOTOGRAPHY Gifts	Martyn Jolly (born Australia 1959), <i>Untitled; Untitled; Untitled; Untitled; Untitled; Untitled; Untitled; Untitled; Untitled; Untitled</i> (1997), printed 2011, from the <i>Nineteen sixty-three: News and information</i> series 1997, inkjet print. Gift of the artist, 2011
Blair Trethowan (Australia 1974–2006), <i>Crying logos</i> (2000), collage of synthetic polymer paint on stickers on composition board. Gift from the Estate of Blair Trethowan, 2012	Hilda Rix Nicholas (Australia 1884–1961, lived in Europe 1907–18), <i>Defiance</i> (c. 1914), oil on canvas; <i>Morocco: Market place with pile of oranges</i> (c. 1914), oil on canvas on composition board. The Warren Clark Bequest, 2012	AUSTRALIAN PRINTS AND DRAWINGS	George French Angus (England 1822–86, lived in Australia 1844–45, 1850–63), <i>South Australia Illustrated</i> , published by Thomas M'Lean, London, 1847, book: lithographs, printed with tint stone and hand-colouring, 126 pages, embossed and gilt half Morocco leather and cloth cover, stitched binding. Gift of Robert Albert AO through the Australian Government's Cultural Gifts Program, 2011
Blair Trethowan (Australia 1974–2006), <i>Crying logos</i> (2000), collage of synthetic polymer paint on stickers on composition board. Gift from the Estate of Blair Trethowan, 2012	John Stockdale publisher (England 1750–1814), <i>The Voyage of Governor Phillip to Botany Bay; with an Account of the Establishment of the Colonies of Port Jackson & Norfolk Island</i> 1789, book: letterpress text, etchings and hand-coloured etchings. 378 pages, 46 plates and 7 maps; embossed and gilt leather cover , stitched binding. Purchased with funds donated by Stuart Leslie Foundation to celebrate the 150th Anniversary of the National Gallery of Victoria, 2012	AUSTRALIAN BOOKS	John White author (England c. 1756–1832, lived in Australia 1788–94), <i>Journal of a Voyage to New South Wales: with Sixty-five Plates of Non descript Animals, Birds, Lizards, Serpents, curious Cones of Trees and other Natural Productions</i> , published by John Debrett, London, 1790, book: letterpress text, hand-

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

AUSTRALIAN DRAWINGS

Gifts

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

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

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

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

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

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

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

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

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

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

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

Purchases

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

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

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

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

AUSTRALIAN PRINTS

Gifts

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

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

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

Purchases

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

AUSTRALIAN SCULPTURE

Gifts

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

steel. Bequest of Erwin and Anne Marie Herzenberg, 2004

Purchases

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

INTERNATIONAL ART

ASIAN ART

Gifts

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

JAPANESE, *Pair of cups* Edo period 1750–70, porcelain, enamel, gilt (*Arita* ware). Gift of Ian and Barbara Carroll, 2011

JAPANESE, *Ainu people, Ainu robe (Attush)* (19th century), elm bark fibre thread, cotton, indigo dyes. Gift of David Bardas in memory of Sandra Bardas OAM through the Australian Government's Cultural Gifts Program, 2011

SUGANUMA Michiko (Japanese 1940–), *Tray (Bon)* (1975–2000), lacquer on Katsura wood (*Kamakura bori* lacquer). Gift of the artist, 2011

VIETNAMESE, *Seated Buddha with hand raised in gesture of discord or kartari mudra* (19th century – early 20th century), lacquer on wood, gilt. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2012

BURMESE, *Rice container* (20th century), lacquer and thayo on bamboo. Purchased with funds donated by Peter Chu, 2012

VIETNAMESE, *Seated Buddha with left hand in flower holding gesture or jataka mudra* (19th century – early 20th century), lacquer on wood, gilt. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2012

VIETNAMESE, *Standing figure* (19th century – early 20th century), lacquer on wood, gilt. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2012

YAMAGUCHI Ryuun (Japanese 1940–), *Dawn (Yoake)* 1969, bamboo. Presented by The Yulgilbar Foundation, 2012

ZHANG Zhen (Chinese active late 17th century – early 18th century), *Deer in a pine forest* (possibly 1697), ink and pigments on silk. Gift of Jason Yeap OAM through the Australian Government's Cultural Gifts Program, 2012

ZHU Qizhan (Chinese 1892–1996), *Pine and plum blossoms* 1991, ink and pigments on paper. Gift of Jason Yeap OAM through the Australian Government's Cultural Gifts Program, 2011

Purchases

BURMESE, *Rice container* (20th century), lacquer and thayo on bamboo. Purchased with funds donated by Peter Chu, 2012

BURMESE, *Rice container* (20th century), lacquer and thayo on bamboo. Purchased with funds donated by Peter Chu, 2012

CHINESE, *Scholar's rock* Devonian period (rock), 17th century (base), limestone, wood (*Hongmu*). Purchased, NGV Supporters of Asian Art, 2012

DEME Hidemitsu (attributed to) (Japanese active 17th century –18th century), *Noh mask, Ōbeshimi (Nōmen Ōbeshimi)* early Edo period (17th century –18th century), pigments, ground shell and animal glue on Cypress (*Hinoki*), silk thread cord. Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2011

DEME Mitsunaga (Japanese active 17th century), *Noh Mask, Shakumi (Nōmen Shakumi)* early Edo period (17th century), pigments, ground shell and animal glue on Cypress (*Hinoki*). Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2011

DEME Toshimitsu (attributed to) (Japanese active 18th century), *Noh mask, Kawazu (Nōmen Kawazu)* early Edo period (17th century), pigments, ground shell and animal glue on Cypress (*Hinoki*), gilt-metal. Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2011

HATAKEYAMA Koji (Japanese 1956–), *Incense container (Kōgō)* 2011, patinated bronze, silver leaf. Purchased, NGV Asian Art Acquisition Fund, 2011

JAPANESE, *Noh Mask, Chujo (Nōmen Chūjō)* early Edo period (17th century–18th century), pigments, ground shell and animal glue on Cypress (*Hinoki*), silk thread cord. Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2011

JAPANESE, *Plate with the fifty-three stations of the Tokaido road (Tōkaidō Gojūsan-tsugizu ōsara)*, Edo period (1840–60), porcelain (*Imari* ware). Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2012

JAPANESE, *A miniature stage model of the kabuki performance of Kozukappara* 1893, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2011

JAPANESE, *A miniature stage model of the Kabuki performance Shirai Gompachi* 1899, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2011

Toyohara KUNICHIKA (Japanese 1835–1900), *A miniature stage model of the kabuki performance Kagamiyama* 1898, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2011

Utagawa KUNISADA (Japanese 1786–1865), *Sumo wrestler, Kagamiwa Hamanosuke; Sumo wrestler, Takekuma Bunemon* (c. 1840); *New edition, Kanjin sumo tournament (Shinban kanjin ozumo no zu); Sumo wrestler, Choōzan Moriemon; Sumo wrestler, Wadagahara Jinshiro* 1854, colour woodblock. Purchased with funds

donated by Allan Myers AO and Maria Myers AO, 2012

TIBETAN / MONGOLIAN, *Pair of temple banners* (late 19th century – early 20th century), silk, silver thread, leather, cotton. Purchased, NGV Supporters of Asian Art, 2012

Entang WIHARSO (Indonesian 1967–, worked in United States 1990s–), *Undeclared skin* (2010), aluminium, brass. Purchased with funds donated by Jason Yeap OAM and Min Lee Wong, 2011

Utagawa YOSHIIKU (Japanese 1833–1904), *Sumo Banzuke* Edo period 1859, colour woodblock. Purchased with funds donated by the Hon. Michael Watt and Cecilie Hall, 2011

Utagawa YOSHIFUJI (Japanese 1828–87), *A miniature stage model of Ise Saburo's hut from the kabuki play Hatsuyukito Mimasu no Kagekiyo* 1878, colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2011

INTERNATIONAL DECORATIVE ARTS

Gifts

BOULANGER, HAUTIN AND CO., Choisy-le-Roi manufacturer (France 1836–78) **Paul COMOLERA** modeller (France 1818–97), *Cockatoo* (c. 1870), earthenware (majolica). Gift of Mary and Jim Allinson, 2012

GEBRÜDER THONET, Vienna manufacturer (Austria est. 1849), *Armchair; Side chair* (c. 1880), Beech (*Fagus sp.*) (bentwood), cane, iron. Gift of the Blakeley family in memory of William Henry Blakeley, 2012

GEORG JENSEN SØLVSMEDIE, Copenhagen manufacturer (Denmark est. 1904) **Henning KOPPEL** designer (Denmark 1918–81), *Teapot* 1952 designed, (c. 1980) manufactured, sterling silver, wood. Gift of Professor A. G. L. Shaw AO in memory of Peggy Shaw, 2012

GEORG JENSEN SØLVSMEDIE, Copenhagen manufacturer (Denmark est. 1904), **Nanna DITZEL** designer (Denmark 1923–2005), *Bracelet (no. 151)* 1960 designed, (c. 1974) manufactured, sterling silver. Gift of Professor A. G. L. Shaw AO in memory of Peggy Shaw, 2012

GEORG JENSEN SØLVSMEDIE, Copenhagen manufacturer (Denmark est. 1904) **Henning KOPPEL** designer (Denmark 1918–81), *Brooch (no. 368)* 1968 designed, (c. 1990) manufactured, sterling silver, steel. Gift of Professor A. G. L. Shaw AO in memory of Peggy Shaw, 2012

GEORG JENSEN SØLVSMEDIE, Copenhagen manufacturer (Denmark est. 1904) **Bent Gabrielsen PEDERSEN** designer (Denmark 1928–), *Necklace* (c. 1979) manufactured, sterling silver. Gift of Professor A. G. L. Shaw AO in memory of Peggy Shaw, 2012

KERR AND BINNS WORCESTER PORCELAIN FACTORY, Worcester manufacturer (England 1851–62), *Pair of pilgrim flasks* (c. 1860), porcelain (bone china). Gift of Mary and Jim Allinson, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) *Earl Grey, bust; Lord Brougham, bust* (c. 1832–40), porcelain. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Joseph SMITH (attributed to)** decorator (England active c. 1834–60s), *Plate; Plate* (1840–50), porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Hugues PROTÂT** designer (France active mid 1850s – early 1860s), *Centrepiece* 1864, earthenware (majolica). Gift of Dr Robert Wilson and Anne Kennedy in memory of their parents Robert Bruce Wilson and Ellen Rae Farmer, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Christopher DRESSER** designer (England 1834–1904), *Match pot* 1869, porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) *Charger* 1871, earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Christopher DRESSER (attributed to)** designer (England 1834–1904), *Plate* 1874, porcelain (bone china), The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **John MOYR SMITH** designer (England 1839–1912), *The ape, the cat and the roast chestnuts, plate; The dog and his shadow, plate; The fox and the crow, plate; The fox dines with the stork, plate; The goat, calf and sheep in partnership with the lion, plate; The hare and the tortoise run a race, plate* (c. 1875), earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Edward HAMMOND** decorator (England active c. 1870–75), *Plaque* (c. 1875), earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Henri BOULLEMIER** decorator (England active late 19th century – early 20th century) **TIFFANY**

& CO., New York retailer (United States est. 1853), *Plate; Plate* 1878, porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Désiré LEROY** decorator (England 1840–1908) **THOMAS GOODE & CO. LTD, London** retailer (England est. 1827), *Plate; Plate* 1878, porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Felix BELLANGER** decorator (France active 1874–85) **ESCALIER DE CRISTAL, Paris** retailer (France 1802–1923), *Plate* 1880, porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Christopher DRESSER (attributed to)** designer (England 1834–1904), *Plate* (c. 1880), porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) *Plate* (1880–90), porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012 **MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Anton**

BOULLEMIER decorator (England 1840–1900), *Christopher Columbus, plate* (1893), porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson in recognition of Gina Panebianco's devotion to the National Gallery of Victoria, 2012

Michael POWOLNY designer (Austria 1871–1954) **WIENER KERAMIK, Vienna** manufacturer (Austria 1906–12), *Summer, putto* (1911–12), earthenware. Gift of David Sampietro, 2012

WORCESTER ROYAL PORCELAIN CO., Worcester manufacturer (England est. 1862), *Spill vase* (c. 1880), porcelain. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

WORCESTER ROYAL PORCELAIN CO., Worcester manufacturer (England est. 1862) **Walter SEDGLEY** designer (England active 1889–1929), *Bowl* 1926, porcelain (parian ware). Gift of Mary and Jim Allinson, 2012

W. T. COPELAND AND SONS, Stoke-on-Trent, Staffordshire manufacturer (England 1867–1932), *Plate; Plate* 1875–90, porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson, 2012

Purchases

David BIELANDER (Switzerland 1968–), *Blue python, necklace (Würgeschlange)* (2011), titanium, silver. Purchased NGV

Foundation, 2012 **ENGLAND** (manufacturer), *Punch bowl* (c. 1756), glass (wheel-engraved). Purchased with funds donated by Elizabeth Morgan, 2011

MENNECY PORCELAIN FACTORY, Mennecey manufacturer (France 1734–1812) **François JOUBERT** silversmith (France active 1749–93) **Louis SAMSON II** silversmith (France 1710–81), *Travelling chocolate service (Nécessaire de voyage)* (c. 1765), porcelain, glass, silver, leather, wood, brass, (other materials). Purchased, NGV Supporters of Decorative Arts, 2012

Dagobert PECHE designer (Austria 1887–1923) **Max WELZ** manufacturer (Austria active 1920s) **WIENER WERKSTÄTTE, Vienna** commissioning workshop (Austria 1903–32), *Mirror* (1922), gilt-wood, mirror, metal. Purchased with funds donated by Peter and Ivanka Canet, Philip and Elizabeth Williams and donors to the Peche Appeal, 2012

WILLIAM GREATBATCH POTTERY, Fenton, Stoke-on-Trent, Staffordshire manufacturer (England 1762–82), *Teapot* (c. 1770–82), earthenware (creamware). Purchased, NGV Supporters of Decorative Arts, 2012

INTERNATIONAL FASHION AND TEXTILES	Japan 1942), <i>Dress</i> 1982 spring-summer, cotton. Purchased with funds donated by Bulgari Australia Pty Ltd, 2012	Boylan through the Australian Government's Cultural Gifts Program, 2011
Gifts	PIERRE CARDIN, Paris fashion house (est. 1950) Pierre CARDIN designer (born Italy 1922, emigrated to France 1926), <i>Jacket and mini dress ensemble</i> 1969, wool, acetate (lining). Purchased with funds donated by Bulgari Australia Pty Ltd, 2012	Kewa people, Kagua area, Southern Highland Province, Papua New Guinea, Dance headdress (c. 2008), earth pigments on cane and bark, fibre, cassowary feathers. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2011
ANNE MARIE BERETTA, Paris fashion house (est. 1974) Anne Marie BERETTA designer (born France 1937), <i>Dress</i> (c. 1983), wool, metal. Gift of Beth Brown, 2012	RACHEL AUBURN fashion house (c. 1982– c. 1986) Rachel AUBURN designer (born England 1957), <i>Coat</i> (c. 1985), wool. Purchased NGV Foundation, 2011	Mendi Valley, Southern Highlands Province, Papua New Guinea, Warrumbi shield (c. 1950), earth pigments on wood, fibre. Gift of Chris Boylan through the Australian Government's Cultural Gifts Program, 2011
(ENGLAND), Evening coat (c. 1925), silk (velvet), metallic thread, silk charmeuse (lining). Gift of Judy Rutherford, 2011	(FRANCE), Shawl (c. 1870), silk, gauze. Gift of Eva Sweet, 2011	INTERNATIONAL PAINTING
(FRANCE), Tippet and muff (c. 1935), colobus monkey fur, silk (crepe), silk (braid), bakelite. Gift of Jana Purcell, 2012	THIERRY MUGLER, Paris fashion house (est. 1974) Thierry MUGLER designer (born France 1948), <i>Dress and belt</i> (c. 1981), triacetate and polyester blend, metal. Purchased with funds donated by Bulgari Australia Pty Ltd, 2012	Gifts
H & M RAYNE, London shoemaker (1889–1994) Edward RAYNE designer (England 1922–92), <i>Shoes</i> 1954, silk (satin), synthetic polymer paint, glass (rhinestones), diamantès. Gift of Davina McIntosh in memory of her mother, 2011	WORLD'S END, London fashion house (1979–84) Vivienne WESTWOOD designer (born England 1941) Malcolm McLAREN designer (England 1946–2010), <i>Sweater and leggings</i> 1982 spring-summer, <i>Savage</i> collection, wool. Purchased NGV Foundation, 2011	Gaspare DIZIANI (Italian 1689–1767), <i>Rebecca at the well</i> (c. 1755), oil on canvas. Gift of Margaret Mott in memory of her mother Lily Wilson through the Australian Government's Cultural Gifts Program, 2012
Purchases	PACIFIC ART	Jean-Philibert DUMET (French active 1808– c. 1814), <i>The generosity of the Chevalier Bayard (Générosité du chevalier Bayard)</i> (1814), oil on canvas. Presented by Patrick Matthiesen and The Matthiesen Gallery, London to commemorate the 150th Anniversary of the National Gallery of Victoria, 2011
CLAUDE MONTANA, Paris fashion house (est. 1979) Claude MONTANA designer (born France 1949), <i>Dress and trousers</i> 1980 spring-summer, cotton, plastic, metal. Purchased with funds donated by Bulgari Australia Pty Ltd, 2012	Green River, West Sepik Province, Papua New Guinea, Shield (c. 1970), earth pigments on wood. Gift of Chris	Jacob HUYSMANS (Flemish c. 1630– c. 1696, worked in England c. 1660–96), <i>Edward Henry Lee, 1st Earl of Litchfield, and his wife,</i>
COMME DES GARÇONS, Tokyo fashion house (est. 1969) Rei KAWAKUBO designer (born		

Charlotte Fitzroy, as children 1674, oil on canvas. Presented by Montah Holdings Pty Ltd through the Australian Government's Cultural Gifts Program, 2012	by John Higgins, Paula Fox, Ken and Jill Harrison, Alan and Mavourneen Cowen and donors to the Francia Appeal, 2011	YANG Yongliang (Chinese 1980–), <i>Eclipse</i> (2008), from the <i>On the quiet water, heavenly city</i> series 2008, inkjet print. Presented by the Mering Corporation Pty Ltd through the Australian Government's Cultural Gifts Program, 2012
Peter LELY (Dutch/English 1618–80), <i>Sir John Rous, 1st Baronet of Henham Hall</i> 1660, oil on canvas. Gift of the Countess of Stradbroke through the Australian Government's Cultural Gifts Program, 2012	Colin McCAHON (New Zealander 1919–87), <i>The five wounds of Christ no. 1</i> 1977–78, synthetic polymer paint on canvas. Purchased, NGV Foundation with the assistance of Dame Jennifer Gibbs and the proceeds of the 2011 National Gallery of Victoria Annual Dinner, 2012; <i>I applied my mind</i> 1982, synthetic polymer paint on canvas. Loti & Victor Smorgon Fund, 2012	INTERNATIONAL PRINTS AND DRAWINGS
John WALKER (English 1939–, worked in Australia 1979–87, United States 1987–), <i>Untitled</i> (1977), synthetic polymer paint, chalk and gesso on canvas on canvas. Gift of Simon Rosenthal through the Australian Government's Cultural Gifts Program, 2012	Reuben MEDNIKOFF (English 1906–72, worked in United States and Canada 1940–46), <i>October 17, 1938. 10a.m. (The king of the castle)</i> 1938, oil on composition board. Purchased NGV Foundation with the assistance of the Duncan Elphinstone McBryde Leary Bequest, 2011	INTERNATIONAL DRAWINGS
Purchases	Sean SCULLY (Irish/American 1945–), <i>Queen of the night</i> 2008, oil on canvas. Purchased NGV Foundation with the assistance of Greg Woolley and NGV Contemporary, 2011	Gifts
CORREGGIO (Italian 1489–1534), <i>Madonna and Child with infant St John the Baptist</i> (c. 1514–15), oil on wood panel. Purchased with funds donated by Andrew Sisson, 2011	INTERNATIONAL PHOTOGRAPHY	Hans BURGKMAIR, the Elder (German 1473–1531), <i>Drummers</i> (1516–18), printed 1777, sheet 4 from <i>The Triumphal Procession of Emperor Maximilian I</i> series 1516–18, woodcut, 2nd edition. Gift from the Marion and David Adams Collection, 2011
Francesco FRANCIA (Italian c. 1450–1517) Giacomo FRANCIA (Italian c. 1486–1557) Giulio FRANCIA (Italian 1487–1545), <i>Virgin and Child with the young St John in a garden of roses</i> (c. 1515), oil on wood panel. Purchased with funds donated	Roger BALLEEN (American 1950–, worked in South Africa 1982–), <i>Terminus</i> (2004), carbon print. Gift of Bill Bowness through the Australian Government's Cultural Gifts Program, 2012	Jacques CALLOT (French 1592–1635, worked in Italy c. 1611–21), <i>St Mansuy (St Mansuetus)</i> 1616, etching, 8th of 9 states. Gift from the Marion and David Adams

Collection, 2011; *The nobility of Lorraine (La Noblesse)* (c. 1620–23), etchings. Gift of Philip Williams through the Australian Government's Cultural Gifts Program, 2012

Simone CANTARINI (Italian 1612–48), *St John the Baptist in the desert* (1630–48), etching. Gift from the Marion and David Adams Collection, 2011

Marc CHAGALL (Russian/French 1887–1985, worked in United States 1941–48), *Moses with the tablets of the law* 1956, colour lithograph, edition of 6500. Gift from the Marion and David Adams Collection, 2011

Honoré DAUMIER (French 1808–79), *A visit to the Turkish tent (Visite aux tente des Turcos)* 1859, from the *Au Camp de St Maur (At the St Maur Encampment)* series, published in *Le Charivari*, August 13, 1859. lithograph, 2nd of 4 states. Gift from the Marion and David Adams Collection, 2011

Giorgio GHISI (Italian 1520–82, worked in France c. 1556–c. 1567) **PERINO DEL VAGA (attributed to) (after)**, *Venus and Vulcan seated on a bed* (mid 1550s), engraving, 3rd of 3 states. Gift from the Marion and David Adams Collection, 2011

Hans HARTUNG (German 1904–89, worked in France 1935–89), *L13* 1957, lithograph printed in black and yellow ink on buff paper, artist's proof. Gift from the Marion and David Adams Collection, 2011

Erich HECKEL (German 1883–1970), *Men on a beach (Männer am Strand)* 1919, from *Das Kestnerbuch (The Kestner Book)* by Paul Erich Küppers (ed.), published by Heinrich Böhme Verlag, Hanover, 1919, woodcut, 2nd of 2 states. Gift from the Marion and David Adams Collection, 2011

Käthe KOLLWITZ (German 1867–1945), *Distress (Not)* 1897, plate 1 from *Ein Weberaufstand (The Weavers' Revolt)* series 1893–97, lithograph printed in brown ink on buff paper. Gift from the Marion and David Adams Collection, 2011

Otto LANGE (German 1879–1944), *Bears (Bären)* 1920, woodcut. Gift from the Marion and David Adams Collection, 2011

Adolph MENZEL (German 1815–1905), *Visions of Italy* 1889, etching. Gift from the Marion and David Adams Collection, 2011

Marcantonio RAIMONDI (Italian c. 1470/82–1527/34), *Mars, Venus and Eros* 1508, engraving, 2nd of 2 states. Gift from the Marion and David Adams Collection, 2011

Auguste Théodule RIBOT (French 1823–91), *The peelers (Les Éplucheurs)* 1862, plate 25 from *Eaux-Fortes Modernes (Modern Etchings)*, 1st yr, 5th issue, 1 Jan 1863, etching. Gift from the Marion and David Adams Collection, 2011

Christian ROHLFS (German 1849–1938), *Little couple (Kleines Paar)* (c. 1915), reprinted 1963, woodcut printed in blue ink on Japanese paper. Gift from the Marion and David Adams Collection, 2011

Rudolf SCHLICHTER (German 1890–1955), *Dance (Tanz)* 1920, from *Das Kunstblatt (The Art Paper)*, vol. 4 no. 4, 1920, lithograph printed in brown ink on tan Japanese paper. Gift from the Marion and David Adams Collection, 2011

Giovanni Battista SCULTORI (Italian 1503–75, worked in France (c. 1556–c. 1567), *The river god Po and a putto* 1538, engraving. Gift from the Marion and David Adams Collection, 2011

Georg TAPPERT (German 1880–1957), *(Two seated girls) (Zwei sitzende Mädchen)* (c. 1911), from *Der Sturm*, vol. 3, no. 113/114 (1912), woodcut on Japanese paper, ed. 7/15. Gift from the Marion and David Adams Collection, 2011

UNKNOWN Andrea MANTEGNA (after), *Christ in limbo* (18th century), engraving. Gift from the Marion and David Adams Collection, 2011

Purchases

André DERAÏN (French 1880–1954), *Countryside (Le Morin) (Paysage (Le Morin))* (c. 1910–11), drypoint. Purchased, NGV Supporters of Prints and Drawings, 2011

Maurice de VLAMINCK (French 1876–1958), *At the brothel (Au Bordel)* (c. 1906), printed 1920, from *Action*, published by Florent Fels, Paris, no. 4, July 1920, woodcut, ed. of 100, 2nd of 2 states; *Head of a woman (Tête de femme)* (c. 1906), woodcut, proof; *The bridge at Chatou (Le pont à Chatou)* 1914, woodcut, ed. 2/30; *Le Pecq (near Paris) (Le Pecq (près de Paris))* 1914, woodcut, proof. The Nigel Peck AM & Patricia Peck Fund, 2011

Raoul DUFY (French 1877–1953), *Boats (Bateaux)* (c. 1907), hand-coloured woodcut. The Nigel Peck AM & Patricia Peck Fund, 2011

Othon FRIESZ (French 1879–1949), *Boat (Navire); Standing female nude (Femme nue debout)* (c. 1910), woodcut. The Nigel Peck AM & Patricia Peck Fund, 2011

Hans HARTUNG (German 1904–89, worked in France 1935–89), *Work no. 22 (Oeuvre no. 22)* (1953), etching, ed. 27/100. Purchased, NGV Supporters of Prints and Drawings, 2011

Albert MARQUET (French 1875–1947), *The widow (La Veuve)* (c. 1901–03), woodcut, ed. 4/12. The Nigel Peck AM & Patricia Peck Fund, 2011

Louis VALTAT (French 1869–1952), *At the table (À table)*, from *L'Épreuve*, no. 4, 1895, woodcut, ed. 174/225; *Portrait of Renoir (Portrait de Renoir)* (c. 1900), woodcut. The Nigel Peck AM & Patricia Peck Fund, 2011

APPENDIX 10: NGV PUBLICATIONS

MAJOR PUBLICATIONS

This Wondrous Land: Colonial Art on Paper
Edited by Alisa Bunbury

Tjukurrjtjanu: Origins of Western Desert Art
by Judith Ryan and Philip Batty

Fred Williams: The Pilbara Series (new edition)
by Jennifer Phipps with Kirsty Grant and Lyn Williams

Fred Kruger: Intimate Landscapes
by Isobel Crombie

Top Arts 2012
by Merren Ricketson

Jeff Wall Photographs
by Gary Dufour and Isobel Crombie with Mark Bolland

Art Journal of the National Gallery of Victoria, edition 51
edited by Jane Devery and Elena Taylor

Napoleon: Revolution to Empire
(hardback and paperback editions)
by Ted Gott and Karine Huguenaud with contributing authors

The Adventures of Napoleon and Josephine
by Phip Murray

Curious Cats in the National Gallery of Victoria
by Laurie Benson

Dashing Dogs in the National Gallery of Victoria
by Frances Lindsay

Flourishing Flowers in the National Gallery of Victoria
by Kirsty Grant

NGV Asian Art Learning Resource
Various authors

OTHER PUBLICATIONS

Looking at Looking: The Photographic Gaze
by Maggie Finch

Ranjani Shettar: Dewdrops and Sunshine
by Alex Baker

Linda Jackson: Bush Couture
by Laura Jovic

Brent Harris
by Jane Devery

Poussin: The Crossing of the Red Sea – A Conservation Project
by Carl Villis with Laurie Benson, MaryJo Lelyveld and John Payne

The Year in Review 2011: The National Gallery of Victoria's 150th Anniversary

What's On
(Six editions)

Gallery
(Six editions)

APPENDIX 11: SCHOLARLY PUBLICATIONS BY NGV STAFF

Borig, J. "Mobigas at the National Gallery of Victoria, Australia and the Struggle for Recognition by Quarantine Authorities." In *Integrated Pest Management for Collections. Proceedings of 2011: A Pest Odyssey, 10 Years later*, edited by P Winsor, D Pinninger, L Bacon, B Child, K Harris, D Lauder, J Phippard and A. Xavier-Rowe, 102-06. Swindon, UK: English Heritage, 2011.

Bunbury, A. "Charles Rodius." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury, 96-97. Melbourne: National Gallery of Victoria, 2011.

———. "Conrad Martens." In *Visions Past and Present: Celebrating 40 Years*, edited by C Menz, 36-37. Melbourne: Ian Potter Museum of Art, 2012.

———. "Eugene Von Guerard's Australian Landscapes." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury, 154-55. Melbourne: National Gallery of Victoria, 2011.

———. "Field Sports of the Native Inhabitants." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury, 91-93. Melbourne: National Gallery of Victoria, 2011.

———. "Georgiana Mccrae." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury, 112-15. Melbourne: National Gallery of Victoria, 2011.

———. "Introduction." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury, 2-5. Melbourne: National Gallery of Victoria, 2011.

———. "James Wallis." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury, 52-55. Melbourne: National Gallery of Victoria, 2011.

———. "A New South Wales Bat." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury, 22-23. Melbourne: National Gallery of Victoria, 2011.

———. "Nicholas Chevalier." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury, 156-57. Melbourne: National Gallery of Victoria, 2011.

———. "Portrait of Bennelong." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury, 94. Melbourne: National Gallery of Victoria, 2011.

———. "Prints after John Webber." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury, 8-9. Melbourne: National Gallery of Victoria, 2011.

———, ed. *This Wondrous Land: Colonial Art on Paper*. Melbourne: National Gallery of Victoria, 2011.

———. "Walter Preston & John Eyre." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury, 50-51. Melbourne: National Gallery of Victoria, 2011.

———. "Walter Preston & John Eyre." In *Visions Past and Present: Celebrating 40 Years*, edited by C Menz. Melbourne: Ian Potter Museum of Art, 2012.

———. "Watercolours by Unknown Artist(S)." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury, 177-79. Melbourne: National Gallery of Victoria, 2011.

———. "Wondrous Prints at the NGV." *Imprint* Vol 46, no. No 3 (2011): p. 12.

Cains, C. "A Selection of Indonesian Art at the National Gallery of Victoria." *The Asian Executive*, no. 2nd Quarter Edition 2012 (2012): 83-84.

———. "Uses of Enchantment: Asian Art at the National Gallery of Victoria, Melbourne, Australia." In 'Asian Encounters' Conference, 'Representations of Asian Art in Asian Museums' panel. Delhi, 2011.

Clegg, H. "Duncan Cooper." In *This Wondrous Land*, edited by A Bunbury, 144. Melbourne: National Gallery of Victoria, 2011.

———. "Eugene Von Guérard." In *This Wondrous Land*, edited by A Bunbury, 147-51. Melbourne: National Gallery of Victoria, 2011.

———. "George Alexander Gilbert." In *This Wondrous Land*, edited by A Bunbury, 142-43. Melbourne: National Gallery of Victoria, 2011.

———. "Henry Gritten." In *This Wondrous Land*, edited by A Bunbury, 124-25. Melbourne: National Gallery of Victoria, 2011.

Crombie, I. *Fred Kruger: Intimate Landscapes*. Melbourne: National Gallery of Victoria, 2011.

———. "Passing Strange: Jeff Wall's Photographs." In *Jeff Wall: Photographs*, 9-13. Melbourne: National Gallery Of Victoria, 2012.

———. "Photography and Australia." In *The Cambridge Companion to Australian Art*, edited by J Anderson. Melbourne: Cambridge University Press, 2011.

———. "Photography and Australian Architecture." In *The Encyclopaedia of Australian Architecture*, edited by P Goad and J Willis Melbourne: Cambridge University Press, 2011.

Cross, E. "The Ancien Régime." In *Napoleon: Revolution to Empire*, edited by T Gott and K Huguenaud, 49. Melbourne: National Gallery of Victoria, 2012.

———. "Early French Explorers and Australia." In *Napoleon: Revolution to Empire*, edited by T Gott and K Huguenaud, 39. Melbourne: National Gallery of Victoria, 2012.

———. "Louis XV, Saint Aloiärn and Marion Dufresne." In *Napoleon: Revolution to Empire*, edited by T Gott and K Huguenaud, 40-41. Melbourne: National Gallery of Victoria, 2012.

———. "The Mameluke Raza Roustam, 1806." In *Napoleon: Revolution to Empire*, edited by T Gott and K Huguenaud, 100-01. Melbourne: National Gallery of Victoria, 2012.

———. "Terre Napoléon." In *Napoleon: Revolution to Empire*, edited by T Gott and K Huguenaud, 146-49. Melbourne: National Gallery of Victoria, 2012.

Cross, E, and G Morrison. "Michael Shannon - Drawing." In *Michael Shannon, Australian Romantic Realist*, edited by G Morrison, 15-28. Ballarat: Art Gallery of Ballarat, 2011.

Crothers, W. "Ancient Japanese Buddhist Art at the National Gallery of Victoria." *The Asian Executive* Third Quarter 2011 (2011): 88-91.

———. "In the Public Domain: A Twelfth Century Sho Kannon Bosatsu at the NGV." TASA Review: *The Journal of the Asian arts society of Australia* Volume 21, No. 2 (2012): 17.

———. "Traditional Asian Print Techniques and Their Applications in Contemporary Art." In *Qijiang international print symposium, Sichuan Fine Art University, China, November 24-28, 2011*, 2011.

Devery, J. Brent Harris. Melbourne: National Gallery of Victoria, 2012.

———. "Brent Harris's 'the Fall'." *Imprint* 47, no. Number 2 (2012): 2-3.

———. "Contemporary Art at the NGV." In *Tokyo Creative Week, International Visitors Program*.

Di Trocchio, P. "Clothing, Space, Art: The 2012 L'oréal Melbourne Fashion Festival." *Art Monthly Australia* May, no. 249 (2012).

———. "Madeleing Vionnet: Fashion Purist- the World According to Madeleine Vionnet." *Fashion Theory: The Journal of Dress, Body and Culture* (2011): pp.509-16.

Finch, M. "Brummels." *Art & Australia* 49, no. 4 (2012): 678.

———. *Drew Pettifer: Hand in Glove*. Fitzroy: Centre for Contemporary Photography, 2011.

———. *Looking at Looking: The Photographic Gaze*. Melbourne: National Gallery of Victoria, 2011.

———. "Metropolis: The Brilliant and Sinister Art of the 1920s." In *The Mad Square: Modernity in German Art 1910-37*, edited by J Strecker, 191-200. Sydney: Art Gallery of New South Wales, 2011.

———. "Thomas Demand, Nationalgalerie." *Flash* (2012).

Gott, T, and K Huguenaud. *Napoleon: Revolution to Empire*.

Melbourne: National Gallery of Victoria, 2012.

Jocic, L. *Linda Jackson Bush Couture*. Melbourne: National Gallery of Victoria, 2011.

———. "Men in Banyans: Informal Men's Dress in the Eighteenth Century." In *14th Australasian David Nicol Smith Seminar in Eighteenth-Century Studies*. Melbourne, 2011.

Kremler, J. "Frogs and the Myth of Autogenesis in Ancient Egypt." *Göttinger Miszellen*, no. 232 (2012): 89-95.

———. "On Interpreting the Meaning of Amulets and Other Object Using the Frog Motif as an Example." In *Egyptology in Australia and New Zealand 2009. Proceedings of the conference held in Melbourne*,

September 4th-6th., edited by Christian M. Knoblauch and James C. Gill, 97-104. Melbourne: Archaeopress, 2012.

———. "The Xiii Vendémiaire: Napoleon's Rise to Power." In *Napoleon: Revolution to Empire*, 81. Melbourne: National Gallery of Victoria, 2012.

Leahy, C. "Out of Australia (Book Review)." *Print Quarterly* XXIX, no. no.2 (2012).

Lelyveld, M. "Beyond Swabs and Solvent Gels: Using Scenarios to Generate, Evaluate and Navigate Conservation Futures." In *Proceedings of the Australian Institute for the Conservation of Cultural Materials (AICCM) National Conference, Canberra 19-21 October 2011*, 1-19. Canberra: National Library of Australia, 2011.

Leong, R. "'Mariage À La Mode':" *The Age Supplement for The White Wedding Dress* (2011).

———. "Napoleonic Uniforms." In *Napoleon: Revolution to Empire*, edited by Ted Gott & Karine Huguenaud, 266-69. Melbourne: National Gallery of Victoria, 2012.

Leong, R, and P McNeil. "Sneakers/ Trainers." In *Encyclopaedia of Consumer Culture*, edited by Dale Southerton (ed.). Manchester: University of Manchester Press, 2011.

Lindsay, F. "Christine O'loughlin." In *Visions Past and Present: Celebrating 40 Years*, 104-05. Melbourne: Ian Potter Museum of Art, 2012.

———. *Dashing Dogs in the National Gallery of Victoria*. Melbourne: National Gallery of Victoria, 2012.

———. "Empress Marie-Louise." In *Napoleon: Revolution to Empire*, 277. Melbourne: National Gallery of Victoria, 2012.

———. "Museums in the Age of Challenge." In *Museums Australia Victoria State Conference keynote address*. Victoria: Museums Australia Victoria, 2012.

———. "Pierre-Joseph Redoute and Empress Josephine." In *Napoleon: Revolution to Empire*, 174. Melbourne: National Gallery of Victoria, 2012.

———. "The Role of the Art Museum as the Touchstone for Community Inspiration and Engagement: The Legacy of Ursula Hoff." In *Annual Ursula Hoff Lecture*. Melbourne, 2012.

Martin, M. "Alessandro Algardi, Flagellation Group." *The Silver Society of Australia Newsletter*, no. February 2012 (2012): 6.

———. "The Athénienne, Psyché and Lit Bateau." In *Napoleon: Revolution to Empire*, 244-47. Melbourne: National Gallery of Victoria, 2012.

———. "The Directory, 1795--1799." In *Napoleon: Revolution to Empire*, 79. Melbourne: National Gallery of Victoria, 2012.

- . "Empress Josephine." In *Napoleon: Revolution to Empire*, 164. Melbourne: National Gallery of Victoria, 2012.
- . "English Porcelain, Catholic Collectors." In *British Association of Art Historians Annual Conference*, Open University, Milton Keynes, 29-31 March, 2012.
- . "Glimpsing Other Worlds: The Sculpture of Alex Pittendrigh." In *Art#2 Australian Centre for Contemporary Art Regional Tour: Kate Daw, Alex Pittendrigh*, 14-15. Melbourne: Australian Centre for Contemporary Art, 2011.
- . "Manufacture De Sèvres, after Nicolas-Augustin Matte, Juno Capitolina, 1813." In *Napoleon: Revolution to Empire*, 190. Melbourne: National Gallery of Victoria, 2012.
- . "Napoleon's Throne from the Chamber of Deputies." In *Napoleon: Revolution to Empire*, 252. Melbourne: National Gallery of Victoria, 2012.
- . "Porcelain Monks and Nuns." In *14th Australasian David Nicol Smith Seminar in Eighteenth-Century Studies*. Melbourne, 2011.
- . "Review Article of Robert Bagley, Max Loehr and the Study of Chinese." *The Journal of Art Historiography* 5 (2011).
- . "Samuel Taylor, Tea Canisters and Caddy." *The Silver Society of Australia Newsletter*, no. June 2012 (2012): 8.
- . "Wallpaper Design. Consulate and Empire Periods." In *Napoleon: Revolution to Empire*, 122-23. Melbourne: National Gallery of Victoria, 2012.
- Matthiesson, S.** "The French Revolution and the Reign of Terror." In *Napoleon Revolution to Empire*. 54-55. Melbourne: National Gallery of Victoria, 2012.
- . "Imprisonment During the Reign of Terror." In *Napoleon Revolution to Empire*. 68-71. Melbourne: National Gallery of Victoria, 2012.
- . "Jacques-Louis David: Jean-Paul Marat, Radical Politician and Revolutionary Martyr." In *Napoleon Revolution to Empire*. Melbourne: National Gallery of Victoria, 2012.
- . "Jean-Francois Sablet: Portrait of a Revolutionary, 1794." In *Napoleon Revolution to Empire*. 54-55. Melbourne: National Gallery of Victoria, 2012.
- . "Les Merveilleuses." In *Napoleon Revolution to Empire*. 128-29. Melbourne: National Gallery of Victoria, 2012.
- . "Louis Gauffier André Francois Miot, Consul of France to Florence." In *Napoleon Revolution to Empire*. 86-87. Melbourne: National Gallery of Victoria, 2012.
- . "Louis-Léopold Boilly Napoleon and the Sculptor Cartellier." In *Napoleon Revolution to Empire*. 186-87. Melbourne: National Gallery of Victoria, 2012.
- . "Modelling Liberty Clay Sculptures in the Prison of the French Revolution." In *Karl Duldig Annual Sculpture Lecture*. Melbourne:

- National Gallery of Victoria, 2012.
- . "Negotiating a Future: Court Artists in the Prisons of the French Revolution." In *David Nichol Smith Conference in Eighteenth-Century Studies, Melbourne July 4-7 2011*. Melbourne, 2011.
- . "Propaganda and the Role of Artists in the French Revolution." In *Napoleon Revolution to Empire*. 26-37. Melbourne: National Gallery of Victoria, 2012.
- . "The Storming of the Bastille Prison." In *Napoleon Revolution to Empire*. 56-57: Melbourne: National Gallery of Victoria, 2012.

Park, J. "Korean Ceramics from NGV." *The Asian Executive* Christmas edition 2011 (2011): 87-91.

Richardson, C. "The Periphery." *Excerpt Magazine*, no. 1 (2011): 36-37.

- Ryan, J.** "Aesthetic Splendour, Cultural Power and Wisdom: Early Papunya Painting." In *Tjukurrjtjanu: Origins of Western Desert Art*, edited by Judith Ryan and Philip Batty. Melbourne: National Gallery of Victoria, 2011.
- . "'The Ancient Made New'." *Apollo* July/August, no. July/August (2011): 36-41.
- . "Captain Harrison." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury. 104. Melbourne: National Gallery of Victoria, 2011.
- . "Irrunytju Arts." In *Ngaanyatjarra Art of the Lands*, edited by Tim & Carty Acker, John. Crawley, Perth: UWA Publishing, 2012.
- . "Tommy Mcrae." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury. 102-03. Melbourne: National Gallery of Victoria, 2011.
- . "William Barak." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury. Melbourne: National Gallery of Victoria, 2011.

Ryan, J, and P Batty, eds. *Tjukurrjtjanu: Origins of Western Desert Art*. Melbourne: National Gallery of Victoria, 2011.

Shaw, S. "A Cornucopia of Carving Techniques: An Analysis and Treatment of a Qing Dynasty Lacquered Screen." In *East Asian Lacquer: Material Culture, Science and Conservation*, edited by S. Rivers, R. Faulkner and B. Pretzel, 196-207. London: Archetype in association with the Victoria and Albert Museum, London., 2011.

Taylor, E. "Emma Minnie Boyd." In *This Wondrous Land: Colonial Art on Paper*, edited by A Bunbury. Melbourne: National Gallery of Victoria, 2011.

Vaughan, G. "Collecting Correggio." In *Members Talk Series*. Melbourne: National Gallery of Victoria, 2011.

- . "Epilogue: Sir Andrew Grimwade." In *Storied Windows: An Anthology of Speeches, Poems & Reflections; Casting Light on the Arts, Science & Life in Australia 1959 to 2011: An Anthology of Speeches, Poems and Reflections by Sir Andrew Grimwade*, edited by Sir A Grimwade, 257-62. Melbourne: The Miegunyah Press, 2012.
- . "How Museums Integrate Historic Art and Modern Culture and Their Optimal Utilisation." In *The Kingold Museum*. Conghua, China, The Kingold Museum, 2011.
- . "The Musée Napoléon." In *Napoleon: Revolution to Empire*, 20-25. Melbourne: National Gallery of Victoria, 2012.
- . "The NGV's 150th Anniversary: 10 Milestones in Our History." In *At the Frontier: Exploring the Possibilities*. Perth: Museums Australia National Conference 2011, 2011.
- . "Public Access to Private Collections of Graeco-Roman Antiquities in Late 18th Century London." In *14th Australasian David Nicol Smith Seminar in Eighteenth-Century Studies*. Melbourne, 2011.
- . "Sex, Lies & Theft in Late 18th Century Europe: The Underbelly of the Taste for the Antique." In *Masterclass Talk Series*. Perth: Art Gallery of Western Australia, 2011.

Villis, C. Poussin: The Crossing of the Red Sea: A Conservation Project. Melbourne: National Gallery of Victoria, 2012.

APPENDIX 12: DONORS

MASTERPIECES FOR MELBOURNE

The 150th Anniversary Campaign for the Development of the NGV Collection.

The National Gallery of Victoria warmly thanks and acknowledges the support from the following individuals, families and organisations, and those who wish to remain anonymous.

Campaign Patrons

The Honourable David Angel QC & Anita Angel
Peter Clemenger AM & Joan Clemenger
Jim Cousins AO & Libby Cousins
Sir Andrew Grimwade CBE & Lady Grimwade
Hugh M Morgan AC & Elizabeth Morgan
Dame Elisabeth Murdoch AC
S Baillieu Myer AC & Sarah Myer
Maria Myers AO
Lady Potter AC
Loti Smorgon AO
Lyn Williams AM
Campaign Committee
Bruce Parncutt (Chair)
Ross Adler AC
Bill Bowness
Alan Cowen
Perri Cutten
Peter Griffin AM
Lorenz Grollo
Chloe Hyde
Michael Tong
Denis Tricks AM

Leadership Gifts & Pledges >\$100,000

1 January 2006 – 30 June 2012
Loti Smorgon AO & Victor Smorgon AC
Allan Myers AO QC & Maria Myers AO
Anonymous
Bowness Family
Alan Cowen & Mavourneen Cowen
Ian Hicks AM
John Higgins
Bruce Parncutt & Robin Campbell
Nigel & Patricia Peck Foundation
Greg Woolley

Yulgilbar Foundation
Anonymous (2)
Peter Farrell AM
Pauline Gandel
Estate of Ruth Margaret Frances Houghton
Dame Elisabeth Murdoch AC
Spotlight Charitable Foundation
Greg Woolley
Jason Yeap OAM & Min Lee Wong
Anonymous
Ross Adler AC & Fiona Adler
Ron Dewhurst & Katie Dewhurst
Paula Fox
Dorothy Gibson
Peter Griffin AM
Ken Harrison & Jill Harrison
Fraser Hopkins
NGV Women's Association
Imelda and Geok Wong Foundation
Leigh Clifford AO & Sue Clifford
Rino Grollo & Diana Ruzzene Grollo
The Margaret Lawrence Bequest
Estate of Kenneth Graham Milburn
The Neilson Foundation
Michael Tong & Emily Tong
Luisa Valmorbida
Lyn Williams AM

Cash Gifts to the Endowment >\$10,000 to \$100,000

1 December 2010 – 30 June 2012
Sunraysia Foundation
Maureen Kerridge
Michael Nagy
The Orloff Family Trust
Carol Sisson
Spotlight Stores Charitable Foundation
David Stephenson & Kate Stephenson
Margaret Ross AM
Myriam Wylie & John Wylie

Cash Gifts to the Art Acquisition Fund >\$10,000 to \$100,000

1 December 2010 – 30 June 2012
Alan Cowen & Mavourneen Cowen
Paula Fox
Peter Canet & Ivanka Canet

Edith Gordon
The Stuart Leslie Foundation
Margaret Ross AM & Ian Ross
Westpac Banking Corporation
Joe White Bequest
Hugh D T Williamson Foundation
Anonymous (2)
Edith Burgess
Bulgari Australia Pty Ltd
Rino Grollo & Diana Ruzzene Grollo
Lou Senini & Mary Senini
David Walsh
Sir James Gobbo AC CVO & Lady Gobbo
Vivien Knowles
Wayne McGeoch & Vicki McGeoch
Carol Sisson
The Trust Company

PATRONS PROGRAM

Supporting the Masterpieces for Melbourne campaign, helping to achieve our goal through annual giving to 30 June 2012

President's Circle

Andrew Abercrombie & Shadda Abercrombie
Harold J Campbell-Pretty & Krystyna Campbell-Pretty
John Fast & Jenny Fast
Peter Greenham & Anne Greenham
Ken Harrison & Jill Harrison
Barbara van Ernst AM

Director's Circle

Anonymous
John Bates & Lorraine Bates
Neville Bertalli & Diana Bertalli
Andrew Churchyard
Ron Hood & Sally Hood
Rosie Lew & Solomon Lew
Sidney Myer AM & Fiona Myer
G D Nash
Loris Peggie
Peter Robertson & Rachael Robertson
Frank Tisher & Miriam Tisher
Supporter's Circle
Nicholas Allen & Helen Allen
Cher Beggs & Don Beggs

Andrew Booth
Caroline Clemente & Robert Clemente
Lord Francis Ebury & Lady Ebury
Karen Fehring
Dianne Gjergja
Giorgio Gjergja
Marco Gjergja
Ross Gordon & Kim Gordon
Catherine Gray
Richard Green
Graham Joel
George Kass & Grace Kass
Susan Kennett
Zara M Kimpton OAM
Anthony B Lewis & Helen Lewis
Angus Mckay
Beatrice Moignard
Koji Nakagawa
Rae Rothfield
Murray A Sandland
Adrienne Shaw
John Tevelein & Barbara Tevelein
Sandra Velik & Leon Velik

COLLECTION SUPPORT

1 December 2010 – 30 June 2012

We recognise with gratitude the following individuals whose annual gifts are so important to the development of our collections

SUPPORTERS OF ASIAN ART

Major Gifts

Pauline Gandel
Allan Myers AO & Maria Myers AO
The Neilson Foundation
The Ian Potter Foundation
Westpac Banking Corporation
Jason Yeap OAM & Min Lee Wong
Yulgilbar Foundation

President's Circle

S Baillieu Myer AC
Bruce Parncutt
Ivan Tran
Jason Yeap OAM

Director's Circle

Caroline Liow
Vivien Knowles
Lynton Morgan & Susan Morgan

Supporters' Circle

Ramona Chua
Rose Downer
Joan Gunn
Simon Loh
Janet Wang & Chris Wang
Gim Wah Yeo AM JP
Michael Watt QC & Cecilie Hall
Sarah Watts & Ted Watts

Cash Gifts to the Asian Art Acquisition Fund > \$500

Canaan Lawyers
Peter Chu
Shirley X Chu
Wanghua Chu
Ka Sing Chua
Peter Clements
Margaret Cone
Jim Cousins AO & Libby Cousins
Elderly Chinese Home Inc
Wilkin Fon
Milton Harris & Penny Harris
Merran Kelsall
David Li
Diana Morgan
Ken Ong
Maudie Palmer AO
Mae Anna Pang
Peter Poon
Philip Ross & Sophia Pavlovski-Ross
Adam Ryan & Yoko Ryan
Eva Sweet
John Webb OAM
Lyn Williams AM

NGV CONTEMPORARY

Director's Circle

Daniel Besen & Danielle Besen
Dominic Dirupo & Natalie Dirupo

Supporters' Circle

Robyn Burke
Sophie McNeur & Simon Crowe
Sidney Myer AM & Fiona Myer
Anne Wall-Smith
Sarah Watts & Ted Watts

Cash Gifts to the NGVC Acquisition Fund > \$500

Peter Bancroft OAM & Marlyn Bancroft

SUPPORTERS OF DECORATIVE ARTS

Major Gifts

Australian Decorative & Fine Arts Society
Yarra Inc
Harold Campbell-Pretty & Krystyna Campbell-Pretty
Peter Canet & Ivanka Canet
Hugh Morgan AC & Elizabeth Morgan

President's Circle

Peter Canet & Ivanka Canet

Director's Circle

Marjorie Pinder

Supporters' Circle

Ron Hood & Sally Hood
Kenneth Reed

Cash Gifts to the Decorative Arts Acquisition Fund > \$500

Michael Blanche & Lauraine Diggins
Andrew Dixon
Peter Holly & Evelyn Holly
Ron Hood & Sally Hood
Robin Hunt
Angel Isles
Frank C Jones & Jill Jones
Betty Pizzey & John Pizzey
Gwenda Robb

SUPPORTERS OF INDIGENOUS ART**President's Circle**

Geoffrey Allen AM
 Jim Cousins AO & Libby Cousins
 Barry Fitzgerald & Helen Fitzgerald
 Wayne McGeoch & Vicki McGeoch

Director's Circle

Richard England & Harriet England
 Judith Gorr & Leon Gorr
 Crispin Gutteridge & Alison Pyle
 Peter Hanks QC
 John Karkar QC
 Bori Liberman & Helen Liberman
 Ian MacLean & Anne MacLean

Supporters' Circle

Paul Anastassiou SC
 Neville R Bird
 Rosie Brennan
 Margaret Bullen & Ron Vanderwal
 Fiona Brockhoff
 Julian Burnside AO QC
 Michael Buxton & Janet Buxton
 Michael Casper & Carol Casper
 Nellie Castan
 Ann Cole
 Kevin Collecutt & Margaret Collecutt
 Terry Cutler
 Colin Golvan SC & Deborah Golvan
 Angela Gunn & Neil Gunn
 Jane Guy
 Peter Jopling QC
 Anthony Knight OAM & Beverly Knight
 Judge Kathryn Kings
 Trevor McLean
 Kate McMillan SC
 Diana Morgan
 David Morrison & Edith Morrison
 Mossgreen Gallery
 Arthur Roe
 Anthony G Stolarek & Barbara Stolarek
 Ricci Swart
 Michael Trovato
 Mark Young

Cash Gifts to the Indigenous Art Acquisition Fund > \$500

The Allen Consulting Group Pty Ltd
 Richard Alston
 Peter Berger & Carolyn Berger
 Angela Berry
 Daniel Crennan
 Stephen Charles & Jenny Charles
 Ramona Chua
 Christine Collingwood
 Graeme Evans
 Amanda Frith
 Angela Gunn & Neil Gunn
 Jacqueline Healy
 Raymond Hind & Mary Hind
 Tony Hyams & Ann Hyams
 Julie Kantor
 Elizabeth Laverty & Colin Laverty
 Catherine Lewis & Harry Lewis
 James Peters SC
 Michelle Quigley SC
 Ian Rogers
 Gabriella Roy
 Judith Rutherford
 Philip Solomon SC
 Delma Valmorbida
 Matthew Walsh
 Michael Wright
 Peter Zangmeister & Angelika Zangmeister

SUPPORTERS OF PRINTS & DRAWINGS**Major Gifts**

The Gordon Darling Foundation
 Christine Healy
 The Stuart Leslie Foundation
 Hugh Morgan AC & Elizabeth Morgan
 Margaret Stones AM MBE
 Lyn Williams AM

Director's Circle

Christine Healy

Supporters' Circle

Peter Di Sciascio

Cash Gifts to the Prints & Drawings Acquisition Fund > \$500

Eric Harding & Athol Hawke
 Mike Josephson
 Alison Inglis
 Audrey McLaren
 Leon Velik & Sandra Velik
 Barbara van Ernst AM
 Bernard Xu

SUPPORT FOR SPECIAL PROJECTS**1 December 2010 – 30 June 2012**

Pauline Gandel
 Yulgilbar Foundation
 Joan Clemenger & Peter Clemenger AM
 Elias Jreissati & Colleen Jreissati
 Gordon Moffatt AM & Jacqueline Moffatt
 RCR Holdings Pty Ltd
 Sidney Myer Fund
 The Vizard Foundation
 Westpac Banking Corporation
 Fred P Archer Charitable Trust
 Bird Family Bequest

SUPPORT FOR NGV CONSERVATION**1 December 2010 – 30 June 2012**

The Hugh D T Williamson Foundation
 Susan Morgan

Individual Endowed Funds

Loti & Victor Smorgon Fund
 Bowness Family Fund
 KM Christensen & AE Bond Bequest
 Docking Drawing Fund
 John McCaughey Memorial Prize Trust
 Susan Morgan Fund for Conservation

Bequests Received**1 December 2010 – 30 June 2012**

Estate of Maxwell G Chapman
 The Warren Clark Bequest
 Estate of Ruth Margaret Frances Houghton
 The Thomas William Lasham Fund
 Marie Theresa McVeigh Trust
 Estate of Kenneth Graham Milburn
 The Thomas Rubie Purcell & Olive Esma Purcell Trust
 Joe White Bequest
 The Hugh D T Williamson Foundation
 Eugenie Crawford Bequest

New Notified Bequests**1 December 2010 – 30 June 2012**

Anonymous (2)
 Alan Black
 Sophie Flynn
 Sue Harlow & Merv Keehn
 Trevor Holborow
 Karyn Hughes
 Irene Irvine
 Irene Kearsy
 Christopher Lian
 William Mackie & Kathleen Mackie
 Vicki McGeoch & Wayne McGeoch
 Gerry Phillips & Sharon Phillips
 John Poynter AO
 Dodi Rose
 Andrew Rozwadowski & Patricia Duncan
 Ron Hansen

DONORS TO THE ANNUAL DINNER

Valma Angliss AM
 David Bardas
 John Barlow & Mary Barlow
 Deborah Bartlett Pitt
 John Bates & Lorraine Bates
 Marcus Besen AO & Eva Besen AO
 David Blanche & Cynthia Blanche
 Brian Blythe & Helen Blythe
 Bill Bowness
 David Brownell & Joanna Brownell
 Terry Campbell AO & Christine Campbell
 Harold Campbell-Pretty & Krystyna Campbell-Pretty
 Alan Castleman & Beverley Castleman
 Arthur Clark & Elaine Clark
 Janese Clark & Peter Clark
 Susan Cohn
 Robert Compton Jones
 Deidre Cowan
 Laurence Cox AO & Julie Ann Cox
 Mary Crean AM
 Lisa Custance & Grant Custance
 Perri Cutten & Jo Daniell
 Lauraine Diggins & Michael Blanche
 Rose Downer & John Downer AM
 John Fast & Jenny Fast
 Wilkin Fon & Ophelia Fon
 Morry Fraid
 Flavia Gobbo & James MacKenzie
 Sir James Gobbo AC CVO & Lady Gobbo

Edith Gordon
 Louise Gourlay OAM
 Elizabeth Grainger
 Grant Samuel
 Peter Greenham & Anne Greenham
 Rino Grollo & Diana Ruzzene Grollo
 Susan Hamson & Michael Hamson
 Ian Hicks AM
 John Higgins
 Ron Hood & Sally Hood
 Susan Hughes & Chris Hughes
 Peter Hunt AM
 Chloe Hyde & Anthony Hyde
 Alison Inglis
 Angela Isles
 Ken Jarrett & Carolyn Jarrett
 William M P Jones
 Dorothea Kaiser & Jost Kaiser
 Michael Kendall
 Christina Kennedy & Trevor Kennedy
 Susan Kennett
 Zara Kimpton OAM
 Elizabeth Loftus
 Chris Lynch & Tania Seary
 M McKenzie
 Naomi Milgrom AO
 Beatrice Moignard
 Susan Morgan
 Diana Morgan
 Alexander Murdoch
 Allan Myers AO QC & Maria Myers AO

Charles Nodrum
 Sir Gustav Nossal AC CBE & Lady Nossal
 Bruce Parncutt & Robin Campbell
 Pamela Paton & Ross Paton
 John Pizzey & Betty Pizzey
 Allan Powell
 Michelle Quigley SC & Hugh Kelso
 Kenneth Reed & Leonard Groat
 Peter Reilly
 Stephen Roberts & Robyn Roberts
 Margaret Ross AM & Ian Ross
 Susan Rumley
 John Schaeffer AO & Bettina Dalton
 Jennifer Shaw
 Andrew Sisson & Tracey Sisson
 Carol Sisson
 Valerie Tarrant
 Michael Tong & Emily Tong
 Tom Tootell & Michelle Vickery
 Sarah Tricks & Ron Dick
 Michael Ullmer & Jennifer Ullmer
 Luisa Valmorbidia
 Ken Vaughan & Kelly Vaughan
 Ralph Ward-Ambler AM & Barbara Ward-Ambler
 Janet Whiting & Mr Phil Lukies
 Lyn Williams AM
 Stephanie Wilson & Neil Wilson
 Jason Yeap OAM & Min Lee Wong
 Gim Wah Yeo AM JP
 Harrison Young

APPENDIX 13: NGV FOUNDATION — LIST OF MEMBERS 2011/12

^ Recent gift to 30 June 2012
 * New member

PRESIDENT'S ADVISORY COUNCIL

Allan Myers AO QC & Maria Myers AO ^
 Andrew Sisson & Tracey Sisson ^
 Loti Smorgon AO ^
 The Ian Potter Foundation ^

HONORARY LIFE BENEFACTORS

Anita Angel
 David Angel QC
 Alcoa World Alumina Australia
 Anonymous *^
 ANZ Banking Group Limited
 Barbara Blackman AO
 Bowness Family ^
 Helen Brack ^
 Alina Cade
 Alexander Censor
 Estate of Maxwell G Chapman ^
 Joan Clemenger ^
 Peter Clemenger AM ^
 Clemenger Foundation
 Jim Cousins AO & Libby Cousins ^
 Alan Cowen & Mavourneen Cowen ^
 Perri Cutten ^
 Lorraine Elsass
 James Fairfax AC ^
 John W Fawcett
 Patricia Fullerton ^
 Pauline Gandel
 Rino Grollo & Diana Ruzzene Grollo ^
 Ian Hicks AM ^
 John Higgins ^
 Estate of Ruth Margaret Frances Houghton ^
 Elias Jreissati & Colleen Jreissati ^
 Gordon Moffatt AM & Jacqueline Moffatt ^
 Dame Elisabeth Murdoch AC ^
 S Baillieu Myer AC & Sarah Myer ^
 The Sidney & Merlyn Myer Family
 National Australia Bank Limited
 NGV Women's Association ^
 Bruce Parncutt & Robin Campbell ^
 Nigel Peck AM & Patricia Peck
 Lady Potter AC ^
 The Pratt Foundation

Kenneth Reed *^
 The John T Reid Charitable Trust
 Rio Tinto Limited ^
 A G L Shaw AO ^
 Shell Company of Australia Limited
 Barbara van Ernst AM ^
 Lyn Williams AM ^
 The Hugh D T Williamson Foundation
 Robert Wilson ^
 Peter Wynne Morris & Derek Parker
 Jason Yeap OAM & Min Lee Wong ^

FOUNDER BENEFACTORS

Michael Abbott AO QC
 Jan Altmann
 Valma Angliss AM ^
 Anonymous (6)
 Todd Barlin
 Yosl Bergner
 Charles Bright ^
 Primrose Bright ^
 The Reverend Ian Brown
 Jennifer Brown
 Timothy Brown
 K.M. Christensen & A.E. Bond Bequest Fund
 The Warren Clark Bequest ^
 The Eugenie Crawford Bequest ^
 Keith Deutsher
 Norma Deutsher
 Lauraine Diggins ^
 Bequest of Violet Dulieu
 Paula Fox ^
 Fiona Fullerton
 John Fullerton
 The Victor Gibson & Dorothy Gibson Bequest
 Robert Gould
 Lady Hamer OAM
 Ron Hansen *^
 Harrison Family Trust
 Bequest of Kenneth Hood
 Fraser Hopkins
 Marvin Hurnall
 Barry Janes & Paul Cross
 Douglas Kagi
 Estate of Elena Keown
 Andrew Klippel
 Dinah Krongold

The Thomas William Lasham Fund ^
 Colin Laverty OAM & Elizabeth Laverty ^
 Tony Lee
 Christopher Lian *^
 Elizabeth J Morgan
 Lynton Morgan
 The Myer Foundation
 Roslyn Packer AO
 Moya Palmer
 Mike Parr
 The Tam & Anne Purves Memorial Gift
 The Peter & Susan Rowland Endowment
 Milton Roxanas ^
 John Schaeffer AO ^
 June Sherwood
 Michael Shmith
 Spotlight Stores Charitable Foundation ^
 The Rt Hon Sixth Earl & Countess of Stradbroke ^
 Bequest of Mrs Elizabeth Summons MBE
 Barbara Tucker
 Pamela, Lady Vestey
 John Warner
 Westpac Banking Corporation

GOVERNORS

Daryl Abrahams
 Guy Abrahams
 Ross Adler AC & Fiona Adler ^
 Fred P Archer Charitable Trust *^
 Rita Avdiev
 Michael J Ball AM
 Roger Benjamin & Kate Sands
 Marcus Besen AO & Eva Besen AO ^
 Edward Billson & Margaret Billson ^
 Charles Blackman OBE
 Robert Bleakley
 Peter Booth
 Chris Boylan ^
 Lennox & Edna Brewer Memorial Gift
 Michael Buxton ^
 Harold Campbell-Pretty & Krystyna Campbell-Pretty ^
 Anita Castan
 Nellie Castan
 Sylvia Cherny
 Patrick Chong

Leo Christie OAM
 Patrick Corrigan AM
 Deidre Cowan ^
 Ian Darling
 L Gordon Darling AC CMG
 Shaun Dennison & Alison Dennison ^
 Peter Farrell AM *^
 Barrie I Follows AM, JP
 Margaret G Follows
 Christine George
 Ian George
 Henry Gillespie
 Goldman Sachs & Partners Australia Pty Ltd ^
 Colin Golvan SC ^
 Peter Griffin AM
 P Hackforth-Jones
 Jean Hedges ^
 Ken Harrison & Jill Harrison ^
 Bill Henson
 Donald Holt
 Janet Holt
 Angela Isles ^
 Michael Johnson
 Tim Johnson
 Vivien Johnson
 William M P Jones ^
 Peter Jopling QC
 Lily Kahan ^
 Anthony Knight OAM ^
 Beverly Knight ^
 Lab Architecture Studio
 Terence Lane
 Norma Leslie
 Corbett Lyon & Yueji Lyon
 Helen Macpherson Smith Trust
 Bruce & Judy Matear Family Trust
 Magda Matwiejew
 Kevin McDonald & Eunice McDonald
 Rodney Menzies
 Michael Moon ^
 Hugh M Morgan AC ^
 Maureen Morrissey
 Annabel Myer
 Rupert Myer AM
 Frank Nicholls
 William Nuttall & Annette Reeves
 Laurence O'Keefe & Christopher James
 John Olsen AO OBE ^
 J P Palmer
 E M Paton
 John Playfoot
 Richard Reed
 David J Richards
 Robert Rooney
 David Rosenthal
 Margaret Ross AM ^
 R E Ross Trust

James Rowe
 Alma Roxanas
 Gabriella Roy ^
 Judy Rozner
 Anna Schwartz
 Alan Scott & Myra Scott ^
 Estate of Barbara Seddon
 Lou Senini ^
 Mary Senini ^
 Lisl Singer
 Carol Sisson ^
 Ben Slater & Joan Slater
 Sally Smart
 Margaret Stones AM MBE ^
 Alice Vaughan
 Santo Versace
 The Ralph & Barbara Ward-Ambler
 Endowment ^
 Jeff Wassmann & Melinda Geertz
 Joe White Bequest ^
 Imelda and Geok Wong Foundation *^
 Greg Woolley ^
 Dianne Young
 Andrea Ziegler
 Jenny Zimmer

FELLOWS
 Anonymous (3)
 Elizabeth Arthur
 Samantha Baillieu ^
 Will Barrett
 Max Beck AM
 Michael Blanche
 Penleigh Boyd
 Alice-Anne Boylan
 Ed Boylan
 Robert Boynes
 Estate of Barbara Brash
 Brenmoss Investments Pty Ltd
 Rosie Brennan
 Andrew Browne ^
 The Buchan Group
 Estate of Patrick Byrne
 Peter Canet & Ivanka Canet ^
 Anne Carins
 Estate of Lady Carmen Sandra Carnegie
 Sir Roderick Carnegie AC
 John Cato
 Francis Chai
 William Chanen AM & Ann Chanen
 Beatrice Chapman
 Gunter Christmann
 Sue Clifford & Leigh Clifford ^
 Christine Collingwood ^
 Peter Corrigan AM
 Sue Course ^
 The Gordon Darling Foundation

Brian Davis
 Denise de Gruchy
 Ronald Dewhurst & Katie Dewhurst
 Neil Donaldson
 Francis Dunn
 Wayne Eager & Marina Strocchi
 Peter Fay
 William Fellows
 Amanda Frith
 Kerry Gardner
 David Goldberger
 Kate Gollings
 Judith Gorr ^
 Leon Gorr ^
 Betty, Philip and William Graham
 William Graham
 Andrew Green
 Jennifer Green
 Angus Grimwade & Karen Grimwade ^
 James Hammond
 Michael Hamson & Susan Hamson ^
 Eric Harding
 Hari Harilela OBE
 Athol Hawke
 Christine Healy
 Margaret Hendy ^
 The Herald & Weekly Times Limited
 Ian Higgins
 Andrew Hodder
 Jane Hodder
 Amirah Inglis
 William Irvine
 Alastair Jackson
 Carolyn Kay & Simon Swaney
 Sara Kelly *^
 Merran Kelsall
 Inge King AM
 Mem Kirby OAM ^
 Vivien Knowles ^
 David Kolieb & Mira Kolieb
 KPMG Pty Ltd
 The Margaret Lawrence Bequest
 Estate of Duncan Elphinstone McBryde Leary ^
 Helga Leunig
 Michael Leunig
 Rosie & Solomon Lew ^
 Ann Lewis AO
 Ian Lobb
 John McCarthy ^
 Frank McDonald
 John McPhee
 Marie Theresa Mcveigh Trust ^
 Estate of Kenneth Graham Milburn *^
 Naomi Milgrom AO ^
 Allan Mitelman
 Klaus Moje
 Traudl Moon

Susan Morgan ^
 Jean Moriarty
 Mandie Moss
 Margaret Mott *^
 Brenda Strang Mouritz
 William Begg Murdoch & Richard Martin
 O'Dwyer
 Clare Myers
 Michael Naphtali AM
 The Neilson Foundation
 Lady Nolan
 Maev O'Collins MBE
 Orica Limited
 The Orloff Family Charitable Trust ^
 Louis Partos ^
 Hans Pierrot & Merril Pierrot
 Janet Purves
 Stuart Purves AM
 Ian Reid & Julie Reid ^
 The E & D Rogowski Foundation ^
 Rae Rothfield ^
 Leslie Rowe
 Graham Ryles OAM KSJ & Judith Ryles
 Scanlon Foundation
 Adrienne Shaw ^
 Max Smith
 David Southwick
 Estate of Mary Macrae Stewart
 Takamasa Takahashi
 Peter Tallis & Mary Tallis
 Michael Tong & Emily Tong ^
 Luisa Valmorbida ^
 Leon Velik ^
 Sandra Velik ^
 Steve Vizard & Sarah Vizard
 Andrew G Wheeler
 Lloyd Williams
 Ray Wilson OAM
 Angela Wood
 Christine Wright
 Estate of Dr Donald Allan Wright
 Felicity Wright
 Mark Young ^
 Salvatore Zofrea

MEMBERS

David Adams *^
 John Adams & Cecily Adams
 Geoffrey Ainsworth AM
 Vicki Ainsworth
 Robert Albert AO *^
 Jan Albrecht
 Tim Alder & Robyn Alder
 Geoff Allen AM
 Vivien Anderson & Gilles Terrier
 Brook Andrew
 Anonymous (9) *^

Jan Armstrong-Conn
 Ashdene of Australia
 Australian Galleries
 Robin Bade
 John Baird & Diane Baird
 Andrew Baker
 Rosalind Baker
 Bank of Queensland
 David Bardas ^
 Geoffrey Bartlett
 Michael E Bartlett & Mim Bartlett ^
 Deborah Bartlett Pitt ^
 John Bates & Lorraine Bates *^
 Neil Batt AO
 Dorothy Baylis
 John Baylis
 Kate Bêchet
 Christopher Begg
 Patricia Begg OAM
 Ian Belshaw
 Phillip Benjamin & Sandy Benjamin
 Ann Bennett
 Gordon Bennett (John Citizen Arts Pty Ltd)
 Carolyn Berger
 Peter Berger
 Angela Berry ^
 Daniel Besen & Danielle Besen *^
 David Blanche ^
 Penny Blazey ^
 Jan Boyd
 Michael Boyd & Donna Boyd
 Yvonne Boyd
 Caroline Brain
 Brigitte Braun
 The Jack Brockhoff Foundation
 Tania Brougham ^
 Jasmine Brunner
 John Brunner
 Peter Buckley & Margaret Buckley
 Bulgari Australia Pty Ltd ^
 Margaret Bullen ^
 Peter Burch AM BM
 Edith Burgess ^
 David Byrne
 Dominic Byrne
 Madeleine Byrne
 Janet Calvert-Jones AO
 John Calvert-Jones AM
 Michael Casper & Carol Casper
 Judy Cassab AO
 Susan Cato
 Jon Cattapan
 Frank Chamberlin & Danielle Chamberlin
 Mark Chapman ^
 Stephen Charles & Jenny Charles
 Ric M Charlton AM
 Samuel Chazan

Andrew Churchyard ^
 Robert Clinch
 Cecily Close
 Patricia Cody
 Penny Coleing
 Kathy Comport
 William J Conn OAM
 Caroline Cornish & Philip Cornish ^
 Laurence G Cox AO & Julie Ann Cox ^
 David Crawford ^
 Verdine Crawford ^
 Margaret Crothers
 Philippa Currie & Peter Currie ^
 Virginia Dahlenburg
 DaimlerChrysler Australia - Pacific
 Mark Daniell
 Aleks Danko
 Anthony Darling
 David Darling
 Joan Darling ^
 Marilyn Darling AC
 Marina Darling
 Michael G Darling
 Sarah Darling
 Pamela R Davies
 Sam Dawson & Louise Dawson
 Sandra Dent
 Chris Deutscher
 Andy Dinan & Mario Lo Giudice ^
 Thomas Dixon
 Marion Downe ^
 Rose Downer ^
 William Downey ^
 Brian Doyne & Prue Doyne
 Lord Francis Ebury & Lady Ebury ^
 Lindley Edwards
 Nick Edwards & Amanda Hall
 Peter Edwards & Monica Edwards
 Robert Edwards AO
 The Dr Michael Elliott and Mr Robert Blackburn
 Bequest 2008
 David Ellis
 Julie Farrell
 John Fasham & Beth Fasham
 Janne Faulkner AM
 Louise Fishman
 Barry Fitzgerald & Helen Fitzgerald
 Rosemary Flanders
 Diana Fletcher
 Sophie Flynn
 Fondation Albert Gleizes
 H M Fraser
 Duncan Fraser Smith
 Jon Friedrich
 Ros Friedrich
 Galerie Australis
 Gallery Gabrielle Pizzi

Annemarie and Arturo Gandioli-Fumagalli Foundation (2008)
 Carrillo Gantner AO
 Neilma Gantner
 Diana Gaze
 Dianne Gjergja & Giorgio Gjergja *^
 Sir James Gobbo AC CVO & Lady Gobbo ^
 Christine Godden
 Ethel Goldin ^
 Greg Goodman & Jennifer Goodman ^
 Edith Gordon *^
 John Gough AO OBE & Mrs Rosemary Gough
 Dita Gould
 G Mark Grant ^
 Catherine Gray ^
 Heather Green
 Peter Greenham & Anne Greenham *^
 Lesley Griffin
 Sir Andrew Grimwade CBE
 Fred Grimwade
 Anne Grindrod & John Grindrod
 Leonard Groat *^
 Angela Gunn
 Joan Gunn ^
 Stephen Hains & Jane Hains
 Lance Hammond
 Jack Hansky AM & Paula Hansky ^
 Sarah Harley
 Sue Harlow & Merv Keehn *^
 Claudia Harper
 Glen Harrington & Robyn Eastham
 Brent Harris ^
 Frances Hattam
 John Hattam
 Katherine Hattam
 Victoria Hattam
 Richard Havyatt & Louisa Havyatt
 Ponch Hawkes
 Hilda Henderson
 Fenn Hinchcliffe
 Janice Hinderaker
 Emmanuel Hirsh
 Christopher Hodges & Helen Eager
 Peter Holly & Evalyn Holly ^
 Ron Hood & Sally Hood ^
 Edward Horton & Michele Bonnett-Horton
 Karyn Hughes
 Anne Hunt OAM
 Darvell Hutchinson AM
 Chloe Hyde ^
 Irene Irvine ^
 Anne Isaacson
 George Ivanov
 Robert Jacks AO
 Juliette, Danielle & Georgina Jerums
 Denis Joachim
 Frank Jones & Jill Jones ^

Trevor Jones
 Marjorie Josephs-Wilks ^
 Barbara Kane & Kevin Kane
 Trudy Kennedy
 Susan Kennett ^
 Maureen Kerridge
 Zara M Kimpton OAM ^
 Richard King & Andrea King
 Lou Klepac OAM
 Kodak (Australasia) Pty Ltd
 Richard Kopinski & Anna Kopinski
 Countess Zofia Krasicka v. Siecin
 Joanne Lagerburg & Stephen Lagerburg
 Betty Lawson
 Jennifer Lempriere ^
 Lesley Kehoe Galleries
 Catherine Lewis ^
 Janet Limb
 Geoffrey Linton & Catherine Linton
 Mary Lipshut ^
 Scott Livesey & Susie Livesey
 John Loane
 Lillian Ernestine Lobb Bequest
 Elizabeth H Loftus ^
 Robert G Logie-Smith & Sue Logie-Smith
 Ian Lowe & Angela Adams
 Graham M Ludecke
 Georgina Lynch
 Patricia Macdonald
 Angus Mackay ^
 Duncan Macqueen
 Andrew Marks
 Estate of Ouida Marston
 Robert Martin
 Frederick Bruce Matear
 Robin Matthews
 Patrick Matthiesen *^
 Alexandra Mayes
 Barbara Mayes
 Vicki McGeoch & Wayne McGeoch ^
 Mark McKellar-Harding & Rachel McKellar-Harding
 M P McKenzie ^
 Graeme McKinnon
 Don McRae
 Sally McRae
 Melbourne Art Fair
 Mering Corporation Pty Ltd *^
 Marjory Miller
 James Minto
 Thelma Minto
 Bequest of Mr George Mitchell
 Beatrice Moignard ^
 John Desmond Moore
 Diana Morgan ^
 Henrietta Morgan
 Sarah Morgan

William Morgan
 Dan Mossenson
 Andrew Mountford & Sara Mountford ^
 Reverend Nigel Murby Wright & Stephen Murby Wright
 Peter W Musgrave
 Fiona Myer ^
 Martyn Myer AO
 Philip S Myer
 Sidney Myer AM ^
 Frank Nadinic
 Michael Nagy ^
 Harry Nankin
 Maggie Nanut ^
 Jan Nelson
 Stephen Newton AO *^
 Anthony Nicholas
 Charles Nodrum ^
 Tony Norton
 Samuel Nylander
 Justin O'Day AM ^
 Sally O'Day ^
 Kean T Ooi
 Kenneth W Park
 David Payes & Sonia Payes
 Christine Peirson
 Graham Peirson
 Yvonne Perret
 Anthony Pie & Betsy Pie
 Gwyn Hanssen Pigott OAM
 Roger Pitt ^
 John Pizzey & Betty Pizzey ^
 Samantha Pizzi *^
 Playoust Family Foundation
 Allan Powell ^
 Brendan Power & Diane Power
 Ian Pratt
 David Prior
 Elizabeth A Pryce
 The Thomas Rubie Purcell & Olive Esma Purcell Trust ^
 Jarrod Rawlins & Tara Rawlins *^
 Anthony Rayward & Elizabeth Rayward
 Scott Redford
 Peter Redlich
 Vivienne Reed
 Alan Rees & Jancis Rees
 Ralph Renard
 Arthur Roe ^
 Andrew Rogers
 Ian Rogers
 Dodi Rose ^
 Simon Rosenthal *^
 Philip Ross & Sophia Pavlovski-Ross
 Andrew Rozwadowski & Patricia Duncan *^
 Lisa Sassella
 Don Saunders

Ken Scarlett OAM ^
 Marian Scarlett ^
 Jessemyn Schippers
 Phillip Schudmak & Susan Schudmak
 Carol Schwartz AM
 Mary Schwartz *^
 Ofelia Scott ^
 Caroline Searby
 Paul Selzer
 Bernard Shafer
 Robin L Sharwood AM ^
 Jennifer Shaw ^
 Ben Shearer
 Kate Shelmerdine
 Stephen Shelmerdine AM
 Violet Sheno
 Gene Sherman AM & Brian Sherman AM
 William F Sibley Trust
 Gary Singer
 Hans Sip
 Jock Smibert
 Sam Smorgon AO
 John Spooner
 Petrus Spronk
 Matthew Stafford
 David Stephenson & Kate Stephenson
 Robert Stevens
 William Stevens
 June Stewart
 Gillian Stillwell
 Diana Stock
 Sunraysia Foundation ^
 Kathie Sutherland
 Irene Sutton
 Ricci Swart
 Eva Sweet ^
 Robin Syme AM
 Rosemary Syme
 Jessica Taylor ^
 Chris Thomas & Cheryl Thomas
 Margaret Toll
 Helen Tom
 Ivan Tran *^
 Dulcie Trethewie
 The Trust Company Limited ^
 Margaret Tuckson AM
 Estate of Kenneth Albert Tyas
 Claude Ullin
 The Ullmer Family Endowment *^
 Delma Valmorbida & Tarcisio Valmorbida
 Louisa M Vass
 Bret Walker SC
 Sue Walker AM
 Robert Wallace
 David Walsh
 Wesley Walters
 Leonard Warson & Elana Warson

Georgina Weir
 Estate of Dr Eric Westbrook CB
 Dinah Whitaker
 Isobel Williams
 Jann Williams
 Judy Williams ^
 Philip Williams & Elizabeth Williams ^
 John Wolseley
 Karen Woodbury
 James Woodhouse Crompton
 Robert Woodhouse Crompton
 Andrew Wright
 Myriam Wylie
 Adam Wynn
 Eva Wynn
 Patrick Yang ^
 Michael Yates
 Peter Zangmeister & Angelika Zangmeister ^
 David Zerman & Sarah Barzel

APPENDIX 14: FELTON SOCIETY MEMBERS

*Recognising those
who have made a notified
bequest to the NGV.
As at 30 June 2012*

PATRON

Hugh M Morgan AC

MEMBERS

Anonymous
Valma E Angliss AM
Patricia Armstrong-Grant
Elizabeth Arthur
Dorothy Baylis
John Baylis
Kate Bêchet & Helen Dick
Ian Belshaw
Diana Benevoli
Alan Black
Ian Brown
Jennifer Brown
Timothy Brown
Anne Carins
Alex Censor
Francis Chai
Frank & Danielle Chamberlin
Christine Collingwood
Jim Cousins AO & Libby Cousins
Perri Cutten
Christopher Thewlis & Mark Darbyshire
Ivor Davis & Susie Davis
Suzanne C Dawbarn
Denise de Gruchy
Sandra Dent
Marion Downe
Brian Doyne & Prue Doyne
Michael Elliott
John Fawcett
Sophie Flynn
Margaret & Barrie Follows AM JP
Patricia Fullerton
Arturo Gandioli-Fumagalli & Annemarie
Gandioli-Fumagalli
Margaret Goode
William Graham
Angela Gunn
Joan Gunn
Lesley Hale
Dawn Hales
Ron Hansen
Sue Harlow & Merv Keehn
Alistair Hay

Robert Heinemann & Heather Heinemann
Hilda Henderson
Margaret Hendy
Ian Higgins
Trevor Holborow
Peter & Evalyn Holly
Fraser Hopkins
Karyn Hughes
Marvin Hurnall
Peter Ibbotson
Alison Inglis
Irene Irvine
Irene Kearsey
Richard Kopinski & Anna Kopinski
Tony Lee
Wayne Leslie
Christopher Lian
Catherine & Geoffrey Linton
John & Jacque Llatse
Kathleen Mackie
Marita Madden
Robert Martin
Diane Matthews
Kevin McDonald & Eunice McDonald
Patricia McDonald
Vicki McGeoch & Wayne McGeoch
Joyce McGrath OAM
Mark McKellar-Harding & Rachel McKellar-
Harding
Jacqueline & Gordon Moffatt AM
Lynton Morgan & Susan Morgan
Maureen Morrissey
Jack Moshakis & Gill Tasker
Brenda Mouritz
William Begg Murdoch & Richard Martin
O'Dwyer
Laurence O'Keefe & Christopher James
Moya Palmer
Kenneth W Park
Louis Partos
Ruth Partridge
E M Paton
Christine & Graham Peirson
Gerry Phillips & Sharon Phillips
Hans Pierrot & Merril Pierrot
Brendan Power & Diane Power
John Poynter AO

Ian Pratt
Ken Price
David Prior
David Richards
Judy Roach
Sally Robertson
Anthea Robinson
Dodi Rose
Marie Rowland
Andrew Rozwadowski & Patricia Duncan
Graham Ryles OAM KSJ & Judith Ryles
Irving Saulwick AO
Jessemyn Schippers
Lou Senini & Mary Senini
Robin L Sharwood AM
June Sherwood
Ben Slater & Joan Slater
Max Smith
Diana Stock
David Trenerry & Elizabeth Trenerry
Gary Upfield & Robyn Upfield
Barbara van Ernst AM
Robert Wallace
Hazel Westbury
Noel Whale
Dinah Whitaker
Judy Williams
Amanda Worthington
Peter Wynne Morris & Derek Parker
Dianne Young
Mark Young

APPENDIX 15: SPONSORS

NGV PARTNERS

Melbourne Winter Masterpieces



Mercedes-Benz

Australian Art



MACQUARIE

International Art



Quality In Everything We Do

Indigenous Art



Official Hotel



LUXURY HOTELS

Research Partner



international

Conservation Partner



The bank for a changing world

NGV SUPPORTERS

Blue Star Group
Dulux Australia
Lavazza

Mercer
Micador
Sanpellegrino

EXHIBITION PRINCIPAL SPONSORS



MACQUARIE



Mercedes-Benz

RioTinto

EXHIBITION SUPPORT SPONSORS

Adshel
Alliance Française de Melbourne
APN Outdoor
Austrian National Tourist Office
Avant Card
Catholic Education Office
City of Melbourne
Crumpler

Department of Education & Early
Childhood Development
Dulux Australia
Ernst & Young
Felton Grimwade & Bosisto's
Independent Schools Victoria
JCDecaux
Lavazza

Maddocks
Melbourne Airport
Mercer
Micador
Qantas Airways
Sanpellegrino
Sofitel Melbourne On Collins
The Age

Tourism Victoria
V/Line
Victorian Curriculum &
Assessment Authority
Yarra Trams

APPENDIX 16: DISCLOSURE INDEX

The Annual Report of the Council of Trustees of the National Gallery of Victoria is prepared in accordance with all relevant Victorian legislation. This index has been prepared to facilitate identification of the NGV's compliance with statutory disclosure requirements.

Requirement	Legislation	Page Ref
MINISTERIAL DIRECTIONS: REPORT OF OPERATIONS		
Charter and purpose		
Manner of establishment and the relevant Ministers	FRD 22	6
Objectives, functions, powers and duties	FRD 22	6
Nature and range of services provided	FRD 22	6
Management and structure		
Organisational structure	FRD 22	73
Financial and Other Information		
Workforce data / application of employment and conduct	FRD 22	74, 75
Summary of the financial results of the year	FRD 22	32, 33
Significant changes in financial position during the year	FRD 22	32, 33
Operational and budgetary objectives and performance against objectives	FRD 22	32, 33
Major changes or factors affecting performance	FRD 22	32, 33
Subsequent events	FRD 22	66
Application and operation of <i>Freedom of Information Act 1982</i>	FRD 22	78
Compliance with building and maintenance provisions of <i>Building Act 1993</i>	FRD 22	82
Statement on National Competition Policy	FRD 22	82
Application and operation of the <i>Whistleblowers Protection Act 2001</i>	FRD 22	79
Details of consultancies over \$10,000	FRD 22	83
Details of consultancies under \$10,000	FRD 22	83
Disclosure of major contracts	FRD 12	57, 82
Statement of availability of other information	FRD 22	84
Occupational health and safety	FRD 22	75
Disclosure index	FRD 10	118
Victorian Industry Participation Policy disclosures	FRD 25	82
Environmental Performance	FRD 24B	79–81
Attestation on Compliance with Risk Management Standard	SD 4.5.5	82
Financial statements required under Part 7 of the <i>Financial Management Act 1994</i>		
Compliance with Australian accounting standards and other authoritative pronouncements	SD 4.2 (c)	41
Compliance with Ministerial Directions	SD 4.2 (c)	–
Rounding of amounts	SD 4.2 (d)	45
Accountable officer's declaration	SD 4.2 (c)	36
Statement of financial performance	SD 4.2 (b)	37
Statement of financial position	SD 4.2 (b)	38
Statement of cash flows during the year	SD 4.2 (b)	40
Other disclosures in notes to the financial statements		
Disclosure of ex-gratia payments	FRD 11	–
Disclosure of parliamentary appropriations	FRD 13	48
Responsible person and executive officer disclosures	FRD 21	65, 66
Superannuation liabilities and disclosure	FRD 23	57

Legislation	Page Ref
<i>Freedom of Information Act 1982</i>	78
<i>Building Act 1983</i>	82
<i>Whistleblowers Protection Act</i>	79
<i>Victorian Industry Participation Policy Act 2003</i>	82
<i>Information Privacy Act 2000</i>	79
<i>Multicultural Victoria Act 2004</i>	76
<i>Disability Act 2006</i>	78

