



NGV 2010/11 ANNUAL REPORT

COUNCIL OF TRUSTEES OF
THE NATIONAL GALLERY OF
VICTORIA, AUSTRALIA

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THE NATIONAL GALLERY OF
VICTORIA, AUSTRALIA


150
YEARS

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

Cover image

Jarinyanu David Downs

Wangkajunga/Walmajarri c.1925–95

Unknown

Indigenous shields

(19th century– 20th century) (installation photo)

earth pigments on wood, earth pigments and natural

pigments on wood, wood, cane

Felton Bequest, 2011 (2011.122 – 2011.184)

Purchased, National Cultural Heritage Fund, 2009

(2009.579, 2009.580)

Purchased with the assistance of a special grant from the
Government of Victoria, 2008 (2008.245)

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

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ABOUT THE NATIONAL GALLERY OF VICTORIA

NGV MISSION

To illuminate life by collecting, conserving and presenting great art.

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.

VALUES

Excellence
Integrity
Access

ORIGINS

Founded in 1861, the National Gallery of Victoria is Australia's oldest public art gallery. We celebrated our 150th anniversary in May 2011.

GOVERNANCE

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

LOCATIONS

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

COLLECTION

Over 70,000 works including paintings, sculpture, antiquities, works on paper, photography, decorative arts, furniture, fashion, textiles and multimedia.

ADMISSION

Admission to the State Collection (the NGV 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 Melbourne Winter Masterpieces exhibitions

THE IAN POTTER CENTRE:

NGV AUSTRALIA

Federation Square

Open 10am–5pm

Closed Mondays

YEAR'S HIGHLIGHTS

“The NGV’s 150th anniversary is the perfect opportunity to pay tribute to those who have played a role in the growth of this state treasure. The Gallery has been providing inspiration and enjoyment to our community for 150 years.”

TED BAILLIEU, MLA, PREMIER AND
MINISTER FOR THE ARTS

- Celebrated the NGV’s 150th anniversary with a year-long program of special events, displays and activities, including a two-day community street pARTy on the anniversary weekend in May, attended by more than 30,000 people
- Added 29 masterpieces to the NGV Collection, valued at \$19 million, including an exceptional collection of 173 Indigenous works, our first painting by Gustave Caillebotte and three works by contemporary artists Vernon Ah Kee, Brook Andrew and Jonathon Jones commemorating nineteenth-century Wurundjeri artist William Barak – all gifted by the Felton Bequest – sculpture by Marino Marini gifted by Loti Smorgon, a major Japanese *Shō-Kannon Bosatsu* gifted by Allan and Maria Myers and works by John Glover, Sidney Nolan, Penleigh Boyd, Thomas Girtin and David Noonan
- Following a State Government grant delivered a major capital project of extensive gallery renewals and redesigns at NGV International, including the opening of the new NGV Kids Space on the ground floor, new gallery for Prints and Drawings and the opening of a new family room
- Recreated the lavish and dense hanging styles of the Paris Salon and London Academy shows of the mid-nineteenth-century with a floor-to-ceiling hang of almost 100 works in the extremely popular Salon Room, and dedicated an adjoining room to the style and taste of the British Regency period
- Offered Australian audiences a rare opportunity to see a host of works never before shown here in our seventh Melbourne Winter Masterpieces exhibition, *European Masters: Städel Museum, 19th–20th Century*, which attracted more than 200,000 visitors and drew an overwhelmingly positive response
- Achieved 64% of our Masterpieces for Melbourne campaign, raising \$96.6M in gifts
- Engaged a new youth audience with the opening of NGV Studio at Federation Square, a space dedicated to innovative and experimental art forms, launched with an interactive Facebook and Twitter marketing campaign and an inaugural exhibition showcasing some of Melbourne’s most exciting and talented street artists
- Opened a new gallery at NGV International dedicated to the Art of the Pacific, a modern and light-filled space with works on open display, featuring barkcloths by Ōmie women artists and body ornaments by Melbourne-based Samoan artist Maryanne Talia Pau in the inaugural exhibit
- Commenced major restoration of one of the most prized works of the collection, Nicolas Poussin’s *The Crossing of the Red Sea*, c. 1633–34, giving the public a rare look at this complex year long conservation process through a dedicated blog and regular updates
- Held our first ever people’s choice poll of favourite works in the NGV Collection, *My Top Ten*, with top honours going to John Brack’s *Collins St, 5pm*, 1955, and launched the Top Ten Trail as part of the 150th Anniversary celebration in May, using the public’s favourite top ten works to map out a journey between NGV International and NGV Australia.
- Authenticated our magnificent *Trinitarias* carpet as being an Indian work from the late-sixteenth century, significantly older than previously thought
- Launched more *art after dark* activities for Members and two new membership categories: NGV Premium Membership and NGV Kids Club membership, which have already proved popular
- Celebrated 60 years of Education and Programs at the NGV with a packed calendar of seminars, events and programs for all ages and interests, attended by more than 220,000 people
- Congratulated the NGV Women’s Association on their 50th anniversary and thanked them for their dedication and for their exceptional anniversary gift to the Gallery of an important sculpture by the Belgian symbolist artist George Minne

6 PRESIDENT'S REVIEW

It has been a very significant and successful year for the National Gallery of Victoria.

In May, the Gallery celebrated the 150th anniversary of its founding, which provided an opportunity to reflect on the great institution that the NGV has become, and to honour the contribution that so many have made during its history.

More importantly, this was also an occasion on which to look ahead to the next milestones, to envisage what the NGV of the future should be like and to plan new ways in which the Gallery can better serve the community.

We have been very fortunate to have had the involvement and support of a great many remarkable people over the years, beginning with the visionary contribution of the Gallery's first Curator and inaugural Director, Eugene von Guérard. This was followed by the extraordinary benefaction of Alfred Felton, which has transformed the Collection since 1904 and is continuing to do so, this year adding an outstanding anniversary gift of 173 works to the Indigenous collection, now easily the best in the world.

Countless others have made invaluable contributions to the life and success of the NGV since that early period, for which we are exceedingly grateful.

In recent years, Loti Smorgon and her late husband Victor have been exceptionally generous friends of the Gallery, launching our Masterpieces for Melbourne campaign with an incomparable leadership gift and supporting, in particular, the growth of the contemporary collection. Loti was especially generous this year, donating a marvellous selection of works from her own private collection.

Likewise, the Gallery has been very fortunate in the quality and commitment of directors and staff over the years.

We owe a great deal to all those who have helped create this important institution, making it the cultural flagship it is today. This legacy should spur all of us to work hard to enhance the position of the Gallery, to strengthen its contribution to the community and to encourage the public of Victoria to be generous to ensure the NGV's continued success for future generations.

This year, we approached the two thirds mark towards our Masterpieces of Melbourne goal of raising \$150 million for new acquisitions, a good achievement considering global challenges in recent years. This important campaign has already enabled the purchase of many wonderful masterpieces, and this year's additions are detailed in later pages of this report.

The NGV Foundation's annual fundraising dinner was the most successful yet, attended by 500 guests and raising over \$450,000 in much-needed donations. I would like to thank the Chairman of the Foundation, Bruce Parncutt, for his efforts, our supporter groups and all of the donors and benefactors who have contributed to the Masterpieces for Melbourne campaign.

We are also grateful to the Federal Government whose Cultural Gifts Program provided the NGV with 216 artworks this year, valued at \$12.2 million.

There were many successful exhibitions during the year, as ever a credit to our tireless Director, Gerard Vaughan, and his team. In particular, the Melbourne Winter Masterpieces show, featuring works from the Städel Museum in Frankfurt, was an important exhibition for Melbourne, and indeed Australia, and proved to be a great success in artistic and financial terms.

The exhibition, entitled *European Masters: Städel Museum, 19th–20th Century*, presented

an impressive selection of important works that had not been seen before in Australia, thereby introducing something completely new to local audiences. This is an important role for the Gallery – not simply continuing to give the public the art it knows and loves, but also providing the opportunity to engage with new works and genres.

Gerard and his team, with the assistance of Artistic Director Robyn Archer, also did a magnificent job of creating a festive atmosphere over the anniversary weekend in May and inviting the entire community to participate in a host of other celebratory activities during the year.

It is vital that the Gallery continues to engage the community in this way and develop innovative strategies for further increasing public participation, particularly from a younger demographic. NGV Studio was one initiative launched during the year that did this exceptionally well, showcasing new forms of artistic expression and harnessing the potential of new communication technologies and social media to reach younger audiences.

In addition to NGV Studio, a series of exciting new displays and spaces were opened during the year, including the beautiful Salon and Regency Rooms on the second floor of NGV International and a vibrant new Art of the Pacific Gallery as well as a second permanent space for children and families, this time on the ground floor of NGV International. The new Felton Bequest gifts are on display at NGV Australia until late this year. I would encourage anyone who hasn't yet seen these new rooms to do so, as they have completely revitalised the Gallery for the 150th year.

As always, we enjoyed a harmonious and productive relationship with the State Government, Arts Victoria and the City of Melbourne, and are grateful for their continued interest in and support of the arts.

“We owe a great deal to all those who
have helped created this important
institution, making it the cultural flagship
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us to work hard to ensure the NGV's
continued success for future generations.”

ALLAN MYERS, PRESIDENT OF THE COUNCIL OF TRUSTEES

As this will be my last annual review as President of the Council, I would like to give special thanks to my fellow Trustees for their hard work, commitment and generosity year after year, particularly Jason Yeap for his work with the Supporters of Asian Art, an area in which we have made great strides recently. I would also like to acknowledge the respective contributions of Ron Dewhurst and Andrea Hull, who retired from the Council during this reporting period.

It has been a privilege and a pleasure working with this dedicated group of people over the past 9 years, providing direction and support to the NGV to help it achieve its goals of collecting, conserving and displaying great works of art in a way that benefits as many people as possible. I thank all of the Trustees very warmly for their invaluable assistance.

I would also like to thank Gerard Vaughan, who has worked extraordinarily hard during his time as Director to ensure the NGV keeps getting bigger and better every year and continues to gain the confidence and respect of the public. It was pleasing to see that Gerard's service to the arts was officially recognised when he was made a Member of the Order of Australia (AM) this year, and I congratulate him on this significant achievement. It is well earned.

The NGV belongs to, and exists to serve, the community, and all Victorians should be proud of this exceptional cultural resource.

I congratulate the Gallery on reaching its 150th year and look forward to more exciting times ahead.

Allan Myers
President, Council of Trustees
National Gallery of Victoria

DIRECTOR'S REPORT

The past 12 months has been a period of great celebration, reflection and renewal at the NGV. In May, the Gallery commemorated the 150th Anniversary of its founding, which meant, of course, a public celebration to mark this important milestone in the history of Australia's oldest public art gallery. However, the anniversary was also an opportunity to reflect on where the NGV is today, where we would like to be in the future, and what we need to do to get there. Our aspirations for the future were very much a part of the message we worked to communicate to the public and the press.

CELEBRATING 150 YEARS

When the National Gallery of Victoria opened its doors in 1861, Melbourne was considered 'a city of magnificent intentions'. It was a time of great optimism and planning, due in large part to the recent discovery of gold and the influx of immigrants that followed.

Notwithstanding their pioneering vision, it is hard to imagine that the Gallery's founders could have foreseen the vibrant, internationally acclaimed institution the NGV would become over the course of the next one-and-a-half centuries. From relatively humble beginnings as a small exhibition space within Melbourne's Public Library, it has grown into the NGV we know and love today — an impressive, encyclopaedic collection of some 70,000 works, housed in two architecturally distinguished buildings in Melbourne's famed arts precinct.

Above all, we wanted to invite the whole community to join with us in celebrating the Gallery's rich history and achievements over the past 150 years, and to recognise and celebrate our great benefactors, and the generations of trustees, directors and staff who made it all possible. The 150th Anniversary year was officially opened at a media launch on 2 February, attended by the Premier and Minister for the Arts, Ted Baillieu,

and the Lord Mayor, Robert Doyle, when we announced key activities planned for the year and the first major donations, including a group of significant gifts from our good friend and benefactor Loti Smorgon, sourced from her own collection.

These exceptional gifts — Marino Marini's exquisite bronze sculpture, *Rider (Cavaliere)*, 1945; Pablo Picasso's *Woman combing her hair (La coiffure)*, 1906, cast after 1910, a key sculpture from the artist's early period; three ceramic sculptures by John Perceval, *The kiss*, *Figure of an angel* and *Seated figure of an angel*, all from 1960; and *Marge* 1990, a major two-panel abstract expressionist painting by Joan Mitchell — added to the Smorgon family's previous munificent donations to the NGV.

The next major announcement was made at a packed media conference on the morning of 24 May, the actual date of the NGV's opening in 1861 by the then governor, Sir Henry Barkly — and carefully chosen to occur on Queen Victoria's birthday. The present Governor of Victoria, Alexander Chernov, unveiled an exceptional gift of 173 Indigenous works donated to us by the Felton Bequest.

The works included a collection of 63 rare nineteenth- and early- twentieth-century Indigenous shields, 107 twenty-first-century paintings from the Far Western Desert, and three works by contemporary indigenous artists Vernon Ah Kee, Brook Andrew and Jonathan Jones, specially commissioned to pay tribute to the celebrated nineteenth-century Wurundjeri headman and artist, William Barak. This was the most significant gift of Indigenous art in the Gallery's history, greatly strengthening our holdings, now comprising some 3,000 works, and already one of the most important in the world.

The Felton Bequest saved its income for five years, accumulating some \$6 million, in order to do something very special for

the NGV's sesquicentenary, and we are extremely grateful for this exceptional and transforming gift.

The new works were formally gifted to the Gallery that evening, in the presence of the Premier, as the prelude to the NGV Foundation's Gala Fundraising Dinner, held in the Great Hall and attended by 500 guests, each of whom made a generous donation to the acquisition fund. The Governor and Mrs Chernov were the principal guests of honour, with the President of the Council, the Chairman of the NGV Foundation, Bruce Parncutt, the Chairman of the Felton Bequests Committee, Sir Andrew Grimwade, and myself all making brief remarks.

During the evening, an additional Felton Bequest gift, Gustave Caillebotte's *The plain of Gennevilliers, yellow fields*, 1884 was also unveiled — our first work by this important, though less known, member of the Impressionist group — along with a new gift from Allan and Maria Myers, a highly important 12th century *Shō-Kannon Bosatsu*, further strengthening the historic Japanese collection.

The dinner was a resounding success, raising over \$400,000 in addition to the gifts mentioned above, and was regarded by all those present as a very special and memorable occasion.

Our 150th anniversary week celebrations culminated in a two-day event, pARTy, on Saturday 28 and Sunday 29 May, organised under the creative direction of Robyn Archer, well known in Australia and internationally as a singer, writer, artistic director and vocal advocate for the arts. Robyn did a magnificent job in bringing art and the community together, and I would like to thank her on behalf of the NGV for her invaluable contribution. The doors at both NGV International and NGV Australia stayed open until late throughout the weekend, with free music and performances,

“Looking back over the past 150 years, it is clear that the Felton Bequest was the catalyst that enabled the NGV to make the significant acquisitions that have helped create a world-class collection.”⁹

GERARD VAUGHAN, DIRECTOR

talks by artists, curators and special guests. A highlight was street art and lively installations mapping out a trail between the two buildings, referencing twenty five key masterpieces in the NGV Collection, produced by a combination of VCA students and independent artists and performers.

More than 30,000 people visited our two buildings over the weekend to join in the fun and help wish their gallery a happy birthday. I was very struck by the large number of visitors who sought me out to wish the Gallery well, and to say how important the NGV, its collections, exhibitions and programs, have been to them. There was a great sense of community ownership and celebration.

Thanks must also go to Lisa Sassella, the NGV's General Manager, Marketing and Communications, and her team, whose flawless management of the 150th celebrations ensured everything went off without a hitch; we also thank all the performers, artists and visitors who turned out to help make it a weekend to remember.

We are extremely grateful to the Melbourne City Council Arts and Culture Committee, without whose generous sponsorship the event would not have been possible, and in particular to the Lord Mayor, who took a strong personal interest in the project, and to the Deputy Lord Mayor, Susan Riley.

MASTERPIECES FOR MELBOURNE

In addition to the Felton Bequest's anniversary gifts to the Gallery, we received many other major donations in honour of our 150th year.

As mentioned earlier, a gift of major works from Loti Smorgon's private collection added to an extremely generous history of support by the Smorgon family over many years. Loti and Victor Smorgon spearheaded the *Masterpieces for Melbourne* campaign when it was launched in 2008 with a notable leadership donation,

which at the time was the largest individual cash gift ever made to an Australian public art gallery. Works subsequently purchased through the Loti and Victor Smorgon Fund have transformed the NGV's holdings of international contemporary art. Loti Smorgon has gifted an incredible \$40 million in value to the NGV, made up of cash donations to form the endowment fund, works of art acquired with income from that fund and the value of works donated from her own collection. We thank Loti and her family for their extraordinary generosity and patronage, which is an inspiration to the whole community.

The generous benefactions of Allan and Maria Myers, and Baillieu and Sarah Myer, through the Yulgilbar Foundation, have helped the NGV acquire some important Japanese works, with three significant works entering the collection this year, and we are extremely grateful for their continuing support. Generous funding was also received from John and Pauline Gandel, to support the construction of our first ever gallery dedicated to Japanese art, the Pauline Gandel Gallery.

I would also like to thank Nigel and Patricia Peck, who made a leadership gift of \$1.2 million to the NGV during the year. This generous gift will be held in an endowed fund and the income stream will be used to fund acquisitions to help build the NGV collection for current and future generations.

We were thrilled to announce that Ron Mueck's contemporary masterpiece *Drift* 2009, which was such a hit with visitors to our Mueck retrospective last year, will, in due course, return to the NGV permanently as a promised gift from its US owners, John and Amy Phelan. Other secured works include Sean Scully's *Queen of the Night*, 2008, made possible through the generosity of the artist and donated funds, and Francesco Francia's magnificent *Virgin and Child with the young Saint John in a garden of roses*, c. 1515.

We also received a splendid anniversary gift from the NGV Women's Association, who celebrated 50 years of support for the NGV in February — George Minne's beautiful sculpture *Kneeling youth*, 1898. The work of this Belgian symbolist sculptor had a profound effect on the artists of the Vienna Secessionist group, including Gustav Klimt and Egon Schiele, and this acquisition significantly augments the NGV's collection of works from this period.

We are extremely grateful to the NGV Women's Association not only for their major contribution to this important gift but also for their continued support over half a century. The year also saw the publication of a history of the Women's Association, which documents the commitment and hard work of so many friends.

Melbourne's tradition of philanthropy has enabled the NGV to build a collection of extraordinary quality and world renown for the people of Victoria over the past 150 years. Nearly \$100 million has now been raised in support of the *Masterpieces for Melbourne* campaign, and I would like to thank all of our donors most warmly for their strong philanthropic spirit and generosity.

RENEWED SPACES

We have been rethinking and redesigning many of our galleries for the 150th year and have undertaken a number of major refurbishments as part of an extensive renewal project, generously supported by the Government of Victoria.

Following the great success of NGV Kids Corner at Federation Square, we created a new gallery space dedicated to children and families on the ground floor of NGV International, which has already proved a big hit since its opening during the anniversary celebrations in May.

Also unveiled during the *pARTy weekend* was our new Art of the Pacific gallery on Level 3, a spacious and light-filled gallery with room for a more dynamic and open display of works than had previously been possible in the smaller ground floor space which it replaced. The space does greater justice to the importance of the artistic traditions of the Pacific region, with a particular focus on contemporary work.

Earlier in the year we opened the rehung 19th century Salon Room at NGV International, which dramatically recreates the dense hanging style and sumptuous visual effect of the great Paris Salon and London Royal Academy exhibitions of the eighteenth and nineteenth centuries. Photographs of NGV exhibitions from our first decades demonstrate how this taste was emulated in Melbourne.

Almost 100 works, many of which have not been shown in our lifetime, have been hung floor-to-ceiling, giving visitors a glimpse of the popular taste of the period during which the Gallery was opened. The refurbished Salon Room has been a great hit with the public, and is always crowded.

For the first time, we also have a room dedicated to the art and taste of the Regency period, developed around last year's marvellous gifts of Sir William Beechey's 1790's portraits of the first Earl and Countess of Stradbroke, gifted to us by the present countess, Rosie Rous.

The Powerhouse Museum in Sydney has loaned us its important suite of neo-classical furniture designed by Thomas Hope, as a contribution to our 150th celebrations, to display alongside our own collection of Regency furniture and decorative arts. All of the reorganised 19th century rooms have been extremely popular with visitors and are a testament to the skills of NGV staff, as many of the works had to be newly conserved and cleaned before being displayed.

As the NGV's Anniversary date is May 24 – and it's no coincidence that this date was also the birthday of Queen Victoria – our Herkomer portrait of Queen Victoria, commissioned by the Trustees in 1890, was hung prominently as part of the 150th celebrations.

The year also saw the opening of the NGV Studio at Federation Square, a new initiative to encourage and promote experimental and innovative art forms, and particularly group and community based practice. To help create a buzz and spark the community's interest ahead of the Studio's official opening, some of Australia's best street art collectives, joined by international guest artists, were invited to create a mural on a 24-metre temporary hoarding positioned behind the window of the space, while the permanent fit-out was being completed on the other side. As word got out, comments from curious onlookers and fans flooded in via Twitter and Facebook, with the crew with the most feedback earning the right to hold the first exhibition in the new space. Everfresh took out final honours for their work, *Graffiti always wins*, and their new exhibition, which opened in June, drew large crowds.

This was a new approach for the NGV and we are extremely encouraged by the public's response. NGV Studio will present a changing program of exhibitions, installations and events aimed at promoting new ideas and actively engaging a youth audience; judging by the online comments received so far, this new initiative has established a strong following – in the first week alone the Twitter audience rose to 140,000. We are grateful to Arts Victoria for a generous grant which enabled the development and fit-out of this new space.

The \$3.1 million allocated by the State Government for our 150th anniversary renewal projects has been augmented with funding drawn from our own reserves, and new funding generated by the NGV

Foundation. This will enable other exciting new spaces to be unveiled throughout the rest of this year and early next year, including the new ground floor Contemporary space, plus an impressive new gallery dedicated to the Ancient Worlds and our renewed Asian Collection galleries, which will be reopened and fully functioning in 2012.

SHOWCASING GREAT ART

It was a great year for exhibitions, kicking off with our seventh Melbourne Winter Masterpieces exhibition, *European Masters: Städel Museum, 19th-20th Century*. The redevelopment of the Städel Museum in Frankfurt afforded a unique opportunity to bring so many of these rarely seen masterpieces to Melbourne and we are very grateful to our German colleagues for sharing them with us.

This wonderful show brought together a remarkable selection of masterpieces by the greatest German, French, Belgian, Dutch and Swiss masters of this dynamic period of radical experimentation, drawn from one of the finest museum collections in Europe.

We were truly privileged to host this exhibition, which gave audiences an unprecedented opportunity to see spectacular works by artists rarely seen in Australia, from iconic neoclassical, realist, impressionist and symbolist works, through to breathtaking German expressionist paintings and sculpture.

The exhibition closed in October with just over 200,000 visitors and excellent feedback from those who attended. The pick-up rates for the audio guide and the catalogue were excellent: 1 in 10 and 1 in 22 respectively, and the show was a great financial success, through the careful management of costs.

More importantly, it was also an extremely significant exhibition from an educational perspective, as many of the artists featured

“Our Melbourne Winter Masterpieces exhibitions are exclusive to Melbourne and offer local audiences the chance to see international works of extraordinary calibre.”

GERARD VAUGHAN, DIRECTOR

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in the exhibition were less known to local audiences. The ten works by German Expressionist Max Beckmann in particular — which were given their own room in the show — were a revelation for many people.

Created especially for the *Städel* exhibition was a unique NGV Kids installation, *Das Puzzle Haus*, illustrated by local artist Geoff Kelly in a German expressionist style inspired by the Beckmann paintings on show, particularly *The synagogue in Frankfurt am Main*, 1919. The playhouse was erected in Federation Court at NGV International and filled with puzzles of varying complexity featuring Städel artworks. In an adjoining space, children could create self-portraits, sketch buildings and display their work on a specially created town signpost. It was a big hit with children of all ages, and was an important rehearsal for the new, permanent NGV Kid's Space launched in May 2011.

Our exhibition showcasing the imaginative, visionary talent of French symbolist artist Gustave Moreau was magnificent, drawing strong crowds (especially art students) though it was intended as something of a niche exhibition. *Gustave Moreau and the Eternal Feminine* comprised 117 paintings, watercolours and drawings generously loaned to the NGV by the Musée Gustave Moreau, in Paris, the artist's former house and studio, and explored the artist's fascination with female beauty.

Like the *Städel* exhibition, this show played a major role in bringing new art to our shores, as it was the first significant survey in Australia — indeed in the southern hemisphere — of the work of this most important artist.

Also at NGV International, *Unnerved: the New Zealand Project* celebrated the work of 26 contemporary artists from across the Tasman ahead of the opening of our new Art of the Pacific gallery. Curated by the Queensland Art

Gallery's Senior Curator of Pacific Art, Maud Page, this fascinating, and at times quite dark, exhibition explored New Zealand's changing social, cultural and political landscape through more than 100 artworks in a range of media.

A great highlight of the year's exhibitions program was a comprehensive survey of the work of Eugene von Guérard, Australia's most renowned and eminent landscape painter of the colonial period — the first such retrospective in more than three decades.

Guest curator Dr Ruth Pullin, working with Michael Varcoe-Cocks of our Conservation Department, and Humphrey Clegg of our Australian Art Department, brought together more than 180 works, which celebrated the remarkable contribution von Guérard made to Melbourne's emerging visual culture in the mid-to-late-nineteenth century and his very special place in the NGV's history.

As the Gallery's inaugural Curator and Master of the School of Painting, von Guérard became, in effect, our first Director. Through his travels, often accompanying scientist friends to unexplored areas, he presented a view of the Australian landscape unlike any that had been seen before.

This major retrospective received glowing coverage in print and online media, with scholars and critics recognising its relevance to our 150th anniversary, and the importance of the new research which underpins the thesis of the exhibition; it will then travel to the Queensland Art Gallery, and to the National Gallery of Australia.

Von Guérard's work was also featured in *This Wondrous Land: Colonial Art on Paper*, which looked at the early years of European settlement in Australia, from 1773 to the late-nineteenth century.

Held in two parts, this exhibition traced Australia's colonial history through an impressive selection of rarely seen drawings, watercolours and prints drawn from the NGV's important — and still growing — collection of works on paper. The exhibition gave a fascinating insight into how this vast continent and the growing colony of Melbourne were depicted by newly arrived artists of the period, including Joseph Lycett, Richard Browne, Conrad Martens, Louis Buvelot and Georgiana McCrae, alongside works by 19th century Indigenous artists such as Tommy McCrae and William Barak.

The exhibition was accompanied by a substantial publication with contributions by Australian and international experts in colonial art.

Top Arts is always an eagerly awaited highlight of the NGV's annual exhibition calendar, and this year's show certainly didn't disappoint. We are pleased to be able to pay tribute each year to the inspirational talent of VCE Arts and Studio Arts students through this very popular and diverse show, which has also established a very strong Facebook following in recent years. I would like to congratulate Philip Hickingbotham for taking out top honours in the Goldman Sachs People's Choice Awards for his superb portrait, *Edge of Darkness*, and all of the young artists who contributed the impressive field of over 3,000 works from which the final selection was made.

In *The Naked Face: Self-Portraits*, guest curator Dr Vivien Gaston drew together a fascinating selection of works that revealed not only how artists see themselves, but also how they want to be seen. The show was a reminder of the exceptional depth and richness of our permanent collection, as every work featured in this large exhibition belonged to the NGV.

The late Japanese-born jeweller and metal-smith Mari Funaki explored form and space in her sculptural works, which were featured in a special exhibition at NGV Australia. The show focused on the most recent work of this extraordinary artist, who was working with the NGV on this exhibition right up until the time of her tragic death last year.

In March, we opened *ManStyle: The Dandy and the Peacock*, the first exhibition in Australia to showcase local and international men's fashion from the eighteenth century to the present day. It comprised two quite different exhibitions, one at NGV Australia and the other NGV International, each exploring distinctive aspects of male dress.

We closed the reporting year with the opening of our eagerly awaited Melbourne Winter Masterpieces show, *Vienna: Art & Design*, the eighth in this annual series.

This year, we are showcasing a dazzling selection of 240 works that capture the artistic brilliance and cultural and intellectual zeitgeist of Vienna at the turn of the twentieth century.

Works by such internationally famed artists, designers and architects as Gustav Klimt, Egon Schiele, Oskar Kokoschka, Josef Hoffmann, Adolf Loos, and many others, have been drawn from the two most important Viennese museums which hold works of this period, the Belvedere and the Wiener Museum, as well as from private collections and institutions around the world.

It is an exceptional show, applauded throughout the world for its depth, rigorous curatorial approach and stylish installation.

Lastly, the NGV continued its longstanding commitment to lending works as generously as it can to other institutions. Hundreds of works were loaned to galleries in regional Victoria, and throughout Australia. In addition,

we contributed masterpieces to important exhibitions overseas. Both our pictures by Monet were requested by the Musée d'Orsay for the hugely successful Monet exhibition presented in Paris at the Grand Palais, and both were prominently hung. We contributed our important Manet *The House at Rueil* to the *Impressionist Gardens* exhibitions, which opened for the Edinburgh Festival, and then travelled to the Thyssen-Bornemisza Museum in Madrid; the NGV's picture was used to illustrate the cover of the Madrid catalogue.

Our bronze statue of Rodin's *The Thinker* was loaned to the Singer Laren Museum in the Netherlands for an exhibition organised in conjunction with the Musée Rodin in Paris. The piece underwent extensive cleaning and restoration before being sent to the exhibition, removing layers of wax and lacquer that had been applied to the work over time, revealing the subtle detail and original patina of the bronze, an appearance more in keeping with the artist's original intentions. It was thrilling to be reminded that the NGV's version of *The Thinker*, one of the most famous sculptural images in the world, was the very first produced by Rodin.

MEDIA AND AUDIENCE ENGAGEMENT

The NGV's Media and Public Affairs team was able to generate an extraordinary level of highly positive 'saturation' press coverage this year, particularly in the lead-up to the 150th *pARTy weekend*. In the weeks before this event, the NGV was featured across all major media: newspapers, radio, television, street press and online, so much so that some of my interstate colleagues joked that they could scarcely open a newspaper without seeing a mention of the NGV! The Gallery made the front page of *The Age* twice in a week — an unprecedented achievement.

Our social media strategy was very effective, resulting in more than 140,000 comments on Twitter about the *pARTy weekend*. Many blogs picked up news of the event, generating even more community interest and publicity.

The public was also engaged through an online competition, *My Top Ten*, in which they could vote for their most-loved work of art from the NGV Collection, with John Brack's *Collins St., 5 pm* selected as the all-time favourite. The press took a great interest in this exercise, and the final top ten artworks were also featured as part of the street art and performances over the birthday weekend.

We also released our first iPhone app, to keep subscribers up to date with what's on at the NGV and provide the latest information about our ever-changing schedule of exhibitions and programs. In recent years, we've been focusing our efforts on greater engagement and interaction with a youth audience; for some time we have felt that this constituency needed a more focused approach. The 'soft' opening of NGV Studio allowed us to do this very effectively, using the vacant space to spark the public's interest and curiosity with changing displays of street art. The project was noticed by passers-by, particularly the youth demographic, who then chatted about it on Twitter and posted pictures of the street crews' work online. Holding an interactive competition in which fans could vote for their favourite street crew encouraged further discussion and promotion, and enabled the community to shape the final outcome.

The approach was very successful, and similar initiatives will form part of our ongoing marketing and communications strategy.

INTERNATIONAL COLLABORATION

Early in the reporting year, I joined directors of some of the world's leading art galleries at the annual meeting of the Bizot Group. The discussion was extremely constructive, with two key questions emerging: firstly, how can museums make use of the growing potential for electronic publishing, and secondly, how, in this time of great environmental and financial pressure, can museums reduce their carbon footprint? Sustainability is a key element of our new strategic plan, more details of which can be found in later sections of this report.

In October, I had the pleasure of travelling to Taiwan and Japan with our President Allan Myers, and our Trustee and Chairman of the Supporters of Asian Art, Jason Yeap. Curator of Asian Art Wayne Crothers accompanied us in Japan to meet with a number of fellow museum directors from key institutions, including the Mori Art Museum, the Nezu Museum, the National Museum of Japan, the Museum of Aurora and the Palace Museum in Taiwan. While in the region, we also took the opportunity to meet with several dealers to view a variety of potential acquisitions.

While in Japan, we attended the opening of a major exhibition of Albrecht Dürer prints at the National Museum of Western Art in Tokyo, featuring 105 works from the NGV Collection. We were the major lender to this exhibition and it was a privilege to speak at the opening.

As part of the Gallery's 150th anniversary celebrations, the Melbourne City Council hosted a special evening of lectures (one of the Melbourne Conversation Series) on issues in contemporary art by a distinguished panel of international guests. We were very pleased to have with us Terry Smith, Andrew W Mellon Professor of Contemporary Art History and Theory at University of Pittsburgh, Mami Kataoka, Chief Curator of the Mori Art Museum in Tokyo, Li Lei, Director

of the Shanghai Art Museum, and renowned Australian visual artist, Bill Henson.

This free event was very well attended and provoked some lively and thought-provoking commentary and discussion on the importance and meaning of contemporary practice across different cultures.

RESEARCH, CONSERVATION AND SCHOLARSHIP

It has been an extremely busy year for our research and conservation staff, as many items required extensive work, on a very tight timetable, to be ready for display in time for the 150th year celebrations. Their efforts and results were very much appreciated.

Early this year, preparations began for the cleaning and restoration one of the most prized works in the NGV Collection, Nicolas Poussin's *The Crossing of the Red Sea*, c. 1633-34. This is a major, complex project, with research and treatment expected to take about a year. In an NGV first, the public can get a fascinating and rare insight into this process, through regular updates on the NGV website which document the course of the treatment as it unfolds.

This significant restoration would not have been possible without the generous support of BNP Paribas, a longstanding sponsor of museums and restoration projects around the world, and we thank them for this creative partnership.

We sent our superb, though hitherto problematic, *Trinitarias* carpet to a specialist restoration facility in Belgium, and arranged for one of the world's leading oriental carpet experts to examine it.

We were delighted to receive his report that this magnificent carpet was older than anyone believed, defining it as being from the Mughal Court of northern India from the

late-sixteenth century. This is extremely good news, as the carpet's origin and date have been matters of some debate. Now magnificently cleaned and conserved, the *Trinitarias* carpet has returned safely to the NGV, and is currently on display in the north mezzanine gallery devoted to 16th and 17th century Italian painting.

PUBLICATIONS

In May, we published a suite of major books to commemorate the 150th anniversary, including *The NGV Story*, by Melbourne artist and writer Phip Murray. Phip has done an excellent job of documenting, in an informal and very engaging style, the key milestones in the NGV's history and celebrating the significant events, people and stories that helped make the Gallery what it is today. The aim was to provide an informal account, very much from the perspective of the NGV today.

We also unveiled a rebranded double edition of the *Art Journal of the National Gallery of Victoria* (previously known as the *Art Bulletin of Victoria*), which reached its own milestone this year, celebrating 50 years of continuous publication of original research papers highlighting works in the NGV Collection. This special commemorative edition is on sale in newsagencies as well as the NGV Shop.

In addition, we have published some exceptional catalogues this year. In particular, *Vienna: Art and Design: Klimt, Schiele, Hoffmann and Loos* is a beautiful and impressive scholarly publication, one of the finest we have produced, with contributions from consulting exhibition curator Christian Witt-Dörning and other experts in the field.

Another standout was the catalogue accompanying our von Guérard exhibition, *Nature Revealed*. This major milestone in academic scholarship draws on previously unseen works and new research by exhibition curator Dr Ruth Pullin, supported by the

results of the scientific and technical research and analysis undertaken by Michael Varcoe-Cocks of our Conservation Department; they have shed new light on this seminal Australian artist. To commemorate their half-century, the NGV Women's Association published a special anniversary book, entitled *Celebrating 50 years of the NGV Women's Association*. I would like to congratulate and thank this extraordinary group of dedicated friends for their support and remarkable history of fundraising through the decades, and in particular for their exceptional anniversary gift this year.

FINANCIAL RESULT

The NGV incurred an operating deficit of \$2.2 million in 2010/11, before accounting for depreciation and the income from fundraising activities. This deficit, which has been fully funded from reserves built up in previous years was, to a large extent, planned. The deficit reflected significant expenditure on the display of the State Collection, and the celebration of the NGV's 150th Anniversary. In addition, however, revenue from trading operations was nearly 17% less than the previous year. The exceptional financial result of the *Salvador Dalí: Liquid Desire* exhibition in 2009/10 was unlikely to be repeated, but revenues were further depressed by increased competition from other cultural and leisure events and the impact of external macroeconomic factors, particularly in the second half of the year.

Following confirmed reductions in the Government's annual operating grant, and ongoing economic pressures, we will need to manage our cost base extremely prudently in 2011/12 in order to avoid further deficits. As a result, the scope of our activities may need to be reduced. The impact of this is currently being considered very closely by the Council of Trustees and Executive Management Team. Further information on the financial result for the year can be found on page 46, and in the

financial statements for the year ended 30 June 2011, which follow.

LOOKING AHEAD

As mentioned earlier, we are implementing a new strategic plan this year, with a new set of key Outcomes. We are also working on a number of projects (Milestones) under the eight broad Outcomes, around which the main part of this report is structured.

One of our Milestones is to increase community awareness of the need for the Gallery to have more space, and during the year we were pleased to see some extensive media coverage of this critical aspiration.

We are coming up to a decade since the opening of The Ian Potter Centre: NGV Australia at Federation Square, during which time we have simply outgrown the space available. The success of the Indigenous galleries has exceeded our wildest expectations, which are packed every day with school groups, overseas tourists and Melbournians alike. With our 3,000-work-strong collection of Indigenous art, there has never been a more compelling argument for more space for its permanent display. As I've mentioned in previous years' Annual Reports, our long-term hopes are for a new wing adjacent to one of our existing buildings, either at Federation Square, or in the proposed Sturt Street arts precinct behind NGV International.

This year saw far more attention being given to planning for the proposed redevelopment of the Sturt Street area, and I welcomed the opportunity to attend a meeting of interested parties in May and to join the working party for this project. It's still early days, but we are looking forward to discussing the planning for this exciting development, which has the potential completely to transform and breathe fresh life into Melbourne's art precinct.

THANK YOU

Over the past 150 years, the NGV collection has grown into one of extraordinary richness and depth, thanks to the generosity of a great number of people. Nearly all of the 70,000 works in the NGV Collection (now valued at over \$3.7 billion) have been acquired through private philanthropy and we are extremely fortunate to have had this consistently high level of community support.

I extend our sincere thanks to all our donors and supporter groups, who continue the NGV's great philanthropic tradition, for the benefit of current and future generations. There is no doubt that many friends and supporters decided that our 150th Anniversary was a good moment to offer donations, and as the world slowly recovers from the effects of the GFC we have been heartened by a noticeable increase in philanthropic support.

I would also like to thank the Victorian Government, particularly the Premier and Minister for the Arts, the Hon. Ted Baillieu, MP, Parliamentary Secretary Heidi Victoria, MP, the former Premier, the Hon. John Brumby, MP, and former Minister, the Hon. Peter Batchelor, MP, the Secretary of the Department of Premier and Cabinet, Helen Silver, and the Director of Arts Victoria, Penny Hutchinson, for their ongoing support of our work. In addition, we are very grateful to the Melbourne City Council and the Lord Mayor, Robert Doyle, whose generous funding ensured the success of the 150th anniversary celebrations and Gallery renewal projects.

Allan Myers has led by example as President of the Council of Trustees, this year also taking on the additional task of chairing the joint Trustee and management 150th Anniversary planning committee. I would like to thank Allan and all of the Trustees for their hard work, commitment and personal generosity, and in particular Ron Dewhurst and Andrea Hull, who retired during the year.

My colleagues on the Executive Management Team have done an exceptional job this year, and I thank all of them for their efforts: Deputy Director Frances Lindsay, especially for the marvellous exhibitions that were planned and executed so well, General Manager, Marketing and Communications Lisa Sassella, who managed the 150th celebrations, and Liz Grainger, as General Manager, Operations who manages her range of responsibilities so astutely.

We welcomed the arrival of Nick Palmer, who joined us in the newly created role of General Manager, Development & Commercial Operations, which encompasses income generation from non-government sources including fundraising, sponsorship and commercial initiatives. Nick has already made a difference in this important role, and I thank him for his contribution.

In April, we farewelled Pierre Arpin, who left us to take up the position of Director of the Museum and Art Gallery of the Northern Territory. We wish Pierre well in his new post, and thank him for his contribution to the NGV.

The year-long project of planning and delivering the 150th anniversary program, in addition to the normal annual activities, placed great demands on our staff and I would like to thank each and every one of our employees and volunteers for their commitment and support. The extra effort made by colleagues across all disciplines and departments is acknowledged and greatly appreciated.

Finally, I would like to thank everyone who participated in our anniversary celebrations and helped make our Gallery's 150th year so successful and memorable. We are here to serve our community, and the high level of visitation to the galleries and exhibitions and involvement in our education programs continues to inspire us. The NGV has one of

the strongest levels of community visitation anywhere, a proportion of local involvement that is much higher than in the major European and North American art museums against which we are regularly benchmarked. This is our strength and *raison d'être*. Here's to the next 150 years!

Gerard Vaughan, Director

LEGISLATIVE AND STRATEGIC FRAMEWORK

LEGISLATIVE FRAMEWORK

The *National Gallery of Victoria Act 1966* established a Council of Trustees with overall responsibility for the National Gallery of Victoria reporting to the Minister for the Arts.

The Act provides 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.'

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 land;
- Maintain, conserve, develop and promote the State Collection of works of art;
- To 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;
- To 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 policies 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.

NGV VALUES

Excellence, integrity, access

NGV MISSION AND VISION

NGV's Mission is 'to illuminate life by collecting, conserving and presenting great art.' Our Vision is to ensure that, '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/ 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, on-line 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: Money – 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 VICTORIAN GOVERNMENT POLICY

The NGV's 2010/13 Strategic Plan addresses the NGV's obligations under its 3 year Series 3 Overarching Agreement with the State Government. The Plan is also consistent with the goals and strategies outlined in the previous Labour Government's policy framework: *Creative Capacity+ : Arts for all Victorians* and the Government Priority Areas communicated at the start of 2010/11.

The table (p 18–19) shows the NGV's contribution in 2010/11 to the implementation of strategies in *Creative Capacity+ : Arts for all Victorians*.

The Arts Portfolio Agencies Output Targets for 2010/11 (BP3) are set out in a table on p 17.

PORTFOLIO AGENCIES OUTPUT – 2010-11 BP3 TARGET

		2009-10 actual	2010-11 target	2010-11 actual
Quantity				
Access - visitors / users	number	1,607,376	1,365,000	1,523,325
Access - online visitors to website (user sessions) - using browser-based web analytics tool	number	N/A [Note 1]	1,450,000	959,114
Members and Friends [Note 2]	number	27,891	24,500	25,250
Volunteer hours [Note 3]	number	10,069	11,000	21,377
Students participating in education programs	number	96,285	98,000	90,072
Quality				
Collection stored to industry standard [Note 4]	per cent	70	70	60
Visitors satisfied with visit overall	per cent	98	95	97

Notes:

- 1 Online visitor figures reported in 2009/10 (2,090,778) used a different form of measurement and so are not comparable.
- 2 This shows the number of financial Memberships. Duo and family Memberships are multiplied to establish the number of NGV members (43,927) a figure used elsewhere in the report. Some targets are different from the NGV Business Plan, as reported elsewhere.
- 3 The increase in Volunteer hours is due to:
 - a. the inclusion of the time spent by the Voluntary Guides in researching and preparing tours and programs (as well as the delivery time), and
 - b. more volunteers in NGV Members, particularly during the 150th Anniversary celebrations.
- 4 The pressures on the NGV's limited storage capacity increased during the year.

NGV CONTRIBUTIONS TO *CREATIVE CAPACITY+* IN 2010/11

<i>Creative Capacity + Strategies</i>	HOW NGV CONTRIBUTED TO <i>CREATIVE CAPACITY+</i>
Developing artists, ideas and knowledge	<ul style="list-style-type: none"> • Announced many major acquisitions, including over 170 works from the Felton Bequest to celebrate 150th Anniversary. • Effective relationship with VMEC to support NGV's rolling 5 year MWM exhibition schedule. • Acquiring new works for the State Collection, including contemporary works through VFLAA • Managing and documenting the State Collection (including digitally as resources allow) • Conserving and preserving the State Collection, through utilisation of technology and science • Storing the State Collection and conducting inventory processes • Encouraging scholarly research and technical enquiry • Maintaining a varied and high quality publication program • Delivering strategies for the management of archives and intellectual property
Engaging creative communities	<ul style="list-style-type: none"> • Delivered more accessible hours: <ul style="list-style-type: none"> - Successful "Last Day of Summer" late night event on 27 February - 150th Anniversary May weekend with late night entertainment. - Weekly Wednesday night <i>art after dark</i> program for the <i>European Masters: Städel</i> and <i>Vienna</i> MWM exhibitions. - Opened innovative NGV Studio street art program at new location at Federation Square. - 150th Anniversary celebrated through many special events and pARTy weekend. • Opening NGV Kids Space and new facilities for families with children at NGV International • Promoting free entry to the State Collection • Holding diverse exhibitions including our annual MWM exhibition • Engaging students and teachers through on-site, on-line and travelling education programs • Running regular <i>art after dark</i> programming to extend audience reach during MWM • Engaging young people not in education or employment through our Youth Access and Young Ambassador programs • Engaging academics and arts sector professionals in our programs • Participating in arts festivals and events • Engaging regional, interstate and overseas audiences by lending artworks and touring exhibitions • Engaging Melbourne's philanthropic community, including our Masterpieces for Melbourne campaign • Introducing new types of NGV Memberships — NGV Kids Club and Premium Membership • Maintaining an active volunteer base • Engaging NGV Members and volunteers in the life and work of the NGV

Building creative industries	<ul style="list-style-type: none"> • Supporting creative artists through acquisitions and engagement for public programs and events • Developing innovative multimedia educational programs • Develop an effective stakeholder communications strategy • Developed a compelling "Case for the Gallery" • Enhancing Victoria's museum industry skills through NGV staff professional development and travel • Building employment opportunities through our exhibition program • Building strong and viable partnerships with sponsors, especially for MWM
Creating place and space	<ul style="list-style-type: none"> • Masterpieces for Melbourne campaign progressed • Limited progress on leadership gift from State and/or Federal Governments for Masterpieces for Melbourne Campaign • Successful funding and commencement of NGV International's gallery and public space renewal and redesign (including NGV Kids Space) • Trustee Committee established to oversee technology plan development • Embed organisation-wide effective strategy execution disciplines • Implementing new environmental initiatives including, participating in Resource Smart and trialling innovative use of heating, ventilation and air conditioning (HVAC) • Participating in Southbank and Sturt Street Cultural Precinct project groups • Maintaining fit for purpose infrastructure • Leveraging existing resources for more effective care and development of our physical assets

Creative Capacity + Goals	NGV Pathways
Arts for all Victorians: a culture of participation	Pathway 1: Active Partnering with Government Pathway 2: A Culture Valuing, Excellence, Integrity and Access Pathway 5: Strong Community Engagement Pathway 6: A Diverse Appeal
On the threshold: an economy based on innovation	Pathway 3: Skills & Professionalism Pathway 8: Effective Strategic Execution
Creative place: a dynamic arts sector	Pathway 4: Growing Funding for Art Pathway 7: Acquiring & Sharing a Great Collection

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 2010/11 acquisitions: \$24.1 million (target: \$12 million; 09/10: \$10.6 million)
- Value of 2010/11 gifts in kind \$18 million (target: \$7 million; 09/10: \$6.7 million)
- Number of Masterpieces added to the Collection: 22 (target: 20; 09/10: 17)
- Proportion of recent acquisitions (last 3 years) displayed at the NGV or on loan: 27% (target: 20%; 09/10: 14%)
- Pay exhibition tickets sold: 208,676 (target: 290,265; 09/10: 447,968)
- Loans to NGO/agencies: 29 (target: 30; 09/10: 32)
- Loans to peer institutions: 620 (target: 600; 09/10: 636)

ACQUISITIONS

- A major collection of Indigenous works, donated by the Felton Bequest, including rare nineteenth- and early twentieth-century shields, paintings from the Far Western Desert and three works by contemporary artists Vernon Ah Kee, Brook Andrew and Jonathan Jones commemorating nineteenth-century Wurundjeri artist, William Barak, as well as works by Rover Thomas, Alec Mingelmanganu and Sally Gabori
- A wonderful group of artworks very generously gifted by Loti Smorgon from her personal collection, comprising Marino Marini's *Rider (Cavaliere)*, 1945, Pablo Picasso's *Woman combing her hair (La coiffure)*, 1906 cast after 1910, John Perceval's *The kiss, Figure of an angel and Seated figure of an angel*, all from 1960, and *Marge*, 1990, an abstract expressionist diptych painting by Joan Mitchell
- Indigenous masterpieces including Long Jack Phillipus Tjakamarra's *Untitled Mala (Spinifex Wallaby)* 1972
- European masterpieces, including Thomas Girtin's *The Stepping Stones on the Wharfe, above Bolton Abbey, Yorkshire*, 1801, Louis Gauffier's *André-François Miot, envoy of the French Republic to the Grand Duke*

of Tuscany, 1797, and our first work by important Impressionist painter Gustave Caillebotte, *The Plain of Gennevilliers, yellow fields*, 1884

- Sculpture, including George Minne's *Kneeling youth*, 1898, largely funded by a major gift from the NGV Women's Association to commemorate their 50th Anniversary and the NGV's 150th
- Contemporary art, including David Noonan's sculpture *Untitled*, 2009
- Asian art, including a major Japanese *Shō-Kannon Bosatsu* from the twelfth century Heian period
- 216 artworks, valued at \$12.2 million, acquired through the Federal Government's Cultural Gifts Program

DISPLAY

- Extensive refurbishment and redesign of galleries at NGV International, including major permanent collection changeovers and new displays created especially for the 150th anniversary year
- Unveiled a series of exciting new rehangs, including the Salon Room, which replicates the dense hanging style popular during the period when the NGV was first opened, and the Regency Room, which showcases portraiture and furniture of the British Regency period
- Displayed the exceptional collection of 173 Indigenous works gifted by the Felton Bequest at NGV Australia
- Opened a new gallery dedicated to the Art of the Pacific at NGV International, as well as relocating the Robert Raynor Prints and Drawings Gallery on the third floor of NGV International
- Relocated the Pre-Columbian, Egyptian, Near East and Graeco-Roman antiquities in preparation for the opening of the new Ancient Worlds gallery
- Launched NGV Studio, a new exhibition space at Federation Square for showcasing experimental and collaborative art forms

- New displays and rehangs, comprising around 200 artworks, were installed in two of the twentieth and twenty-first century Australian art galleries in honour of the 150th celebrations
- 162 works across nine gallery spaces were involved in extensive permanent collection changeovers, including scheduled light-sensitive changeovers and changes necessary to accommodate the 150th anniversary rejuvenations

RESEARCH AND CONSERVATION

- Conserved a large number of works for display in the new Salon and Regency Rooms, including surface cleaning and restoration of an entire wall of paintings, frames restoration, and resolving complex structural issues on a Sheraton *Cabinet Secrétaire*
- Commenced a major conservation project, the restoration of Nicolas Poussin's *Crossing of the Red Sea*, c. 1633–34, which is expected to take approximately 12 months
- Undertook extensive restoration and treatment of the NGV's cast of Rodin's *The thinker* ahead of its loan to the Netherlands
- Cleaned all of the NGV's major von Guérard works before their display in *Eugene von Guérard: Nature Revealed*, and conducted extensive new scientific and technical research to better understand the role of underdrawing in von Guérard's work
- Completed wax removal and cleaning of the *Trinitarias* carpet and transported it to Belgium for assessment by international experts, who authenticated the piece as being from the Mughal Court of northern India from the late-sixteenth century, older than was previously believed
- Presented research papers at a host of national and international forums, including the First International Congress on Chemistry for Cultural Heritage in Ravenna, Italy, the second *Modern Art: Who Cares?* congress, in Amsterdam, the Australian Decorative and Fine Arts

"The exceptional quality and depth of the NGV Collection means that in international terms Melbourne could be said to have one of the best picture collections in the world."

SIR NICHOLAS SEROTA, DIRECTOR OF THE TATE, LONDON

Society and the International Conference on Oriental Carpets, in Stockholm

- Submitted a paper for publication in the journal of the International Institute for Conservation of Historic and Artistic Works, on the examination, attribution and restoration of Giovanni Battista Tiepolo's *Finding of Moses*, and presented a range of seminars and lectures on this topic
- As part of a preventive conservation strategy, examined a large number of Indigenous objects for pest-related issues and commenced treatment where needed, and also developed a manual to assist further pest identification and prevent associated risks to collection items

REVALUATION OF COLLECTION

- The NGV Collection has been externally re-valued in the year. Regular external valuation is a requirement of both Australian Accounting Standards and the Victorian Government Financial Reporting Directive 103D 'Revaluation of Non-Current Assets'. The full Collection was last valued at \$3.26 billion in 2008. This value has now increased by over 14% to \$3.73 billion. This value has been reflected in the audited financial statements.

KEY LOANS

- International loans included Monet's *Vétheuil*, 1879, and *Rough weather at Étretat*, 1883, to the Grand Palais in Paris for a major survey of the artist's work, Edouard Manet's *The House at Rueil* to the National Gallery of Scotland and the Museo Thyssen-Bornemisza in Madrid, Rodin's *The thinker* to the Singer Laren Museum in the Netherlands, Edgar Degas' *Portrait of a woman* to the Yokohama Museum of Art in Japan, and a large selection of Dürer prints to Japan's National Museum of Western Art
- Loaned a number of works to Heide Museum of Modern Art, including six Albert Tucker paintings for inclusion in

Albert Tucker: Images of Modern Evil, and a series of drawings by Joy Hester

- Dispatched twelve paintings and six works on paper to the Art Gallery of New South Wales' *Rupert Bunny: Artist in Paris* exhibition, which travelled to the NGV and the Art Gallery of South Australia, as well as a number of works for inclusion in *Paths to Abstraction: 1867–1917* and eight Lynn Silverman photographs to be exhibited in *Photography and Place*
- Sent ten works to the Queensland Art Gallery to be exhibited in *Art, Love and Life: Ethel Carrick and E Phillips Fox*
- Two paintings and a photograph went to Canberra for inclusion in the National Portrait Gallery's travelling exhibition *Inner Worlds: Portraits and Psychology*
- Eugene von Guérard's *View of the snowy bluff on the Wonnangatta River*, 1864, went to the Art Gallery of South Australia as part of a reciprocal loan for an NGV touring exhibition
- Provided works for display at Parliament House, Government House, the Department of Premier and Cabinet, the Office of the Parliamentary Counsel Victoria, the Victorian Government Solicitor's Office, the County Court, the Department of Sustainability and Environment, the Victorian Government Architect's Office and the Coroner's Court
- Installed an impressive collection of Thomas Hope Regency furniture, generously loaned to the NGV by Sydney's Powerhouse Museum, within the new Regency Room

EXHIBITION DIVERSITY

- Held the seventh Melbourne Winter Masterpieces exhibition, *European Masters: Städel Museum, 19th–20th Century*, attracting more than 200,000 visitors and introducing many previously unseen works and artists to Australian audiences
- Paid homage to the NGV's first curator and de facto director in *Eugene von Guérard:*

Nature Revealed, a major retrospective curated by Dr Ruth Pullin and featuring over 150 works by this eminent and iconic Australian artist, including many of his beloved landscapes, along with several beautifully illustrated sketchbooks and some never-before-seen paintings

- Explored the ideal of female beauty in *Gustave Moreau: The Eternal Feminine*, the first significant retrospective of this major symbolist artist in the southern hemisphere
- Showcased the collaborative artistic process of Harrell Fletcher in *The Sound We Make Together*, an exhibition created with the participation of Melbourne-based artists and community groups
- Focused on photography in a number of diverse exhibitions, including *Luminous Cities – New Cities*, exploring modernist photographic techniques that captured the built environment in interwar Europe, *Timelines: Photography and Time*, focusing on the course of human life, and *Stormy Weather*, a selection of contemporary landscape photography
- Displayed exquisite lacework from the renowned Pollen collection, now part of the NGV Collection, in *Lace in Fashion*, which featured lace from the sixteenth to the twentieth century
- Celebrated the unique and beautiful work of Mari Funaki, who was one of Australia's leading contemporary jewellers and sculptural artists
- Highlighted the fascinating work of contemporary New Zealand artists in a range of media in *Unnerved: The New Zealand Project*, from the Queensland Art Gallery
- Looked at artists' depictions of the early years of European settlement in Australia in *This Wondrous Land: Colonial Art on Paper*, a large selection of works drawn from the NGV's renowned prints and drawings collection

“The NGV Collection is our great asset and the heart of all our activities. The donation of significant works of art extends and enhances our historic collections and builds on our contemporary art holdings.”

JUDITH RYAN, SENIOR CURATOR, INDIGENOUS ART

- marvelled at the exceptional talent of young artists in the ever-popular *Top Arts*, featuring the work of the state's most gifted VCE Arts and Studio Arts students
- Held the first exhibition in Australia focusing on the changing styles of male fashion during the past two centuries in *Manstyle*
- Explored self-portraiture in *The Naked Face: Self-Portraits*, curated by Dr Vivien Gaston
- Provided a timely look at the work of the groundbreaking Australian artist John Davis, whose last major show was more than 20 years ago.
- Opened *Vienna: Art & Design*, the eight exhibition at the NGV in the Melbourne Winter Masterpieces series, showcasing the lavish, glamorous and controversial style of Vienna at the turn of the twentieth century
- Announced the Melbourne Winter Masterpieces exhibition for 2012 – *Napoleon: Revolution to Empire*

VICTORIAN FOUNDATION FOR LIVING AUSTRALIAN ARTISTS

The Victorian Foundation for Living Australian Artists (VFLAA) was established in 2002 with a grant of \$5 million from the State Government of Victoria, matched by an equal contribution from the National Gallery of Victoria's Council of Trustees. 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 VLFAA, now in its seventh 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 2010, and May 2011.

A total of 39 works across a range of disciplines including photography, painting, prints, fashion & textiles and new media works were acquired by the VFLAA during this financial year.

Regional representatives on the VFLAA Committee Dianne Mangan, Director, Wangaratta Exhibitions Gallery and Murray Bowes, Director, Warrnambool Art Gallery completed their term on the Committee in August 2010. Anthony Camm, Director, Ararat Regional Art Gallery and Jane Alexander, Director, Mornington Peninsula Regional Gallery joined the Committee for the December 2010 meeting.

The table of performance statistics for 2010/11 is on page 23.

LOOKING AHEAD

- Opening more new galleries and spaces, including a contemporary gallery space on the ground floor of NGV International, new Asian Galleries and The Ancient Worlds gallery
- Announcing our Melbourne Winter Masterpieces shows for 2013 and 2014
- Delivering our contemporary art strategy and five-year exhibitions strategy
- Identifying further outward international touring opportunities, particularly in the Asian region, and ongoing development of an active regional touring program, subject to funding availability
- Delivering short and long term solutions for Collection storage currently at over capacity

VFLAA STATISTICS

FINANCIAL PERFORMANCE

Indicator	2010/11
Growth in capital value of the VFLAA Endowed Fund	6.5%
Annual value of 2010/11 acquisitions	\$234,517
Market value of Endowed Fund at year end	\$8,475,968

ARTISTIC PERFORMANCE

Indicator	2010/2011		2009/2010
	Target	Result	
Number of VFLAA works acquired	-	39	42
Number of artists whose art was acquired	-	23	24
Number of Victorian artists whose art was acquired	-	7	13
Victorian artists as a percentage of total artists acquired	50%	30.4%	54.2%
Number of Indigenous artists whose art was acquired	1	0	2
% income spent in primary market	80%	100%	96%

VFLAA/STATE COLLECTION ACCESS PERFORMANCE

Indicator	2010/2011		2009/2010
	Target	Result	
VFLAA works displayed at NGV	40	141	72
VFLAA works displayed on NGV website	40	187 (Note 1)	187
Regional/ outer metropolitan galleries which received VFLAA works	4	0	5
VFLAA works loaned to regional/ outer metropolitan galleries	9	0	1
Total number of VFLAA works loaned	-	6	11

NGV'S MANAGEMENT OF VFLAA PERFORMANCE

Indicator	2010/2011	2009/2010
Number of Regional Galleries having VFLAA membership	2	2
Number of VFLAA acquisition meetings	3	4
Publication of VFLAA report (activities, financial & artistic) in NGV Annual Report	1	1

Notes:

1 The NGV Collection online is under redevelopment

2 COMMUNITY

AIM

To create opportunities for more broadly based public attendance and participation

PERFORMANCE INDICATORS

- Total visitors: 1.5 million (target: 1.41 million; 09/10: 1.6 million)
- Visitors to touring exhibitions: 222,078 (target: 56,500; 09/10: 124,106)
- Visitors rating exhibitions as 'good' or 'very good': 90% (target: 95%, 09/10: 96%)
- Visitors rating NGV visit as 'good' or 'very good': 97% (target: 95%; 09/10: 98%)
- Hours per week that the public has access to NGV buildings: 45 (target: 45; 09/10: 45)
- Visitors from outside Victoria: 23% (target: 30%; 09/10: 25%)
- Visitors attending with children (family groups): 11% (target: 10%; 09/10: 9%)
- NGV Members: 43,927 (target: 45,400; 09/10: 51,168)
- Victorian regional centres receiving exhibitions from the NGV: 4 (target: 4; 09/10: 2)
- Collaborative projects with NGOs/agencies: 30 (target: 20; 09/10: 20)

NGV 150

- Undertook a year long project of special events to mark the Gallery's 150th anniversary, culminating in a weekend of public celebrations, planned and directed by artistic adviser Robyn Archer and attended by more than 30,000 people
- As part of the anniversary weekend pARTy, created a journey between the two NGV gallery buildings, with a series of installations, tableaux vivants and 28 artistic interpretations of key works in the NGV collection, which received an enthusiastic response from visitors
- 25% of people on the journey were first time visitors
- Had our first on-site 'Tweet-up' with the NGV's most engaged Twitter followers, reaching 7,000 people
- Continued the pARTy *after dark*, with around 6,000 people enjoying free musical performances, free talks, and great food and wine at both NGV buildings into the night

- Held our first ever people's choice poll of favourite works in the NGV Collection with top honours going to John Brack's *Collins St, 5pm*, 1955
- In conjunction with Australia Post, issued a 150th anniversary souvenir series of stamps featuring highlights of the NGV collection, including works by Roy de Maistre, Hans Heysen and Arnold Shore
- Hosted a special public event at the Melbourne Town Hall, attended by around 500 people, featuring an international panel of artists, museum directors and academics discussing contemporary art, as part of the City of Melbourne's Melbourne Conversations series
- Chronicled key moments in the NGV's history through a monthly series in *Gallery* magazine during the year and released a special collector's edition of the magazine to mark the 150th Anniversary in May
- Produced a publication, *The NGV Story*, to share with a wide readership some of the great moments from the history of the NGV
- Facilitated a special two-part documentary on the NGV, narrated by comedian Hannah Gadsby, which screened on the ABC's *Artscape* program

VISITORS

- Received excellent critical reception from the public for *European Masters: Städel Museum, 19th–20th Century*
- Ranked the 23rd most visited art museum in the world in 2010, and the second-most visited in Australia, according to the annual survey of global art gallery attendances published by the UK's *The Arts Newspaper*
- Drew thousands of younger visitors to the Gallery through events such as *The Last Day of Summer*, featuring live music and entertainment as well as access to Gallery exhibitions, and initiatives such as NGV Studio, with a competition and inaugural exhibition focusing on street art

NGV KIDS

- Opened a permanent, free NGV Kids Space on the ground floor of NGV International after attracting over 65,000 visitors in 2010/11 to the NGV Kids Corner at Federation Square
- Engaged young minds and senses through the inaugural exhibition, *Kaleidoscope*, which created wondrous world of art and colour in which children and families could explore art together and engage with more than 40 works from the NGV collection
- Launched a new membership category, NGV Kids Club, with 250 young art fans joining the club during its first month

COMMUNITY AND CULTURE

- Complemented the artistic themes and styles on show in the *European Masters* exhibition with a free program of the music of Beethoven, Schumann and Wagner by Orchestra Victoria, attended by a capacity crowd of 650
- Recreated the sophisticated world of the German Cabaret of the 1920s–40s through live music, entertainment, fine food and wine at *Städel after dark*, drawing attendances of up to 1500 each Wednesday night
- Presented the world premiere of a new version of Mussogorsky's *Pictures at an Exhibition* and work by contemporary composer Julian Yu to a captivated audience of 200 people
- Collaborated with a wide range of community groups, including Crooked Rib Art, CERES, Art Projects Australia, the Grainger Museum, the King David School Choir, the Footscray Community Arts Centre, the Hip Hop Academy, RISE and Hell Gallery, to create a series of unique performances that formed part of Harrell Fletcher's *The Sound We Make Together* exhibition
- More than 600 people packed the Great Hall to experience *Shadows to Life*, a narrated Indonesian performance depicting the Hindu

"We had a lot of fun putting together a suitably celebratory weekend for everyone who already loved the NGV, and to encourage others to embark upon a lifetime love affair."

ROBYN ARCHER, NGV 150 ARTISTIC ADVISER

epic Ramayana through shadow puppetry with Balinese and Javanese gamelan music, presented by more than 100 performers and directed by Ki Poedijono, OAM

- The Beijing Opera presented a spectacular performance for some 200 attendees as part of the NGV's Chinese New Year celebrations in February
- Around 2000 people enjoyed the *Last Day of Summer* program on 27 February, featuring bands, floor talks and a live broadcast by Three Triple R radio
- Ukiyo-e demonstrations and workshops by visiting Japanese master printer Tatsuya Ito and Director of the Japan Ukiyo-e Museum attracted more than 200 participants and were rated as outstanding by all participants who completed the evaluation form

OUTREACH

- Delivered *Youth Access – Cloaks of Many Cultures*, an innovative arts project for young women aged 15–20 from newly arrived communities in the Hume area, giving participants the opportunity to work closely with, and learn from, recognised artists and other arts professionals, in partnership with the Centre for Multicultural Youth and with support from the Lord Mayor's Charitable Foundation, the Bennelong Foundation and the Scanlon Foundation
- Developed an exciting visual art and literacy project focused on landscape painting, which encouraged students to create and display their own 'local landscapes', with more than 500 students and families taking part
- Conducted three days of workshops throughout Victoria's Western District focused on the Gallery's *Dressed to Rule: Imperial Robes of China* as part of Regional Arts Victoria's Arts 2 Go Outreach Program
- Enabled students from Hamilton North Primary School to experience through a special outreach program the *European Masters* exhibition after it had closed

TOURING

- Explored the nineteenth- and early-twentieth-century European fascination with the Near and Middle East in *Imagining the Orient*, a touring exhibition funded through Arts Victoria, which featured significant historical pieces from the NGV Collection and loans from the State Library of Victoria and regional galleries, and showed at regional venues from July 2010 to May 2011
- Promoted the work of young Indigenous artists from the Palm Islands in *Thru the Lens*, a touring installation from the Queensland Art Gallery that was mounted at the NGV in conjunction with NAIDOC Week celebrations
- Sent the extremely popular *Ron Mueck* exhibition to the Gallery of Modern Art, Queensland Art Gallery and the Christchurch Art Gallery, New Zealand, after showing at the NGV

ARTISTS AND ACADEMICS

- Senior managers and conservation staff participated in the teaching program for the Masters of Cultural Material Conservation at the University of Melbourne and continued to play an active role in the development of the conservation profession in Australia through a series of professional workshops, conferences and lectures
- Artist and photographer Dr Jennifer Dickson presented a fascinating free lecture on south-eastern Anatolia, including the stabilisation and restoration of historic Ottoman mosques and the restoration to World Heritage standards of the Armenian Cathedral of the Holy Cross on Akdamar Island, to more than 100 attendees with support from the Turkish Consulate

- Art historian Dr Margot Yeomans introduced more than 100 participants to the lives and work of lace-makers in seventeenth-century Holland
- The NGV was invited to be part of the judging panel for the inaugural New Heartlands Refugee Fine Art Prize, dedicated to celebrating the creative talents and positive social contribution of Australian artists from a refugee background
- More than 200 people attended this year's Ursula Hoff Lecture, which explored the NGV's internationally significant collection of Pre-Raphaelite works, presented by Associate Professor Alison Inglis, from the School of Culture and Communication at the University of Melbourne

MARKETING

- Generated an outstanding 91% awareness among the public of the Melbourne Winter Masterpieces *European Masters* exhibition
- Developed a comprehensive marketing plan to publicise the 150th anniversary, including dedicated campaign branding and an online and television advertising campaign
- Assisted in the production of a series of segments in collaboration with the ABC's *Collectors*, *Artscape*, and *Art Nation* programs, including programs on textile conservation practice, a host of exhibitions and the Gallery's 150th anniversary
- Ran a highly successful marketing and social media campaign to generate public interest in, and promote viral marketing of, the NGV Studio space prior to its official opening, particularly targeting a youth audience
- Commissioned qualitative research to examine the perception and positioning of the NGV in the community and help develop strategies to encourage repeat visitation
- Launched a refreshed NGV logo and brand identity in line with research findings

"At the age of 18 my explorations of the Gallery have only just begun. Being from Gippsland, the Gallery has offered me a home in the grandness and bustle of Melbourne."

KATE MANSFIELD, NGV MEMBER

MEDIA COVERAGE

- Secured extensive and overwhelmingly positive coverage of the Gallery's anniversary activities during the year and excellent attendance at and coverage of the media launch of the anniversary year, the Felton gift announcement and the 150th pARTy weekend
- Generated a great deal of interest in and highly favourable coverage of the year's exhibitions program across print, radio and online media, particularly for the Melbourne Winter Masterpieces shows, the *von Guérard* exhibition and *Manstyle*, which has received an especially favourable blog and web response
- Opened *Vienna: Art & Design* with fantastic media coverage and an exceptional public response, resulting in a sold out symposium and an unprecedented number of catalogue sales over the opening weekend
- Promotion of the winner of the *Top Arts* people's choice awards resulted in a major news feature in *The Age* and an offer from Penguin publishers for the winner to work with them

INTERSTATE AND GLOBAL COLLABORATION

- Jointly developed and presented a workshop with Hubert Bajja, Senior Conservator of Frames and Gilding at the Rijksmuseum in Amsterdam, under the auspices of the Australian Institute for the Conservation of Cultural Material
- Participated in meetings of the Council of Australian Art Museum Directors, sharing policies, strategies and information about upcoming major events with interstate colleagues
- Launched a bilingual book at the Shanghai World Expo, introducing a Chinese audience of art collectors, dealers and museum directors to the Australian art scene and our tradition of philanthropic support for the arts

- Began planning a series of collaborative exhibition projects and artwork exchanges with the Shanghai Museum of Art, focusing on contemporary art, and with the Sichuan Museum in south-west China
- NGV Director Gerard Vaughan attended his second meeting with the exclusive Bizot Group, exchanging ideas and exploring emerging issues with directors of the world's leading art museums
- A capacity crowd of 270 attended a lecture on the treasures of the Cluny Museum in Paris, presented by the museum's Director, Dr Taburet-Delahaye, in association with the University of Melbourne and the Australian Tapestry Workshop
- Hosted a well-attended and enthusiastically received public lecture by Gary Tinterow, Head of Nineteenth-Century, Modern and Contemporary Art at the Metropolitan Museum of Art, New York, who was in Australia as a Visiting Fellow funded by the Australian International Cultural Foundation
- Welcomed many international dignitaries and colleagues during the year, including the Consul-General of Japan, the Cultural Consul of the People's Republic of China, Directors of the Belvedere and Wein Museums, the Acting High Commissioner for New Zealand
- Introduced a new suite of member-only events, including Members Meets, exclusive opportunities to view the latest NGV exhibitions after-hours, which have already proved popular
- Highlighted works of art acquired through the support of members over the years in a special series in *Gallery* magazine

LOOKING AHEAD

- Reviewing our venue management system, including ticketing, program booking, memberships and the capturing of visitor data, to ensure it is meeting current and projected business needs
- Continuing delivery of the stakeholder communications plan for the 150th anniversary year and beyond
- Ongoing implementation of our Disability Action Plan
- Extending opening hours through self-contained spaces such as the NGV Studio, and developing a business case for changing opening hours at both galleries
- Participating in Arts Victoria led future planning for the Sturt Street cultural precinct and relevant stakeholder groups
- Contribute to Melbourne's successful hosting of the World Summit on Arts and Culture in October 2011

MEMBERS

- Total memberships at year's end of 25,250 against a 2010/11 target of 24,500
- Offered an unprecedented 2-for-1 membership offer for on-site applications during the anniversary pARTy, resulting in 1,060 new memberships
- Launched two new membership categories to coincide with the 150th year celebrations: a special premium category offering an exclusive range of privileges, as well as NGV Kids Club, offering access to a range of fun activities, events and workshops designed especially for younger art lovers

3 CREATIVE CONTENT

AIM

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

PERFORMANCE INDICATORS

- Proportion of NGV Collection accessible online: 26% (target: 30%; 09/10: 23%)
- Website visitors: 959,114 (target: 1.45 million; 09/10: NA)
- Facebook fans: over 10,000 (target: 7500; 09/10: 4630)
- NGV titles published for sale: 19 (target: 20; 09/10: 19)

VIRTUAL NGV

- Held the first online people's choice competition, *My Top Ten*, encouraging the public to select their favourite works of art from the NGV collection, which generated immense mainstream interest and more than 16,000 Facebook votes – the prize was a fabulous dinner prepared by chefs Phillipe Mouchel and Terry Clark
- Released the first NGV iPhone app, offering subscribers free up-to-the-minute news on events and exhibitions at the Gallery, which has already been downloaded by 5,469 people and used 20,398 times
- Launched *Talk Top Arts*, an online forum providing behind-the-scenes access to the *Top Arts* exhibition and inviting fans to connect with each other online
- Gave the public a rare insight into the conservation process through *The Poussin Project*, an online forum with updates on the major restoration of Nicolas Poussin's *The Crossing of the Red Sea*, and *Eugene von Guérard: True Nature Revealed*, a blog shedding new light on the artist's work
- Launched the *Artist and You* project, which encouraged people to visit the NGV's Facebook page and have their portraits recreated by Melbourne illustrator Oslo Davis
- Held an interactive competition to encourage passers-by and fans to vote for their favourite street crew via Twitter and Facebook before the official opening of NGV Studio
- The NGV Collection online is under redevelopment

PUBLISHING

- Published a number of outstanding catalogues, including *Eugene von Guérard: Nature Revealed*, based on new research and previously unseen works, and *Vienna: Art & Design: Klimt, Schiele, Hoffmann, Loos*.
- Commissioned *The NGV Story*, a survey of key events and anecdotes from the NGV's history, researched and written by Phip Murray
- Launched an expanded edition of the *Art Journal of the National Gallery of Victoria* (formerly known as the *Art Bulletin of Victoria*) to mark the journal's 50th issue

LOOKING AHEAD

- Launching an online shop on the NGV website
- Continuing to extend digital access to the NGV Collection

"We have been finding new ways to engage with the community, including through our first iPhone app, regular podcasts and interactive competitions. All have been extremely popular." 27

LISA SASSELLA, GENERAL MANAGER,
MARKETING AND COMMUNICATIONS

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: 90,072 (target: 98,000; 09/10: 96,285)
- Teachers attending capability improvement sessions and workshops: 13,900 (target: 12,000; 09/10: 14,349)
- Public programs tickets sold: 95,878 (target: 100,000; 09/10: 112,866)

SCHOOLS

- Some 104,000 students and teachers participated in 7,000 diverse education programs during the year
- Celebrated the 60th anniversary of education at the NGV, which has grown from a team of two part-time staff in 1950 to a large permanent team of professional educators who develop and deliver programs to nearly 100,000 schoolchildren a year
- Investigated nineteenth- and twentieth-century Australian history from both an Indigenous and a colonial perspective in *Encounter Confrontation: Two Perspectives*, and explored highlights of the NGV's rich collection of antiquities in *Ancient Civilisations at the NGV*, including ancient Egyptian mummy masks, Greek and Roman antiquities, and Chinese tomb ware, as part of the History Teachers' Association Annual Conference
- Hosted the opening reception of the National Conference for Teachers of German Language for 150 attendees, with dignitaries and speakers including Dr Michael Witte, Ambassador of the Federal Republic of Germany to Australia, Anne-Marie Schleich, Consul General of the Federal Republic of Germany, Erika Kimpton-Etter, Honorary Consul of Switzerland, the Hon. Tim Holding, Minister for Water, Finance, Tourism and Major Events, and Steve Herbert, Parliamentary Secretary for Education

- Introduced the workings of the arts industry to 270 eager students through *Studio Arts – Art Industry Contexts*
- Held a professional learning program for primary school art teachers, focusing on the Gallery as a resource for curriculum levels 1 to 4
- Gave hundreds of students from schools in Hume, Colac, Wonthaggi and Wantirna South an insight into Aboriginality and its influences on art and music through a performance and forum exploring *Koorie Stories and Song* and tours of the NGV Indigenous collection, with funding provided by Melbourne City Council and transport assistance through the NGV Schools Access Fund
- In conjunction with the Goethe Institut, hosted the German Day Out for more than 1200 students exploring the arts precinct as a resource for languages and culture
- Featured a full-day program for 500 students as part of the Sustainable Living Festival at Federation Square, with internationally renowned environmentalist David Suzuki and contemporary artist John Wolseley

CHILDREN AND FAMILIES

- Held *puppettheater* performances and art-making activities in the Great Hall for 134 participants as part of Father's Day activities during the *European Masters* exhibition
- Created *Das Puzzlehaus*, an abstract-expressionist-inspired fun-house full of activities based on the international masterpieces on show in the *European Masters* exhibition
- Focused on fashion in *Oh Man! Art you wear*, encouraging children to create their own wearable art as part of the Art Sparks Program accompanying the *ManStyle* exhibition
- Entertained 3,500 excited children and their family members with a full day of activities on Children's Family Day in

May, including sock puppets, friendship bracelets, face-painting, badge-making, magicians, stilt walkers, performances, family tours of the Gallery and much more, presented in partnership with the Department of Education and Early Childhood Development

ONLINE PROGRAMS

- Launched an interactive online forum for *Harrell Fletcher: The Sound We Make Together*, with support from online media partner, threethousand.com
- In conjunction with DEECD's virtual conferencing facility, ran an online professional learning session for multimedia teachers across Victoria on how to use the NGV and artworks as a stimulus for multimedia programs
- Developed a new online resource to promote critical thinking, analysis and literacy among VCE English students, in collaboration with the Victorian Association for the Teaching of English, which has provoked an enthusiastic and highly positive response from participants

PUBLIC PROGRAMS

- Conducted 874 well-attended public programs throughout the year offering diverse content and broad audience appeal
- More than 50,000 people participated in 292 public and members' programs offered in conjunction with the *European Masters* exhibition, including a booked-out symposium, booked-out painting, drawing and writing workshops, free *art after dark* entertainment, an extensive music program, free daily tours with NGV Voluntary Guides and booked-out weekend breakfast programs
- Provided a rare opportunity to capture the masterpieces on show in the *European Masters* exhibition through a tailored sketching class directed by artist Marco Luccio, which received highly positive feedback from participants

“The NGV’s global reputation is based on the importance and value of the State Collection, particularly in Old Master works, but the NGV Collection is also truly encyclopaedic, covering the gamut from antiquity to contemporary art.”

FRANCES LINDSAY, DEPUTY DIRECTOR

- Continued the extremely popular four-week philosophy course by Dr David Rathbone, from the School of Philosophy at The University of Melbourne, with topics including the philosophies of art and aesthetics of Kant, Hegel and Goethe, and philosophical inquiry after the impact of the Second World War, attracting more than 100 attendees to each session and sparking lively discussion and debate
- Ran *Art and Memory* tour programs for residents of the Emmy Monash Aged Centre with varying degrees of dementia, assisting them to experience and discuss works in the NGV collection
- Back by popular demand, comedian Hannah Gadsby hosted a series of booked-out tours of the NGV collection for more than 1,500 participants, sharing her unique perspective on her favourite and not-so-favourite works
- Voluntary Guides conducted 2,753 guided tours for visitors to the Gallery during the year for 21,816 visitors
- Hosted the annual Barbara Blackman Temenos Foundation Lecture, which this year was presented by writer, scholar and spiritual teacher Andrew Harvey and focused on Rumi’s Diwan of Shams of Tabriz, and attracted more than 200 participants
- As part of Social Inclusion Week in November, presented a moving performance of popular songs to a captivated audience of more than 500 people by an impressive 120-member choir conducted by Jonathon Welch
- Hosted the annual Ursula Hoff lecture and the Duldig lecture on sculpture

LOOKING AHEAD

- Continuing delivery of DEECD curriculum-based programs
- Implementing a youth ambassadors program

COMMUNITY COLLABORATION

- In association with the Australian Turkish Cultural Platform and Multicultural Arts Victoria, held demonstrations of calligraphy, marbling and other techniques for 150 participants by visiting Turkish artists Dr Munevver Ucer, Dr Suleyman Berk, Mrs Esengul Inalpulat and Mr Seyit Ahmet Depeler
- Participated in the International Society of Education through Art South-East Asia-Pacific Regional Congress, a collaborative, three-day professional learning program with Art Education Victoria, Art Education Australia, InSEA and ACMI, which attracted more than 200 participants from museums, schools, the tertiary sector and community groups, including participants from as far as Saudi Arabia, Chile, the US, New Zealand and Hong Kong

5 RECOGNITION

AIM

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

INTERNATIONAL RECOGNITION

- The NGV's new iPhone app was included in Mashable's 'Five great gallery apps for art' list, alongside the Louvre, MoMA and London's National Gallery
- The publication *John Davis: Presence* was awarded second prize in the category 'Exhibition catalogues' at the American Association of Museums Design Awards
- *Ron Mueck* publication is now being co-published by the NGV and Yale University Press, to be distributed in the UK and the US in late 2011

ARTS VICTORIA ARTS PORTFOLIO LEADERSHIP AWARDS

- The NGV's Access Program, which provides opportunities for people with hearing, vision, mobility and memory challenges to access and engage with the visual arts, won the Leadership in Disability Access award
- Long-time NGV Member and volunteer Helena Gibbs won a Volunteer Recognition Award for her dedication and service to the Gallery over the past 35 years
- The Gallery was also highly commended in three sections: Leadership in Technology, for use of artwork imaging technology in partnership with the Australian Synchrotron and the CSIRO; Leadership in Community, for the *We are One* project, which uses the NGV collection to promote cultural diversity and help reduce race-based discrimination among young people; and Leadership in Marketing and Audience Development for the *Last Day of Summer* event.

AUSTRALIA DAY HONOURS

- NGV Director Gerard Vaughan was made a Member of the Order of Australia (AM) for his service to the arts, including the development and promotion of the State Collection and exhibitions, and his contribution to arts scholarship, education and fundraising

PRINT INDUSTRIES CRAFTSMANSHIP AWARDS (PICA)

- Won a gold award for the *Ron Mueck* catalogue, a silver award for the *Imagining the Orient* room brochure, a silver award for the 2009/10 Annual Report and a bronze award for the *European Masters* card pack

NATIONAL BOOK DESIGN AWARDS

- *Mari Funaki: Objects* won the award for the best designed specialist illustrated book

FRINGE FESTIVAL AWARDS

- The collaborative exhibition *Harrell Fletcher: The Sound We Make Together* received the Best Visual Art Award

MUSEUMS AUSTRALIA PUBLICATION AWARDS

- Won two awards at the Museums Australia Publication Awards: the *Drape* room brochure won in the exhibition catalogue (small) category and the *John Brack* hardcover catalogue was highly commended in the exhibition catalogue (major) category.

FEDERATION SQUARE CUSTOMER SERVICE EXCELLENCE AWARDS

- Jacqueline McNamee, Information Officer, received a Federation Square Customer Service Excellence Award

"The NGV was always a place where I felt I could escape as a kid. It was grand and quiet and peaceful. It was a beautiful place where I was allowed to daydream and escape the world."

TONI MATICEVSKI, FASHION DESIGNER

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 EFT: \$1,131 (target: \$1000; 09/10: \$1035)
- Volunteer hours given: 21,377 (target: 11,000; 09/10: 10,069)

LEADERSHIP

- Implemented and sought feedback on a new internal communications strategy seeking to improve communication across all levels of the NGV and develop new ways to ensure staff are informed, engaged and able to contribute effectively
- Developed and implemented a new three-year strategic plan, with a revised set of milestones and a new quarterly reporting framework
- Developed new Respect for Others training for all NGV managers and staff

STAFF HIGHLIGHTS

- Congratulated the following staff on achieving career milestones:
10 Years Narelle Wilson; Jessemyn Schippers; Patricia Matovski; Jonathan Luker; Suzanna Shaw; Predrag Cancar; Tina Saccone; Susie May; Phillip Adams; Joy Kremler; Rebecca Hicks.
15 Years Carl Willis; Katie Somerville; Elena Nikolaeva; Ruth Shervington
20 Years Catherine Leahy; Ieva Kanep; Daryl West-Moore
25 Years Garry Sommerfeld
30 Years Jennie Moloney; Garth Mclean
- Welcomed Nick Palmer to the newly created role of General Manager, Development and Commercial Operations, focusing on revenue generation from non-government sources
- Welcomed Narelle Gardner in the role of Manager, Risk and OH+S, Angela Baker as HR Services Manager, Karen Anderson as Archives Project Manager and Gilles Bonnet as Building Engineer
- Farewelled Pierre Arpin, General Manager, Collections & Exhibitions Management, who took up the position of Director at

- the Museum and Art Gallery of the Northern Territory
- Farewelled Capital Projects Manager Darren Hughes after 9 years of service, Mike Cardiff, Asset Manager, after 6 years, Head of Human Resources Laura Venus also after 6 years and Manager Corporate Partnerships, Andrew Boyd, after 3 years

PROFESSIONAL DEVELOPMENT

- Photographic Services' Selina Ou took 4 months' leave to take up an Australia Council artist's residency in New York
- Charmian Watts, Assistant Registrar, Exhibitions, was elected Vice-president of the Australasian Registrars' Committee
- Dianne Whittle, Conservator of Objects completed a three-day workshop on assessing risks to museum collections
- Indigenous Art Project Officer Luke Scholes joined a group of Papunya Tula artists from the Walungurru (Kintore) and Kiwirrkura communities on a research field trip of remote cultural sites in the Western Desert region of Western Australia, in preparation for a forthcoming exhibition celebrating the 40th anniversary of these artists
- Curator of Asian Art Wayne Crothers travelled to Japan to explore ideas for future exhibitions and gallery design and research recently acquired works, and also attended the International Council of Museums Conference in Shanghai
- Hosted 18 work experience students, across six NGV departments

HEALTH AND WELLBEING

- Obtained the views of staff through an annual employee opinion survey and regular 'pulse check' surveys. Now developing strategies to address staff concerns
- Relunched NGV Social Club for staff
- Reinvigorated the OH+S Committee with a new program of training for all Health and Safety Representatives

"The NGV Voluntary Guide provided a detailed and clear presentation as well as answering all questions with great enthusiasm and care. Her tour really enriched my experience... and I will return to view the drawings and paintings with newly acquired knowledge"

NGV VISITOR

VOLUNTARY GUIDES

- Opened a new Voluntary Guides office on the ground floor of NGV International
- NGV Voluntary Guides Years of Service Awards were given for 30 years of achievement to:
 - Delma Valmorbida
- For 20 years of achievement to:
 - Robyn Cass
 - Margot Harper
 - Beverley Macintosh
- NGV Voluntary Guides who retired at the end 2010 included:
 - Caroline Brain
 - Antonia Curtiss
 - Jane Guy
 - Janet Lilley
 - Delma Valmorbida

LOOKING AHEAD

- Negotiating a new enterprise agreement
- Developing a medium-term human resources strategy, including a greater focus on staff development, succession planning and management development
- Delivering new training program for OH+S, focussing on safety leadership
- Completing a review of the OH+S management system to prepare for new legislation.

7 FUNDING

AIM

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

PERFORMANCE INDICATORS

- 2010/11 donations for the immediate purchase of works of art: \$5 million (target: \$5 million; 09/10: \$3.9 million)
- Proportion of Masterpieces for Melbourne cash campaign target achieved 76% (target: 90%; 09/10: 50%)
- Average retail sale per square metre per day: \$26.20 (target: \$24.39; 09/10: \$30.47)

MASTERPIECES FOR MELBOURNE

- \$54.3 million in cash gifts and pledges and \$22.6 million in works of art for the Masterpieces for Melbourne campaign since its inception in 2006
- \$19.5 million in notified bequests since the commencement of the campaign
- In 2010/2011 52 gifts were made through the Patrons Program, directing \$110,650 towards the immediate purchase of art
- Major cash gifts were received from Allan and Maria Myers, Nigel and Patricia Peck and John and Pauline Gandel and the estates of Max G Chapman and Ruth Houghton.
- Important acquisitions were made possible with generous donations from Ken and Jill Harrison, Bruce Parncutt and Robin Campbell, Ross and Fiona Adler, Luisa Valmorbidia and Lyn Williams
- Significant donations received from the Margaret Lawrence Bequest and the Neilson Foundation; the Hugh D T Williamson Foundation and Gordon and Jacqueline Moffatt provided funds for special projects
- The 150th Anniversary was celebrated with gifts of Masterpiece works of art from Loti Smorgon and the Felton Bequests Committee

FUNDRAISING AND PHILANTHROPY

- We achieved strong results despite global financial challenges and natural disasters which diverted some support away from the arts
- The 150th Anniversary Dinner, hosted by the NGV Foundation, was highly successful raising \$451,000 toward the Art Acquisition Fund
- Commissioned a social and economic impact study on the benefits that the NGV provides to the Victoria

FELTON SOCIETY

- The NGV gratefully acknowledged 47 bequests and welcomed many new members to the Society

SUPPORTERS OF ASIAN ART

- The focus of fundraising at the Supporters of Asian Art annual dinner was the funding of an Education Resource to provide access to the NGV's Asian Collections
- The Supporters of Asian Art Acquisition fund was boosted with a generous gift from The Neilson Foundation

NGV CONTEMPORARY

- Funded the purchase of Luke Rudolph *Portrait No. 24*, 2010
- Contributed to the purchase of Christo *Project for Keith Murdoch Court*, National Gallery of Victoria, Melbourne – documentation of the project which was a seminal event in 1969, bringing to the city the most recent international practice in terms of installation art

SUPPORTERS OF DECORATIVE ARTS

- Celebrated the generosity of Dr Robert Wilson, one of the most significant benefactors to decorative arts at the NGV, with a special viewing of the exhibition which showcased Robert's gifts
- Acquired a pair of Saint Cloud sceaux a verre, assisted by Peter and Ivanka Canet

SUPPORTERS OF INDIGENOUS ART

- Supporters contributed \$111,375 in funding for works of art
- Two *Larrikitj* (hollow logs) by Yolngu elders Gawirrin Gumana and Baluka Maymuru, were acquired – purchased with contributions by friends in memory of Catherine Allen, a founding member of Supporters of Indigenous Art
- Five sculptural works from Maningrida Arts & Culture were acquired as a result of the annual Supporters of Indigenous Art Fundraising Dinner.

SUPPORTERS OF PRINTS & DRAWINGS

- The Picasso print *Blind Minotaur led through the starry night* by Marie-Therese with dove was acquired with funds donated by Lyn Williams, Christine Healy, Rick Amor and the Art Acquisition Fund
- Organised a special evening viewing of *This Wondrous Land: Colonial Art on Paper* for supporters which highlighted a number of recent gifts and acquisitions

CORPORATE PARTNERSHIPS

- Secured \$3.09 million in cash and contra support from corporate sponsors
- Continued our relationship with Mercedes-Benz, as Principal Partner of the Melbourne Winter Masterpieces exhibitions; *European Masters: Städel Museum, 19th – 20th Century* in 2010 and *Vienna: Art & Design* in 2011
- Received support from BNP Paribas and the BNP Paribas Foundation that has enabled the commencement of a major conservation project, the restoration of Nicolas Poussin's *The Crossing of the Red Sea* c. 1633-34, completion of the project is expected in late 2011
- Macquarie Group, Ernst & Young, Qantas Airways, BlueScope Steel, Sofitel Melbourne On Collins and Repucom International have continued as Partners of the NGV

“Notwithstanding challenging times, the generosity of our individual and corporate supporters continued to benefit the NGV and we remain extremely grateful”

NICK PALMER, GENERAL MANAGER DEVELOPMENT AND COMMERCIAL OPERATIONS

- For the seventh consecutive year Goldman Sachs has been Principal Sponsor of the *Top Arts* exhibition
- Attracted support from more than 40 sponsors including Mercer, The Age, Credit Suisse, Miele Australia, Tourism Victoria, Melbourne Airport, JCDcaux, Lavazza, V/Line and Dulux Australia across a variety of projects such as the exhibition program, permanent collection and 150th anniversary
- Secured a generous grant from the City of Melbourne as Presenting Partner for the 150th anniversary *pARTy weekend* events
- Welcomed Crumpler and Micador as supporters of NGV Kids Club
- Set ambitious targets for future corporate sponsorships as part of an evolving three year business plan
- More than 460 people, including 170 new guests, attended the NGV Women's Association Annual Spring Lunch to hear architect Sean Godsell give a thought-provoking address and to enjoy a day of fabulous food and visual delights in the Great Hall
- Thanked Mrs Jan de Kretser, who retired from her position as Patron during the year, for her contribution, and welcomed Mrs Elizabeth Chernov as our new Patron

TRAVEL GRANTS

- Two generous supporters continued to fund travel grants as professional development for NGV staff:
 - Peter and Joan Clemenger and
 - The NGV Women's Association

RETAIL AND CATERING

- Achieved exceptional sales across all retail and catering outlets, especially during the *pARTy weekend*, during which revenue was up 180% compared to the same weekend a year ago
- Sold 10,417 copies of the *Städel* catalogue and achieved the highest ever pick-up rate for an exhibition audio guide at 1 in 10
- Launched a new identity for the NGV Shops and mounted a comprehensive marketing campaign to raise awareness of the stores, including a Christmas catalogue, branded shop bags and other instore marketing collateral, poster placement throughout the inner city and a series of advertisements in a range of media, resulting in a \$65,000 increase in revenue during the Christmas period compared with the previous year
- Redeveloped the Gallery Kitchen on the ground floor of NGV International, updating the front of house fixtures and installing additional kitchen equipment to allow greater menu scope

LOOKING AHEAD

- Achieving the Masterpieces for Melbourne target of \$150 million
- Reviewing performance, strategic priorities and reporting of commercial operations, fundraising and corporate partnerships
- Holding the inaugural annual dinner for Supporters of Decorative Arts
- Assessing the revenue potential of wholesale and other markets for NGV merchandise
- Appointing the inaugural Elizabeth Summons annual Fellow and awarding eight Nicholas Draffin research and travel grants to NGV staff
- Welcoming Ben Nancarrow who joins the NGV as Head of Corporate Partnerships

NGV BUSINESS COUNCIL

- Welcomed ANZ Private, Australia Post, BHP Billiton, Ernst & Young, Mercedes Benz Australia/Pacific, Qantas, Newcrest Mining and Village Roadshow as Business Council companies.
- A series of successful events were held including private viewings of exhibitions and dinners.

NGV CORPORATE MEMBERS

- Welcomed Alcoa of Australia, Investec Bank and T. Rowe Price to NGV Corporate Members. Centric Wealth, Norton Gledhill, Nuance Multimedia and Wilbow Group continued as Corporate Members.

WOMEN'S ASSOCIATION

- Celebrated the 50th anniversary of the NGV Women's Association and released a special publication commemorating this milestone and tracing the history and achievements of the Association
- Raised funds for the acquisition of George Minne's *Kneeling Youth* 1898 to mark the Association's anniversary and as a 150th anniversary gift to the Gallery

8 SUSTAINABILITY

AIM

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

PERFORMANCE INDICATORS

- Collection stored to industry standards: 60% (target: 70%; 09/10: 70%)
- Milestones met in line with asset strategy: 56% (target: 100%; 09/10: 82%)
- Waste recycled: 73% (target: 75%; 09/10: 68%)
- Average gross spend per visitor \$7.54 (target: \$9.01; 09/10: 9.84)

INFORMATION SERVICES

- Deepened information management expertise through recruitment of new Archivist and Knowledge Manager
- Commenced a consultative evaluation of NGV record-keeping requirements and compiled an archives location guide
- Updated the Records Management Policy to incorporate the requirements of the recently released Public Records Office of Victoria standards framework
- Designed a new staff induction program for information management and library services and incorporated this into core training requirements
- Upgraded the corporate intranet achieving increased usability and improved capacity for disaster recovery
- Reviewed and updated the network communications infrastructure design and procured new networking equipment to replace ageing and obsolete existing infrastructure
- Generated savings through a review of the Microsoft licensing model
- Replaced the NGV's antivirus and voicemail systems and upgraded the public switchboard

FINANCE

- Developed strategies to respond to reductions in Government Grant funding in 2011/12, and ongoing
- Completed cyclical valuations of the State Collection, Library Collection and Land & Buildings, for financial accounting and insurance purposes

- Implemented improved accounting and reporting model for exhibitions program
- Reviewed the Revenue & Debtors Policy and procedures and introduced new systems for credit collection
- Improved the systems and reporting for retail inventory, responding to internal audit recommendations
- Completed reviews of FBT and DGR and other tax compliance issues and commenced development of internal manual

ENVIRONMENT

- Established an interdepartmental Green Exhibition Design and Installation Working Party to help develop more sustainable and environmentally responsible practices for exhibition management
- Launched a new internal communications strategy for environmental initiatives
- Completed testing of building thermal efficiency at NGV International to see if agreed environmental conditions could be achieved without mechanical intervention
- Updated the Environmental Management Plan for 2011-13
- Used accredited renewable electricity "Green Power" for 20% of total electricity consumption
- Improved systems for tracking and reporting environmental impacts
- Commenced evaluation of LED lighting systems in gallery spaces
- Steadily increased recycling rates achieving 78% of total waste in the second six months of the year

ASSETS AND FACILITIES

- Successfully managed a major capital project that involved renewing and redesigning a range of key gallery and public spaces at NGV International during the year, meeting tight timelines and budgets
- Continued significant repair works to ceilings, skylights and floors damaged during the March 2010 hailstorm, and

designed new hail guards to mitigate the risk of similar events in future

- Installed new disabled toilets and a family room on the ground floor of NGV International
- Completed the fit out of the new NGV Studio space to scope and on budget, including integrating with NGV Kids Corner and the NGV Australia foyer
- Reviewed current collection storage facilities and identified opportunities for improvement and short-term solutions to overcapacity issues
- Completed successful transition to new contracts for security services and building & mechanical services, following public tender processes
- Maintained asset condition indices within expectations, despite pressures on resources and funding
- Commenced review of business systems and processes to improve work flow and accountability and deliver efficiencies
- Developed new engineering team through recruitment of key skills and changes to out-sourced business model to improve cost and risk management

PROCUREMENT, TENDERS & CONTRACTS

- Managed a complex public tender for mechanical and building services
- Commenced public tender for facility support services
- Reviewed contracts register system requirements and identified cost-effective use of existing system to meet requirements and enhance business outcomes
- Led the business case preparation for NGV Studio at Federation Square and negotiated the property lease and grant from Arts Victoria to undertake fit out and initial installation
- Reviewed models for stationery procurement, identifying savings of up to 20%

RISK MANAGEMENT

- Consolidated multiple insurance policies into a single policy and negotiated additional insurance coverage for incoming exhibitions
- Reviewed the NGV policy framework and instigated a three-year policy review cycle along with internal communications strategies
- Commenced trials of an exhibition risk assessment and management process which continues to be refined
- Reviewed the NGV's incident management system and identified new systems, processes and reporting for implementation
- Commenced a review of the NGV's Emergency Response and Business Continuity Plans
- Approved a revised Risk Management Policy in line with the new International Standard on Risk Management (AS/NZS ISO 31000:2009)
- Achieved significant improvement in the closure rate for internal audit findings with over 90% of all recommendations now completed

LIBRARY SERVICES

- Undertook a major review of the Shaw Research Library's collection, consolidating all material on the NGV's history and activities into a single collection
- Developed a definitive historical list of all NGV exhibitions
- Completed a new strategy for the management of the ephemera collection
- Compiled a complex index to all previous editions of the NGV's Art Bulletin of Victoria for publication with the 50th celebratory edition

LOOKING AHEAD

- Focusing on creating cost savings during 2011/12 following a year of major investment in Gallery renewal and capital projects and reduction in Government funding
- Finalising a business case for additional funding to improve access
- Finalising a 3–5 year information technology plan, supporting strategic outcomes
- Completing the major upgrade of network communications infrastructure in both buildings and installation of first-stage wireless capacity
- Performing a comprehensive review of the NGV's ticketing, booking and venue management systems
- Reviewing the NGV's Investment Policy and strategy to ensure that both continue to meet the NGV's long-term objectives
- Contributing to the Arts Victoria Asset Management Framework and Greening the Portfolio projects, which aim to deliver a sustainable asset funding model for the sector
- Continuing implementation of the NGV's Environmental Management Plan and achievement of key targets for energy, water and waste management
- Implementing new HVAC operating regimes at NGV International, generating reductions in consumption of electricity and water, and savings in costs
- Working closely with other Arts Portfolio agencies and Arts Victoria to develop effective short- and long- term solutions for adequate and effective storage facilities for the State Collection
- Further developing business cases for more exhibition and collection display space for the NGV
- Completing the remaining stages of the NGV International Gallery Renewal Project, on time, to scope and on budget
- Continuing development of the NGV's Asset Management Framework

- Delivering new training for contract management and enhancing KPI framework for contracts
- Finalising review of the NGV incident management and reporting systems.
- Implementing new processes to enhance purchase order systems and facilitate effective procurement
- Finalising and communicating new Archives and Library Policies
- Completing a full stock-take of the Shaw Research Library collection and starting implementation of the ephemera strategy

EXHIBITIONS: NGV AUSTRALIA

Stick it! Collage in Australian Art

20 March – 29 August 2010
Gallery 11, Level 2, NGVA

Rupert Bunny: Artist in Paris

An Art Gallery of NSW Travelling Exhibition
26 March – 4 July 2010
Galleries 17-20, Level 3
Principal Sponsor:
Macquarie Group
Support Sponsors:
Sofitel Melbourne On Collins
Dulux Australia
JCDecaux
Melbourne Airport

Australian Made: 100 Years of Fashion

28 May 2010 – 23 January 2011
Fashion & Textiles Gallery 12, Level 2
Principal Sponsor:
Lavazza
Support Sponsor:
Inlink Media

Light Play

2 June – 7 November 2010
NGV Kids Corner, Cnr Russell & Flinders Sts

Mari Funaki: Objects

6 August – 24 October 2010
Gallery 20, Level 3, NGVA

John Davis: Presence

6 August – 24 October 2010
Galleries 17, 18, & 19, Level 3, NGVA
Support Sponsor:
Inlink Media

Harrell Fletcher: The sound we make together (Melbourne)

11 September 2010 – 30 January 2011
Galleries 15 & 16, Level 3
Exhibition Partner:
Melbourne Fringe Festival
Support Sponsor:
threethousand.com.au

Stormy Weather: Contemporary Landscape Photography

24 September 2010 – 20 March 2011
Gallery 11, Level 2, NGVA

Small Worlds

30 November 2010 – 3 May 2011
NGV Kids Corner, Cnr Russell & Flinders Sts

The Naked Face: Self-portraits

3 December 2010 – 27 February 2011
Gallery 17-20, Level 3, NGVA

ManStyle

11 March – 27 November 2011
Fashion & Textiles Gallery 12, Level 2, NGVA
Support Sponsors:
Sofitel Melbourne On Collins
Lavazza
Sanpellegrino

Top Arts: VCE 2010

31 March – 19 June 2011
Gallery 15-16, Level 3
Principal Sponsor:
Goldman Sachs
Education Partners:
Department of Education and Early Childhood Development
Victorian Curriculum and Assessment Authority
Catholic Education Office
Independent Schools Victoria
Support Sponsor:
Avant Card

Eugene von Guérard: Nature Revealed

16 April – 7 August 2011
Galleries 17-20, Level 3, NGVA
Principal Sponsor:
Macquarie Group
Support Sponsors:
Sofitel Melbourne on Collins
The Age
V/Line
Dulux Australia
Felton Grimwade & Bosisto's

Living Water

28 May 2010 –
Qantas Airways Indigenous Galleries,
Ground Level

EXHIBITIONS: NGV INTERNATIONAL

Love, Loss & Intimacy

13 February – 25 July 2010

Robert Raynor Gallery, Ground Level

Tea and Zen

15 April – 29 August 2010

Asian Art Temporary Exhibition Space, Level 1

Timelines: Photography and Time

7 May – 3 October 2010

Photography Gallery, Level 3

Melbourne Winter Masterpieces 2010**European Masters: Städel Museum,
19th – 20th Century**

19 June – 10 October 2010

Temporary Exhibition Space 1, 2 & 3

Principal Partner:

Mercedes-Benz

NGV Partner International Art:

Ernst & Young

Support Sponsors:

Miele Australia

Credit Suisse

Sofitel Melbourne On Collins

The Age

Nine Network

Tourism Victoria

City of Melbourne

JCDecaux

Melbourne Airport

Clemenger BBDO

Lace in Fashion

23 July 2010 – 30 January 2011

Fashion & Textiles Gallery, Level 2

**Endless Present: Robert Rooney and
Conceptual Art**

12 November 2010 – 27 March 2011

Prints & Drawings Gallery, Level 3

Unnerved: The New Zealand Project

26 November 2010 – 27 February 2011

Temporary Exhibition Space

A Queensland Art Gallery Touring Exhibition

Support Sponsor:

Sofitel Melbourne On Collins

**Luminous Cities: Photographs of the Built
Environment**

22 October 2010 – 13 March 2011

Photography Gallery, Level 3

Gustave Moreau and the Eternal Feminine

10 December 2010 – 10 April 2011

Temporary Exhibition Space 1

Principal Sponsor:

Mercer

Support Sponsors:

Sofitel Melbourne On Collins

The Age

Dulux Australia

ManStyle

11 March – 30 October 2011

Fashion & Textiles Gallery, Level 2

Support Sponsors:

Sofitel Melbourne On Collins

Lavazza

Sanpellegrino

Deep Water: Photographs 1860–2000

2 April – 11 September 2011

Photography Gallery, Level 3

Support Sponsor:

Crumpler

This Wondrous Land: Colonial Art on Paper

29 April – 2 October 2011

Robert Raynor Gallery, Level 3

Melbourne Winter Masterpieces 2011**Vienna: Art & Design****Klimt, Schiele, Hoffmann, Loos***Exhibition Organised by the Belvedere Museum
and Wien Museum*

18 June – 9 October 2011

Temporary Exhibition Space 1, 2 & 3

Principal Partner:

Mercedes-Benz

NGV Partner International Art:

Ernst & Young

Support Sponsors:

Sofitel Melbourne On Collins

The Age

Tourism Victoria

Qantas Airways

Austrian National Tourist Office

City of Melbourne

JCDecaux

Melbourne Airport

Kaleidoscope: Art and Colour

28 May –

NGV Kids Space

Support Sponsor:

Dulux Australia

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EXHIBITIONS: NGV TOURING EXHIBITIONS

Ron Mueck

A National Gallery of Victoria

Touring Exhibition

Queensland Art Gallery

8 May – 1 August 2010

Christchurch Art Gallery

2 October 2010 – 23 January 2011

Albrecht Dürer's Prints and Drawings:

Religion / Portraits / Nature

A National Gallery of Victoria

Touring Exhibition

National Museum of Western Art, Tokyo

26 October 2010 – 16 January 2011

Imagining the Orient

A National Gallery of Victoria

Touring Exhibition

7 July 2010 – 1 May 2011

Mornington Peninsula Regional Gallery

7 July – 29 August 2010

Swan Hill Regional Gallery

15 October – 28 November 2010

Castlemaine Art Gallery and

Historical Museum

15 January – 27 February 2011

Hamilton Art Gallery

16 March – 1 May 2011

LIST OF PUBLICATIONS

1 July 2010 – 30 June 2011

MAJOR PUBLICATIONS

John Davis: Presence

by David Hurlston with Charles Green and Robert Lindsay

The Naked Face: Self-portraits

by Vivien Gaston with contributions by Paola Di Trocchio, Kirsty Grant and Elena Taylor

Gustave Moreau and the Eternal Feminine

by Marie-Cécile Forest and Ted Gott with contributions by Laurie Benson, Allison Holland, Frances Lindsay, Sophie Matthiesson and Gerard Vaughan

ManStyle: Men + Fashion

by Paola Di Trocchio, Laura Jovic, Roger Leong, Katie Somerville and Danielle Whitfield

Top Arts: VCE 2010

by Merren Ricketson

Eugene von Guérard: Nature Revealed

by Ruth Pullin

Art Journal of the National Gallery of Victoria, edition 50

Edited by Isobel Crombie and Judith Ryan

The NGV Story: A celebration of 150 years

by Phip Murray

Vienna: Art and Design

Klimt, Schiele, Hoffmann, Loos

Various authors

This Wondrous Land: Colonial Art on Paper

Edited by Alisa Bunbury; various authors

SMALL PUBLICATIONS

Imagining the Orient

by Petra Kayser

Lace in Fashion

by Roger Leong and Paola Di Trocchio

Mari Funaki: Objects

by Jane Devery

Stormy Weather: Contemporary Landscape Photography

by Isobel Crombie

Harrell Fletcher: The Sound We Make Together (Melbourne)

by Alex Baker

Luminous Cities: Photographs of the Built Environment

by Susan van Wyk

Endless Present: Robert Rooney and Conceptual Art

by Maggie Finch and Cathy Leahy

Deep Water: Photographs 1860–2000

by Susan van Wyk

Living Water: Contemporary Art of the Far Western Desert

by Judith Ryan

What's On:

(Six editions)

Gallery:

(Six editions)

CORPORATE GOVERNANCE STRUCTURE

as at 30 June 2011

CORPORATE GOVERNANCE

The National Gallery of Victoria, which opened to the public in 1861, is a statutory authority established by the National Gallery of Victoria Act 1966. The NGV sits within the Victorian Government's Premier and Cabinet portfolio. The responsible Minister is Ted Baillieu MP, Premier and Minister for the Arts.

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 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;
- e) seven others nominated by the Minister.

During the period 1 July 2010 to 30 June 2011 two trustees, Ron Dewhurst and Andrea Hull, retired after 8 and 2 years respectively. 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 Meetings

The NGV provides corporate secretariat support for the Council which meets formally at least seven times a year and for Council Committees which meet between three and eight times a year.

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 senior managers attend Committee meetings. The Committees are responsible for developing policies in relation to their respective areas and for making recommendations to the Council. The minutes of Council Committee meetings are circulated for consideration at the next Council meeting.

COUNCIL OF TRUSTEES

Allan Myers AO (President)

Appointed a trustee in May 2003; reappointed 2006 and 2009; 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 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 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 University of New South Wales. In addition to her on-going 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 2011

Peter is Managing Director of the Victor Smorgon Group. The Group's ventures include Property, Consumer Retail, Recycling & 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.

Vince FitzGerald

Appointed a trustee in May 2003; reappointed 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 Foundation.

Angela Ndalianis

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

Angela is Associate Professor in Screen Studies in the School of Culture and Communication at the University of Melbourne. She specialises in the cinema and its interconnections with other visual media of the past and present and especially in the re-emergence of baroque aesthetics beyond the eighteenth century. Her publications focus on media histories and the convergence of 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 Media Sensorium* (McFarland Publishing, in press).

Bruce Parncutt

Appointed a trustee in March 2005; reappointed 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 Council of Melbourne Grammar School. He has extensive experience in fund raising for not-for-profit organizations.

Maureen Plavsic

Appointed a trustee in May 2003; reappointed 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.

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).

Jason Yeap

Appointed a trustee in June 2005; reappointed 2008 and 2011

Jason is the Chairman of Mering Corporation Pty Ltd, and a Director of HerbaCeutic Holdings Limited, China and has been appointed to Board of Directors of the Murdoch Childrens Research Institute.

RETIRED TRUSTEES**Ron Dewhurst**

Appointed a trustee in May 2003; reappointed 2006 and 2009

Ron has had an extensive career in the finance industry, both in Australia and overseas. In 2002 he returned to live in Australia where he was the chief executive of IOOF Holdings Limited until early 2007. In February 2008 Ron joined Legg Mason Inc, a leading global asset manager, as Head of International.

Andrea Hull AO

Appointed a trustee in January 2009

Andrea has had a career as CEO, senior executive and Board member of a range of cultural institutions, most recently as CEO/ Director of the Victorian College of the Arts for 14 years. Following her retirement in 2008 she commenced a portfolio career embracing cultural consultancies, non executive Board positions and executive coaching.

EXECUTIVE MANAGEMENT TEAM**Director**

Dr Gerard Vaughan, AM

Deputy Director

Ms Frances Lindsay

General Manager Operations (CFO)

Ms Liz Grainger

General Manager Marketing and Communications

Ms Lisa Sassella

General Manager Collections & Exhibitions Management

Mr Pierre Arpin (until 29 April 2011)

Ms Frances Lindsay, Acting (from May 2011)

General Manager Development & Commercial Operations

Mr Nick Palmer (from 7 February 2011)

Head of the Corporate Office and Secretary to the Council of Trustees

Ms Leigh Mackay

ORGANISATION CHART

as at 30 June 2011



COUNCIL COMMITTEES AND KEY STAKEHOLDER GROUPS

as at 30 June 2011

AUDIT, RISK AND COMPLIANCE COMMITTEE

(incorporating the Gift Fund Committee)

Members: Vince FitzGerald (Chair), Jason Yeap, Andrew Sisson

Independent members: Jane Harvey, Tam Vu, Stephen Ridgeway

Management: Gerard Vaughan, Liz Grainger, Narelle Gardner

COLLECTION MANAGEMENT COMMITTEE

Members: Allan Myers (Chair), Angela Ndalianis, Jason Yeap, Andrew Sisson

Management: Gerard Vaughan, Frances Lindsay, Judy Williams

VFLAA COMMITTEE

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

External Members: Anthony Camm, Jane Alexander

Management: Gerard Vaughan, Frances Lindsay

EXHIBITION MANAGEMENT COMMITTEE

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

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

PERFORMANCE AND REMUNERATION COMMITTEE

Members: Bruce Parncutt (Chair), Allan Myers

Management: Gerard Vaughan, Liz Grainger, Christelle Harris

NGV MEMBERS COMMITTEE

Members: Peter Edwards

External Members: Seb Halse, Barbara Kane, Sophie Leete, Francis Osowski

Management: Gerard Vaughan, Lisa Sassella, Melissa Obeid

NGV FOUNDATION BOARD

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

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

Management: Gerard Vaughan, Nick Palmer, Judy Williams, Anna Kopinski

INVESTMENT COMMITTEE

Members: Andrew Sisson (Chair), Bruce Parncutt, Vince FitzGerald

External members: nil

Management: Gerard Vaughan, Liz Grainger, Judy Williams

COMMERCIAL INITIATIVES COMMITTEE

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

Management: Gerard Vaughan, Nick Palmer, Lisa Sassella, Andrew O'Brien

150TH ANNIVERSARY COMMITTEE

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

Management: Gerard Vaughan, Frances Lindsay, Lisa Sassella

INFORMATION TECHNOLOGY COMMITTEE

Members: Angela Ndalianis (Chair), Peter Edwards, Vince FitzGerald

External members: David Adam

Management: Gerard Vaughan, Liz Grainger, Frances Lindsay, Nick Palmer, Trish Knight, Andrew O'Brien, Jean-pierre Chabrol

COLLECTION POLICY & HOLDINGS REVIEW COMMITTEE

Members: Bruce Parncutt (Chair), Jason Yeap

Management: Gerard Vaughan

AFFILIATED GROUPS

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 Mrs Elizabeth Chernov
President Mrs Marianne Perrott Hay
Co Vice-Presidents
Mrs Tania Brougham
Mrs Judy Buchan
Mrs Deborah Bartlett Pitt
Mrs Maggie Nanut
Honorary Secretary
Mrs Georgie Lynch
Honorary Treasurer
Mrs Esther Frenkiel

NGV BUSINESS COUNCIL

Chair Mr Steve Clifford
Ex Officio Dr Gerard Vaughan AM
Secretary Ms Judy Williams

Members:
Allens Arthur Robinson
Mr Steve Clifford, Partner

Amtrade International
Mr Ross Adler AC, Chairman

ANZ Private

Ms Catherine McDowell, Managing Director

Australia Post

Mr Ahmed Fahour, Managing Director &
Chief Executive Officer

BHP Billiton

Mr Marius Kloppers, Chief Executive Officer

BlueScope Steel Limited

Mr Graham Kraehe, Chairman

Clemenger Group

Mr Mark Coad, Managing Director,
Clemenger Harvie Edge

Ernst & Young

Ms Annette Kimmitt, Managing Partner,
Melbourne

Goldman Sachs & Partners Australia Pty Ltd

Mr Terry Campbell, Senior Chairman

Macquarie Group Limited

Mr Wayne Kent, Head of Macquarie Group,
Melbourne

Mercedes Benz Australia/Pacific

Mr Hans Tempel, President & CEO

Minter Ellison

Mr Mark Green, Managing Partner Melbourne

PricewaterhouseCoopers

Mr Tony Peake, Managing Partner Melbourne

Qantas Airways Limited

Mr Leigh Clifford AO, Chairman
Mr Ken Ryan, Regional General Manager

Rio Tinto Australia

Mr David Peever, Managing Director, Australia

Newcrest Mining Limited

Mr Greg Robinson, Managing Director & Chief
Executive Officer

Village Roadshow

Mr Graham Burke, Chief Executive Officer

FRIENDS OF THE GALLERY LIBRARY

Ian Brown, President

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

2010

Ian Buckingham, President

Sarah Watts, Deputy President

Committee Members:

Dorothy Bennett

Winonah Cunningham

Pamela Freeman

David Gilfillan

Marion Harris

Phillip Norris

Graham Ray

Dodi Rose

Sarah Watts

2011

Ian Buckingham, President

Sara Watts, Vice President

Committee Members:

Winonah Cunningham

David Gilfillan

Graham Ray

Allan Moffat

Jan Wallage

Dorothy Bennett

Dodi Rose

Margaret Wilson

NGV LIFE MEMBERS

134 Life Members attended the annual
Life Members' dinner to welcome the
following new Life Members:

Todd Barlin

Helen Brack

Steve Bracks

Merran Kelsall

Gareth Sansom

Jan Senbergs

Robert Wilson

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 53. 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 2010/11, before accounting for depreciation, and recognising the net income from non-operating activities, was a deficit of \$2.2 million (2009/10: surplus of \$2.0 million). This deficit has been fully funded from reserves built up in previous years and reflected significant planned expenditure on the display of the State Collection and the celebration of the NGV's role in the Victorian community, in its 150th Anniversary year. These important activities delivered renewed displays in both buildings; significant research and conservation outcomes; enhanced awareness with media, donors and commercial partners; and an 8% increase in visitor numbers over target, including the very successful 150th Anniversary weekend when 30,000 people visited NGV International and NGV Australia.

Overall operating expenses increased by 4% over 2009/10, reflecting the one-off impact of these special initiatives, but also general increases in employee costs, reflecting the pay and performance management framework of the Victorian Public Service. These increases were, however, partially compensated for by savings in other areas, notably through the careful management of the costs of exhibition delivery and of building operations.

Revenue from trading operations was 15.7%, or \$3.3 million, less than 2009/10. This was partly expected as the exceptional financial result of the *Salvador Dalí: Liquid Desire* exhibition of the previous year was unlikely to be repeated. In the event, increased competition from other cultural and leisure events and the impact of external macro-economic factors, particularly in the second half of the year, also depressed revenues.

Looking forward to 2011/12, reductions in the Government operating grant, coupled with ongoing economic pressures, mean that the NGV will need to make significant reductions in its cost base in order to avoid further deficits. As a result, the scope of outputs and services is likely to be reduced.

REVIEW OF NON-OPERATING PERFORMANCE

In contrast, fundraising activities performed very strongly in 2010/11 with cash donations and bequests, gifts of works of art and investment income all ahead of the previous year. Over \$17 million of gifts of works of art were accessioned, including several significant gifts in recognition of the 150th Anniversary. Taking fundraising activity into account, the NGV's overall net result for the year was a surplus of \$16.9 million, the highest figure since 2003/04.

BALANCE SHEET

The NGV's balance sheet (page 54) is dominated by the State Collection which was revalued in the year to \$3.73 billion, an increase of nearly 14% over the previous carrying value. The NGV's land and buildings were also subject to independent external revaluation during the year and the updated figures, which also take into account a change in accounting policy described in more detail in Note 1(R) on page 61, are reflected in the balance sheet. The unrealised gains in respect of these revaluations, and those for financial assets, are shown in other economic flows in the Five Year Summary opposite.

Included in property, plant and equipment are additions of \$3.6 million representing expenditure to date on the gallery renewal project at NGV International, including the new NGV Kids Space, and at NGV Australia for the fit-out of the new NGV Studio. These initiatives, which will continue into 2011/12, are being largely funded through the State Government grants and private philanthropy.

The balance sheet also includes cash and other financial assets of \$48.4 million (2010: \$46.4 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.

During 2010/11, the NGV added works to the value of \$23.8 million to the State Collection (2009/10: \$10.6 million).

FIVE YEAR FINANCIAL PERFORMANCE						
	Notes	2011 \$ '000s	2010 \$ '000s	2009 \$ '000s	2008 \$ '000s	2007 \$ '000s
Operating revenue						
Government grants	1	43,216	41,628	41,645	40,267	38,526
Trading revenue		17,939	21,273	19,374	18,144	17,185
		61,155	62,901	61,019	58,411	55,711
Operating expenses						
Employee costs		(24,324)	(22,495)	(20,921)	(19,625)	(18,393)
Other operating costs		(39,060)	(38,398)	(40,060)	(39,284)	(36,539)
		(63,384)	(60,893)	(60,981)	(58,909)	(54,932)
Operating result before depreciation and similar charges		(2,229)	2,008	38	(498)	779
Net depreciation and similar charges	2	(10,071)	(10,607)	(11,166)	(11,163)	(10,261)
Operating result after depreciation and similar charges and before net income from non-operating activities		(12,300)	(8,599)	(11,128)	(11,661)	(9,482)
Net income from non-operating activities	3					
Fundraising activities -cash gifts, bequests & other receipts		9,825	6,102	12,174	11,707	5,226
Fundraising activities - gifts in kind	4	17,197	6,731	2,559	3,302	5,493
Investing activities	5	1,501	(1,199)	(4,828)	(1,759)	5,594
Capital grants and similar income	6	688	(1,000)	2,380	221	64
		29,211	10,634	12,285	13,471	16,377
Net result		16,911	2,035	1,157	1,810	6,895
Other economic flows, other non-owner changes in equity	7	433,775	5,663	-		
COMPREHENSIVE RESULT		450,686	7,698	1,157	1,810	6,895

Notes

- 1 Excludes Government grants for Depreciation Equivalent revenue, Capital Assets Charge, works of art purchases and capital works
- 2 Comprises depreciation and other adjustments to the value of non-current assets (excluding investments) which have no cash effect. Figures for years ended 30 June 2010 and earlier have been re-stated to reflect the change in accounting described in Note 1(R) of the financial statements.
- 3 Represents net revenue streams related to the purchase of works of art or to capital works.
- 4 Includes gifts of works of art and of other goods and services.
- 5 Includes realised profits/losses on the sale of investments, dividends, interest and market value movements required to be recognised in the comprehensive operating statement.
- 6 Includes grants and other funding for capital works. The year ended 30 June 2009 includes a grant from the Government of Victoria for the purchase of John Brack *The bar* and the years ended 30 June 2010 and 30 June 2011 include the repayments of this grant.
- 7 Represents unrealised gains in respect of the revaluation of cultural assets, physical assets and financial assets available-for-sale.

FINANCIAL AND OTHER STATUTORY REPORTS

VAGO

Victorian Auditor-General's Office

INDEPENDENT AUDITOR'S REPORT

To the Trustees, National Gallery of Victoria

The Financial Report

The accompanying financial report for the year ended 30 June 2011 of the National Gallery of Victoria which comprises the 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 by the President, Director and Chief Financial Officer has been audited.

The Trustees' Responsibility for the Financial Report

The 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, including the Australian Accounting Interpretations, 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 Trust, 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.

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.

Level 24, 35 Collins Street, Melbourne Vic. 3000

Telephone 61 3 8601 7000 Facsimile 61 3 8601 7010 Email comments@audit.vic.gov.au Website www.audit.vic.gov.au

VAGO

Victorian Auditor-General's Office

Independent Auditor's Report (continued)

Opinion

In my opinion, the financial report presents fairly, in all material respects, the financial position of the National Gallery of Victoria as at 30 June 2011 and of its financial performance and its cash flows for the year then ended in accordance with applicable Australian Accounting Standards, including the Australian Accounting Interpretations, 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 National Gallery of Victoria for the year ended 30 June 2011 included both in the National Gallery of Victoria's annual report and on the website. The Trustees of the National Gallery of Victoria are responsible for the integrity of the National Gallery of Victoria's website. I have not been engaged to report on the integrity 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
25 August 2011



D D R Pearson
Auditor-General

FINANCIAL STATEMENTS

for the year ended 30 June 2011

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 2011 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2011,
- (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,
- (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
24 August 2011



Gerard Vaughan
Director
24 August 2011



Elizabeth Grainger FCA
Chief Financial Officer
24 August 2011

COMPREHENSIVE OPERATING STATEMENT

for the financial year ended 30 June 2011

COMPREHENSIVE OPERATING STATEMENT	Notes	2011 (\$ thousand)	2010 (\$ thousand)
CONTINUING OPERATIONS			
Income from transactions			
State Government - recurrent appropriation		39,890	39,389
State Government - capital assets charge grant		3,954	3,954
Other grants from State Government entities	2(a)	4,014	1,779
Operating activities income	2(b)	17,001	20,468
Fundraising activities income	2(c)	27,022	12,833
Income from financial assets classified as available-for-sale	2(d)	2,363	2,166
Total income from transactions		94,244	80,589
Expenses from transactions			
Employee expenses	3(a)	(24,324)	(22,495)
Depreciation	3(b)	(10,071)	(10,607)
Use of premises provided free of charge		(540)	(540)
Supplies and services	3(c)	(38,102)	(37,697)
Capital assets charge		(3,954)	(3,954)
Total expenses from transactions		(76,991)	(75,293)
NET RESULT FROM TRANSACTIONS (NET OPERATING BALANCE)		17,253	5,296
Other economic flows included in net result			
Net gain/(loss) on financial instruments	4(a)	(464)	(3,100)
Net gain/(loss) on non-financial assets	4(b)	114	(173)
Other gains/(losses) from other economic flows	4(c)	8	12
Total other economic flows included in net result		(342)	(3,261)
NET RESULT		16,911	2,035
Other economic flows – other non-owner changes in equity			
Cultural assets revaluation reserve: gain taken to equity	17	422,241	-
Physical assets revaluation surplus	17	9,682	-
Financial assets available-for-sale reserve	17	1,852	5,663
Total other economic flows – other non-owner changes in equity		433,775	5,663
COMPREHENSIVE RESULT		450,686	7,698

The comprehensive operating statement should be read in conjunction with the accompanying notes on pages 57 to 83.

BALANCE SHEET

as at 30 June 2011

BALANCE SHEET	Notes	2011 (\$ thousand)	2010 (\$ thousand)	2003 (\$ thousand)
ASSETS				
Financial assets				
Cash and deposits	16(a)	7,231	9,982	13,828
Receivables	5	1,567	1,548	1,570
Financial assets classified as available-for-sale	6	41,148	36,555	32,862
Total financial assets		49,946	48,085	48,260
Non-financial assets				
Inventories	7	1,770	1,362	872
Prepayments and other assets		1,587	1,235	304
Property, plant and equipment	8	248,238	245,699	205,307
Cultural assets	9	3,736,933	3,290,888	1,799,324
Total non-financial assets		3,988,528	3,539,184	2,005,807
TOTAL ASSETS		4,038,474	3,587,269	2,054,067
LIABILITIES				
Payables	10	4,912	5,170	14,548
Provisions	11	5,375	4,598	2,305
TOTAL LIABILITIES		10,287	9,768	16,853
NET ASSETS		4,028,187	3,577,501	2,037,214
EQUITY				
Accumulated surplus/(deficit)		(62,026)	(48,645)	44,605
Reserves	17	3,930,868	3,466,801	1,836,064
Contributed capital		159,345	159,345	156,545
TOTAL EQUITY		4,028,187	3,577,501	2,037,214

The above balance sheet should be read in conjunction with the accompanying notes on pages 57 to 83.

STATEMENT OF CHANGES IN EQUITY

for the financial year ended 30 June 2011

	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 2009	182,764	43,255	85,029	3,138,182	-	(38,772)	159,345	3,569,803
Net result for year	-	-	-	-	-	2,035	-	2,035
Other comprehensive income for the year	-	-	-	-	5,663	-	-	5,663
Transfer from accumulated surplus	11,378	530	-	-	-	(11,908)	-	-
Balance at 30 June 2010	194,142	43,785	85,029	3,138,182	5,663	(48,645)	159,345	3,577,501
Net result for year	-	-	-	-	-	16,911	-	16,911
Other comprehensive income for the year	-	-	9,682	422,241	1,852	-	-	433,775
Transfer from accumulated surplus	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

The statement of changes in equity should be read in conjunction with the accompanying notes on pages 57 to 83.

CASH FLOW STATEMENT

for the financial year ended 30 June 2011

CASH FLOW STATEMENT	Notes	2011 (\$ thousand)	2010 (\$ thousand)
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts			
Receipts from Government		43,709	39,755
Receipts from other entities		28,859	28,593
Goods and Services Tax recovered from the Australian Taxation Office		2,519	2,543
Dividends and interest received		2,029	1,973
Total receipts		77,116	72,884
Payments			
Payments to suppliers and employees		(67,713)	(68,269)
Total payments		(67,713)	(68,269)
NET CASH FLOWS FROM/(USED IN) OPERATING ACTIVITIES	16 (b)	9,403	4,615
CASH FLOWS FROM INVESTING ACTIVITIES			
Net transfers (to)/ from externally managed unitised trusts		(2,719)	2,011
Payments for cultural assets		(6,513)	(3,613)
Payments for property, plant and equipment		(2,922)	(878)
NET CASH FLOWS FROM/(USED IN) INVESTING ACTIVITIES		(12,154)	(2,480)
NET INCREASE/ (DECREASE) IN CASH AND CASH EQUIVALENTS		(2,751)	2,135
Cash and cash equivalents at the beginning of the financial year		9,982	7,847
Cash and cash equivalents at the end of the financial year	16 (a)	7,231	9,982

The above cash flow statement should be read in conjunction with the accompanying notes included on pages 57 to 83.

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 30 June 2011

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 judgments, 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.

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

- cultural assets and property, 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;
- building plant and fit-out 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 2011 and the comparative information presented for the year ended 30 June 2010.

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 in the Annual Report on page 4 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 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 (ie 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 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:

(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*. 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.

(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.

(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 sales
Revenue arising from retail 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 annual membership fees is recognised when received and revenue from multiple year membership fees 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.

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.

(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 at the time of the donation. 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.

(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

(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 made by the National Gallery of Victoria to the superannuation funds of employees.

(ii) Depreciation

Property, plant and equipment, including freehold buildings but excluding land have finite lives and are depreciated. Depreciation is calculated on a straightline 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 straightline 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

(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.

(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 carrying amount of 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

(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.

(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

(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

(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.

(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.

(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) 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.

(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.

(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 cost less accumulated depreciation and 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.

(iv) Cultural assets

Cultural assets comprise works of art in the State Collection and other works of art and 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*. This revaluation process normally occurs every five years, based upon the asset's Government Purpose Classification. In between valuations, the fair value for cultural assets is determined by reference to valuation assessments conducted internally within the National Gallery of Victoria and other corroborating evidence such as indices.

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

J. LIABILITIES

(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.

(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.

(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.

(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**(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.

(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.

(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.

(iv) Physical asset revaluation surplus

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

(v) Cultural assets revaluation reserve

Represents increments arising from the periodic revaluation of cultural assets.

(vi) Available-for-sale revaluation reserve

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

L. COMMITMENTS

Commitments are disclosed at their nominal value and inclusive of the Goods and Services Tax payable.

M. CONTINGENT ASSETS AND CONTINGENT LIABILITIES

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

N. GOODS AND SERVICES TAX (GST)

Income, expenses and assets are recognised net of the amount of associated GST, unless the GST incurred is not recoverable from the taxation authority. In this case 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.

O. EVENTS AFTER REPORTING DATE

Assets, liabilities, income or expenses arise from past transactions or other past events. Where the transactions result from an agreement between the National Gallery of Victoria and other parties, the transactions are only recognised when the agreement is irrevocable at or before 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.

P. FOREIGN CURRENCY

All foreign currency transactions during the financial year are brought to account using the exchange rate in effect at the date of the transaction 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."

Q. ROUNDING OF AMOUNTS

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

R. CHANGE IN ACCOUNTING POLICY ON REVALUATION OF BUILDINGS

During the year, there has been a change in the accounting for the asset classes of Buildings, Building Fit-out, and Plant and Equipment. The majority of assets in these classes relate to the St Kilda Road premises of the National Gallery of Victoria.

In previous accounting periods, the class of Plant and Equipment was carried at cost, less accumulated depreciation, as was required under previous versions of FRD103D *Non-Current Physical Assets*, in place prior to March 2009. This included elements of plant and equipment which were integral to the building structure and operation. The asset

class of Buildings was carried at valuation and included some elements of building fit-out which were considered to be similar to building fabric in nature and purpose. The remaining assets in Building Fit-out were carried at cost, less accumulated depreciation.

As at 30 June 2011, the accounting for these classes of assets has changed in order to ensure consistency with the measurement requirements of FRD 103D *Non-Current Physical Assets*, revised March 2009. The classification of assets between the classes has also been reviewed to ensure greater consistency with the description of the class. In particular, the class of Buildings has been analysed into Buildings and Building Fit-Out and Plant and Equipment has been analysed into Building Plant and other Plant and Equipment.

The three resulting classes of Buildings, Building Fit-Out and Building Plant are now carried at fair value where fair value is considered to be the market-based valuation performed by the Valuer-General Victoria as at 30 June 2011. Plant and Equipment is carried at cost, less accumulated depreciation as there is no reliable market-based fair value for these assets.

As this is considered a change in accounting policy and given that market-based valuations for Buildings, Building Fit-out and Building Plant remain available for earlier periods, the 2010/11 financial statements, and relevant notes, have been amended as though this policy had been in place since the year ended 30 June 2004 the year in which these assets were initially recognised in the financial statements, following the completion of the redevelopment of the St Kilda Road building.

The impact of this change on the financial statements is:

	2003/04 to 2010/11 (\$ thousand)
Net result from transactions:	
Building – depreciation expense	(4,016)
Fit-out – depreciation expense	7,724
Building plant - depreciation expense	1,230
Total additional depreciation expense	4,938
Other economic flows – other non-owner changes in equity:	
Increase in physical assets revaluation surplus	50,419

In accordance with AASB 101 *Presentation of Financial Statements*, the Balance Sheet and related notes (Note 8, Property, Plant and Equipment and Note 17, Reserves) show the following comparative information:

- the end of the current period;
- the end of the previous period; and
- the beginning of the earliest comparative period, 2002/03.

S. AASS ISSUED THAT ARE NOT YET EFFECTIVE

Certain new accounting standards have been published that are not mandatory for the 30 June 2011 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 2011, the following standards and interpretations had been issued but were not mandatory for financial year ending 30 June 2011. 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 <i>Financial instruments</i>	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 <i>Financial Instruments: Recognition and Measurement</i> (AASB 139 <i>Financial Instruments: Recognition and Measurement</i>).	Beginning 1 Jan 2013	Detail of impact is still being assessed.
AASB 124 <i>Related Party Disclosures</i> (Dec 2009)	Government related entities have been granted partial exemption with certain disclosure requirements.	Beginning 1 Jan 2011	Preliminary assessment suggests the impact is insignificant

2. Income from transactions

2. INCOME FROM TRANSACTIONS	2011 (\$ thousand)	2010 (\$ thousand)
(a) Other grants from State Government entities		
State Government - capital funding	1,688	-
- other grants	1,339	820
Department of Education and Early Childhood Development - grant	447	419
Fair value of assets and services received free of charge ^(a)	540	540
Total grants from other State Government entities	4,014	1,779
(b) Operating activities income		
Exhibition and program admissions	4,723	7,432
Retail sales	4,717	5,217
Membership fees	2,076	2,246
Cash sponsorship	1,213	1,267
Contra sponsorship	1,563	1,177
Catering royalties and venue hire charges	1,056	1,391
Other revenue	1,653	1,738
Total operating activities income	17,001	20,468
(c) Fundraising activities income		
Donations, bequests and similar income	9,825	6,102
Donated cultural assets	17,197	6,731
Total fundraising activities income	27,022	12,833
(d) Income from available-for-sale financial assets		
Interest - bank deposits	398	265
Dividends and interest - managed funds	2,029	1,973
Investment management fees	(64)	(72)
Total income from available-for-sale financial assets	2,363	2,166

Note:

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

3. Expenses from transactions

3. EXPENSES FROM TRANSACTIONS	2011 (\$ thousand)	2010 (\$ thousand)
(a) Employee expenses		
Salaries, wages and long service leave	(22,510)	(20,801)
Post employment benefits:		
Defined benefit and defined contribution superannuation plans	(1,814)	(1,694)
Total employee expenses	(24,324)	(22,495)
(b) Depreciation of property, plant and equipment		
Depreciation expense (a)	(10,071)	(10,607)
Total depreciation	(10,071)	(10,607)
(c) Supplies and services		
Facilities operations and equipment services	(16,732)	(16,992)
Promotion and marketing	(5,609)	(4,576)
Freight and materials	(3,151)	(4,393)
Office supplies, insurance and communications	(4,181)	(3,831)
Cost of retail goods sold	(2,648)	(3,036)
Rental of premises	(2,843)	(2,437)
Other operating expenses	(2,938)	(2,432)
Total supplies and services	(38,102)	(37,697)

Notes:

(a) Refer Note 8 for more information

4. Other economic flows included in net result

4. OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT	2011 (\$ thousand)	2010 (\$ thousand)
(a) Net gain/(loss) on financial instruments		
Decrease in provision for doubtful debts (a)	24	121
Net (loss) on foreign exchange transactions	(52)	(15)
Net realised (loss) on sale of financial assets at fair value	(436)	(3,206)
Total net (loss) on financial instruments	(464)	(3,100)
(b) Net gain/(loss) on non-financial assets		
Decrease/(increase) in provision for slow-moving stock	114	(173)
Total net (loss) on non-financial assets	114	(173)
(c) Other gain/(loss) from other economic flows		
Net (loss) on foreign exchange hedge contracts	(7)	(13)
Net gain arising from revaluation of long service leave liability (b)	15	25
Total net gain from other economic flows	8	12

Notes:

(a) Decrease in provision for doubtful debts from other economic flows.

(b) Revaluation gain as a result of changes in bond rates.

5. Receivables

5. RECEIVABLES	2011 (\$ thousand)	2010 (\$ thousand)
Current receivables		
Contractual		
Trade receivables (a)	644	1,056
Provision for doubtful receivables	(6)	(47)
Other receivables	346	451
	984	1,460
Statutory		
Goods and Services Tax input tax credit recoverable	143	88
Victorian Government Departments and Agencies	440	-
Total current receivables	1,567	1,548
Total receivables	1,567	1,548

MOVEMENT IN THE PROVISION FOR DOUBTFUL RECEIVABLES	2011 (\$ thousand)	2010 (\$ thousand)
Balance at beginning of the year	(47)	(209)
Reversal of unused provision recognised in the net result	17	41
Decrease in provision recognised in the net result	24	121
Balance at end of the year	(6)	(47)

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.

6. Financial assets classified as available-for-sale

6. FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE	2011 (\$ thousand)	2010 (\$ thousand)
Current investments		
Investment in externally managed unitised trusts	2,931	2,446
Total current investments at market value	2,931	2,446
Non-current investments		
Investment in externally managed unitised trusts	38,217	34,109
Total non-current investments at market value	38,217	34,109
Total investments at market value	41,148	36,555

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 short term 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 short term volatility in value.

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

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

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

	General funds			Dedicated funds			Total funds		
	2011 (\$ thousand)	2011 (\$ thousand)	2011 (\$ thousand)	2010 (\$ thousand)	2010 (\$ thousand)	2010 (\$ thousand)	2010 (\$ thousand)	2010 (\$ thousand)	
Cash and deposits	2,006	5,225	7,231	6,559	3,423	9,982			
Current									
Financial assets classified as available-for-sale	-	2,931	2,931	-	2,446	2,446			
Non-current									
Financial assets classified as available-for-sale	-	38,217	38,217	-	34,109	34,109			
Total financial assets classified as available-for-sale	-	41,148	41,148	-	36,555	36,555			
Total financial assets	2,006	46,373	48,379	6,559	39,978	46,537			

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

7. INVENTORIES	2011	2010
	(\$ thousand)	(\$ thousand)
Current inventories		
Goods held for resale – at cost	2,307	2,786
Less: provision for slow moving stock	(537)	(1,424)
Total current inventories	1,770	1,362
Movement in the provision for slow moving stock		
Balance at the beginning of the year	(1,424)	(1,251)
Amounts written off during the year	773	-
(Increase) / decrease in allowance recognised	114	(173)
Balance at the end of the year	(537)	(1,424)

8. Property, plant and equipment

8. PROPERTY, PLANT AND EQUIPMENT	Notes	2011 (\$ thousand)	2010 (\$ thousand)	2003 (\$ thousand)
Land				
At valuation (a)	1(l)iii	51,673	43,250	22,150
Buildings				
At valuation (b)	1(l)iii	32,920	38,897	18,972
Less: accumulated depreciation		-	(1,167)	-
		32,920	37,730	18,972
TOTAL LAND AND BUILDINGS		84,593	80,980	41,122
Building plant				
At fair value		57,231	67,616	-
Less: accumulated depreciation		-	(10,955)	-
		57,231	56,661	-
Building fit-out				
At fair value		94,396	112,045	-
Less: accumulated depreciation		-	(14,476)	-
		94,396	97,569	-
Leasehold improvements				
At fair value		13,614	13,614	10,658
Less: accumulated depreciation		(9,632)	(8,759)	(3,436)
		3,982	4,855	7,222
Plant and equipment				
General plant and equipment				
At fair value		15,970	15,542	11,250
Less: accumulated depreciation		(11,182)	(10,850)	(2,538)
		4,788	4,692	8,712
Capital works-in-progress				
At cost		3,248	942	148,251
TOTAL PLANT AND EQUIPMENT		163,645	164,719	164,185
TOTAL PROPERTY, PLANT AND EQUIPMENT	1(l)iii	248,238	245,699	205,307
Aggregate depreciation recognised as an expense during the year:				
Buildings		389	389	-
Building plant		3,652	3,652	
Building fit-outs		4,825	4,825	-
Leasehold improvements		873	869	512
Plant and equipment		332	872	1,418
	1(l)iii	10,071	10,607	1,930

Notes:

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

(b) A valuation of buildings 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		

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	2,928	3,557
Transfer from capital work in progress	-	-	-	-	-	-	(622)	(622)
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

2010	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	38,119	60,313	102,324	5,724	4,816	883	255,429
Additions	-	-	-	70	-	751	880	1,701
Transfer from capital work in progress	-	-	-	-	-	-	(821)	(821)
Depreciation expense	-	(389)	(3,652)	(4,825)	(869)	(872)	-	(10,607)
Disposals	-	-	-	-	-	(3)	-	(3)
Carrying amount at the end of the year	43,250	37,730	56,661	97,569	4,855	4,692	942	245,699

2003	Land (\$ thousand)	Buildings (\$ thousand)	Leasehold improvements (\$ thousand)	Plant and equipment (\$ thousand)	Re-development works-in progress (\$ thousand)	Total (\$ thousand)
Carrying amount at the start of the year	20,000	18,972	47	5,740	108,062	152,821
Additions	-	-	7,687	4,410	40,189	52,286
Depreciation expense	-	-	(512)	(1,418)	-	(1,930)
Disposals	-	-	-	(20)	-	(20)
Revaluation	2,150	-	-	-	-	2,150
Carrying amount at the end of the year	22,150	18,972	7,222	8,712	148,251	205,307

During the year an independent valuation of the National Gallery of Victoria's land was performed by Urbis Valuations Pty Ltd, on behalf of the Valuer-General Victoria, and an independent valuation of the National Gallery of Victoria's building was performed by Charter Keck Cramer, on behalf of the Valuer-General Victoria, in order to determine their fair values as at 30 June 2011. The valuations, which conform to Australian Valuation Standards, were determined by reference to the amounts for which these assets could be exchanged between

knowledgeable and willing parties in an arm's length transaction. Fair value is determined by direct reference to recent market transactions on arm's length terms for land and building of comparable size and location to the National Gallery of Victoria after due consideration is made for any legal or constructive restrictions imposed on these assets. 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	2011 (\$ thousand)	2010 (\$ thousand)
Cultural assets		
Library – at valuation	3,357	3,002
Works of art – at valuation	3,733,576	3,287,886
	3,736,933	3,290,888

MOVEMENTS IN CULTURAL ASSETS 2011	Library (\$ thousand)	Works of art (\$ thousand)	Total cultural assets (\$ thousand)
Carrying amount at the start of the year	3,002	3,287,886	3,290,888
Additions	32	23,796	23,838
Revaluation increment	323	421,894	422,217
Carrying amount at the end of the year	3,357	3,733,576	3,736,933

MOVEMENTS IN CULTURAL ASSETS 2010	Library (\$ thousand)	Works of art (\$ thousand)	Total cultural assets (\$ thousand)
Carrying amount at the start of the year	2,936	3,277,308	3,280,244
Additions	66	10,578	10,644
Carrying amount at the end of the year	3,002	3,287,886	3,290,888

During the year an independent valuation of the National Gallery of Victoria's library was performed by Sainsbury's Books Valuers Pty Ltd, a member of the Antiquarian Booksellers Association, and an independent valuation of the State Collection of works of art was performed by Simon Storey Valuers, in order to determine their fair values 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 of works of art was a total valuation of \$3,733,576,000. The result of the valuation of the National Gallery of Victoria's library was a total valuation of \$3,357,000. The valuations were determined by reference to the amounts for which these assets could be exchanged between knowledgeable and willing parties in an arm's length transaction.

10. Payables

10. PAYABLES	2011 (\$ thousand)	2010 (\$ thousand)
Current payables		
Supplies and services	792	1,930
Other payables	2,853	2,316
Income in advance	1,267	924
Total payables	4,912	5,170

(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	2011 (\$ thousand)	2010 (\$ thousand)
Current employee benefits		
Employee benefits - annual leave - Unconditional and expected to settle within 12 months	1,674	1,340
Employee benefits - long service leave (a)		
- Unconditional and expected to settle within 12 months	208	140
- Unconditional and expected to settle after 12 months	2,485	2,075
Non-current employee benefits		
Conditional long service leave entitlements	377	552
Total employee benefits	4,744	4,107
Employee benefit on-costs		
Current on-costs	581	425
Non-current on-costs	50	66
Total on-costs	631	491
Total employee benefits and related on-costs	5,375	4,598

MOVEMENT IN PROVISIONS	Employee benefits (\$ thousand)	On-costs (\$ thousand)	Total (\$ thousand)
	2011	2011	2011
Opening balance	4,107	491	4,598
Additional provisions recognised	2,278	303	2,581
Reductions arising from payments	(1,626)	(161)	(1,787)
Change due to variation in bond rates	(15)	(2)	(17)
Closing balance	4,744	631	5,375
Current	4,367	581	4,948
Non-current	377	50	427

Notes:

(a) The provision for long service leave represents expected future payments discounted to their present values.

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 2011, 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 (2010 – 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.

FUND	PLAN	Employee contribution rate (%)	Employer contribution rate (%)	Contribution for the year 2011 (\$)	Contribution for the year 2010 (\$)
Government Superannuation Office (Revised Scheme)	Defined benefit	9.5	17.6	70,502	63,991
Government Superannuation Office (New Scheme)	Defined benefit	0,3,5,7	7.4, 8.7, 9.5, 10.3	103,785	93,327
Vic Super Pty Ltd	Defined contribution	-	9	1,428,571	1,284,091
Various other	Defined contribution	-	9	273,565	239,691
Total				1,876,423	1,681,100

13. Commitments for expenditure

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

13. COMMITMENTS FOR EXPENDITURE	2011 (\$ thousand)	2010 (\$ thousand)
Building occupancy services under contract		
Payable:		
Not longer than one year	5,606	5,339
Longer than one year and not longer than five years	21,424	20,985
Longer than five years	60,033	63,869
	87,062	90,193
Operating leases		
Payable:		
Not longer than one year	890	743
Longer than one year and not longer than five years	610	735
	1,500	1,478
Outsourced services contract commitments		
Payable:		
Not longer than one year	9,510	3,686
Longer than one year and not longer than five years	11,347	1,807
	20,857	5,493

14. Contingent assets and contingent liabilities

As at 30 June 2011 the National Gallery of Victoria had no known contingent assets or contingent liabilities (2010 –nil).

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 15.1 below.

15.1: CATEGORISATION OF FINANCIAL INSTRUMENTS	2011 (\$ thousand)	2010 (\$ thousand)
Financial assets		
Cash and deposits	7,231	9,982
Receivables	1,009	1,460
Financial assets classified as available-for-sale	41,148	36,555
Total financial assets (a)	49,388	47,997
Financial liabilities		
Payables	4,870	5,170
Total financial liabilities (b)	4,870	5,170

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	2011 (\$ thousand)	2010 (\$ thousand)
Financial assets (a)		
Cash and deposits	398	265
Receivables	-	-
Financial assets classified as available-for-sale	1,529	(1,305)
Total financial assets net holding (loss)	1,927	(1,040)

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		2011 (\$ thousand)	2010 (\$ thousand)
Current		383	393
< 30 days		82	134
31-60 days		19	435
> 60 days		185	94
Total		669	1,056
Potential impairment		(6)	(47)

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

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

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	15 years	
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)
2010							
Financial assets:							
Cash and deposits	9,982	9,982	-	-	-	-	-
Receivables	1,460	978	-	529	-	-	(47)
Financial assets classified as available-for-sale	36,555	36,555	-	-	-	-	-
	47,997	47,515	-	529	-	-	(47)

(c) Liquidity risk

Liquidity risk arises when 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
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	-
2010					
Payables:					
Amounts payable to other government agencies	427	427	427	-	-
Other payables	4,743	4,743	4,578	147	18
	5,170	5,170	5,005	147	18

(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 short term volatility in the value of financial assets and this risk is accepted and managed within the objectives of the investment strategy. In the previous reporting period, 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 current reporting period 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		+5%		-5%		+10%		-10%	
		(\$ thousand)		(\$ thousand)		(\$ thousand)		(\$ thousand)	
	Carrying Amount	Net Result	Equity	Net Result	Equity	Net Result	Equity	Net Result	Equity
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)
2010									
Financial assets									
Cash and cash equivalents	9,982	-	-	-	-	-	-	-	-
Receivables	1,460	-	-	-	-	-	-	-	-
Other financial assets classified as available-for-sale	36,555	1,828	1,828	(1,828)	(1,828)	3,656	3,656	(3,656)	(3,656)
Total increase/(decrease)		1,828	1,828	(1,828)	(1,828)	3,656	3,656	(3,656)	(3,656)

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)
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)
2010					
Financial assets					
Cash and cash equivalents:					
Cash at bank and on hand	2.24%	1,295	-	1,185	110
Cash deposits at call	3.92%	2,540	-	2,540	-
Cash deposits at call (investment in externally managed unitised trusts)	3.86%	6,147	-	6,147	
Receivables	n/a	1,460	-	-	1,460
Other financial assets (investment in externally managed unitised trusts-fixed interest)	9.00%	2,665	2,665	-	-
		14,107	2,665	9,872	1,570
Financial liabilities					
Payables		(5,170)	-	-	(5,170)
		(5,170)	-	-	(5,170)
Net financial assets/(liabilities)		8,937	2,665	9,872	(3,600)

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									
		+50bp (\$ thousand)		-50bp (\$ thousand)		+100bp (\$ thousand)		-100bp (\$ thousand)	
	Carrying Amount	Net Result	Equity	Net Result	Equity	Net Result	Equity	Net Result	Equity
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)
2010									
Financial assets									
Cash and cash equivalents	9,982	50	50	(50)	(50)	100	100	(100)	(100)
Receivables	1,460	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	2,665	13	13	(13)	(13)	27	27	(27)	(27)
Total increase/(decrease)		63	63	(63)	(63)	127	127	(127)	(127)

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:

	2011	2010
	\$	\$
Euro	76,243	293,968

(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.

16 (a) CASH AND DEPOSITS	2011 (\$ thousand)	2010 (\$ thousand)
Cash at bank and on hand	461	1,295
Bank deposits on call	6,770	8,687
Total cash and deposits	7,231	9,982

16 (b) RECONCILIATION OF NET RESULT FOR THE PERIOD TO NET CASH FLOWS FROM OPERATING ACTIVITIES	2011 (\$ thousand)	2010 (\$ thousand)
Net result for the period	16,911	2,035
Non-cash movements:		
Depreciation of property, plant and equipment	10,071	10,607
Donated cultural assets	(17,197)	(6,731)
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	(19)	(390)
(Increase)/decrease in current inventories	(408)	359
(Increase)/decrease in other current assets	(357)	1,206
(Decrease)/increase in current payables	(375)	(3,407)
(Decrease)/increase in current provisions	777	936
Net cash flows from/(used in) operating activities	9,403	4,615

17. Reserves

17. RESERVES	Note	2011 (\$ thousand)	2010 (\$ thousand)	2003 (\$ thousand)
Collection reserve				
Balance at beginning of financial year		194,142	182,764	79,899
Transfer from accumulated surplus		27,452	11,378	12,963
Balance at end of financial year	1(k)	221,594	194,142	92,862
Infrastructure reserve				
Balance at beginning of financial year		43,785	43,255	-
Transfer from accumulated surplus		2,840	530	-
Balance at end of financial year	1(k)	46,625	43,785	-
Physical asset revaluation surplus				
Balance at beginning of financial year		85,029	85,029	-
(Decrement)/increment during the year		9,682	-	2,150
Balance at end of financial year	1(k)	94,711	85,029	2,150
Cultural assets revaluation reserve				
Balance at beginning of financial year		3,138,182	3,138,182	1,740,684
Increment during the year		422,241	-	367
Balance at end of financial year	1(k)	3,560,423	3,138,182	1,741,051
Financial assets available-for-sale reserve				
Balance at beginning of financial year		5,663	-	-
Increment during the year		1,852	5,663	-
Balance at end of financial year	1(k)	7,515	5,663	-
Balance at end of financial year		3,930,868	3,466,801	1,836,063
Net change in reserves		464,067	17,571	7,677

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. P. Batchelor MLA (retired 27/11/10)
The Hon. E. Baillieu MLA (appointed 2/12/10)

Trustees who served during the year were:

Ms S Cohn
Mr R Dewhurst (resigned 19/4/11)
Mr P Edwards (term expired 14/5/11, re-appointed 15/5/11)
Dr V FitzGerald
Prof A Hull (term expired 14/5/11)
Mr A Myers (President)

Dr A Ndalians
Ms M Plavsic
Mr A Sisson
Mr B Parncutt (term expired 13/3/11, re-appointed 3/5/11)
Mr J Sau Lee Yeap (term expired 13/3/11, re-appointed 3/5/11)

Director: Dr G Vaughan

Remuneration

No benefits or remuneration were paid to responsible persons. 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 (2010 - 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.

19. REMUNERATION OF EXECUTIVES	Total Remuneration		Base Remuneration	
	2011	2010	2011	2010
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	1
\$180 000 – 189 999	-	1	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	1	-	-
Total numbers	5	5	5	5
Total amount	\$1,013,768	\$1,034,476	\$944,924	\$975,380

During both years, an executive officer was employed for part of each year.

20. Remuneration of auditors

20. REMUNERATION OF AUDITORS	2011 (\$ thousand)	2010 (\$ thousand)
Victorian Auditor General's Office		
Audit of the financial statements	51	49
	51	49

21. Subsequent events

There were no significant events occurring after the reporting date in 2011 (2010 – nil).

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 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 or 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 remeasurements.

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 goods 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.

OTHER STATUTORY REPORTS

STAFF STATISTICS

The National Gallery of Victoria started 2010/11 with 280.8 full time equivalent employees (FTE) and ended it with 302.1.

	ONGOING EMPLOYEES			FIXED TERM & CASUAL**	TOTAL FTE	
	Employees (Headcount)	Full Time (Headcount)	Part Time (Headcount)	FTE	FTE	
June 2011	235	164	71	208.4	93.7	302.1
June 2010*	231	168	63	205.6	75.2	280.8

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.

*June 2010 figures have been changed from those published in the last Annual Report to reclassify Executive Officers from ongoing employees to fixed term employees.

**The increase in the FTE for fixed term & casual employees is partly attributable to short term contracts to support the 150th Anniversary Gallery Renewal Project. The balance of short term contracts are largely funded by specific grants and savings in other costs.

	2011			2010*		
	Ongoing		Fixed term & Casual	Ongoing		Fixed term & Casual
	Employees (Headcount)	FTE	FTE	Employees (Headcount)	FTE	FTE
Gender:						
Male	80	75.5	22.7	78	73.6	21.1
Female	155	132.9	71.0	153	132.0	54.1
Total	235	208.4	93.7	231	205.6	75.2
Age:						
Under 25	3	2.6	12.2	5	4.2	6.0
25-34	73	64.4	41.4	72	57.9	39.5
35-44	87	73.8	20.9	83	77.2	10.8
45-54	43	40.6	14.7	44	41.3	13.0
55-64	26	24.4	2.9	24	22.4	5.9
Over 64	3	2.6	1.6	3	2.6	0.0
Total	235	208.4	93.7	231	205.6	75.2
Classification:						
VPS1	2	1.6	6.2	0	0.0	6.9
VPS2	58	45.1	37.9	61	48.2	29.7
VPS3	73	66.7	27.2	79	71.6	22.6
VPS4	57	53.3	9.8	44	41.5	6.0
VPS5	23	20.4	5.8	26	24.0	2.0
VPS6	22	21.3	2.8	21	20.3	3.0
Executive Officer	0	0.0	4.0	0	0.0	5.0
Total	235	208.4	93.7	231	205.6	75.2

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 the:

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

UPHOLDING PUBLIC SECTOR CONDUCT

All National Gallery of Victoria staff are provided with induction and orientation covering:

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

REVIEWING PERSONAL GRIEVANCES

For the year ended 30 June 2011 there were two formal grievances lodged. Both were resolved externally via mediation with no further action required.

EDUCATION & PUBLIC PROGRAMS

NGV Education and Programs provides visitors with multiple, different and enjoyable ways to engage with art. Local, regional and international visitors can participate in and select from an extensive range of programs, events and activities that complement the historical and contemporary collections and temporary exhibitions of Australian and International Art. In 2010/2011 more than 221,000 people engaged with art at the NGV through, public, Members', youth and schools' programs including 874 public and Members programs, 2,753 guided tours and more than 7,000 sessions for school groups. All programs, tours, classes and activities are researched, coordinated and conducted to support diverse audiences in their interpretation of NGV Collections and exhibition displays.

Education and Public Program Highlights

Melbourne Winter Masterpieces – *European Masters: Städel*

Museum, July–October 2010. More than 7,300 students and teachers participated in 129 education programs.

Highlights for NGV Schools programs included:

- A young researchers mural painting of Beckman inspired Melbourne
- Booked out painting and writing workshops
- VCE programs
- Professional learning sessions for teachers
- National Conference for teachers of German language
- Immersion programs providing experiential learning opportunities focused on European cultures
- An outreach program at Hamilton North PS after the closing weekend

- Hourly introductory tours of the NGV Collection and the Gallery's history presented by NGV Voluntary Guides throughout the weekend

More than 57,000 people participated in 292 public and Members programs and tours. Public and Members' Program highlights were

- Free Städel Kids activities available every weekend and each of the school holidays – de puzzle haus being a popular place for children and adults
- *Art after dark* free entertainment and themed performances every Wednesday night til 9pm showcasing some of Melbourne's talented musicians
- Free daily tours with NGV Voluntary Guides
- Free film programs for adults and children
- Extensive music program including a capacity crowd in the Great Hall for the Orchestra Victoria concert
- Booked out weekend breakfast programs
- Booked out practical painting and drawing workshops
- Popular 4 week philosophy course
- Booked out symposium, successful series of lectures, short course and introductory talks

NGV Education 60th Anniversary Year 2010 and the International Society for Education through Art South East Asia-Pacific Regional Congress, October 2010 marked 60 years of education through art at the NGV. We also celebrated the collaboration with Department of Education and Early Childhood Services and the Catholic Education Office in the provision of curriculum support for students and teachers in Victorian schools. On this historic occasion the NGV collaborated with Art Education Victoria, Art Education Australia, InSEA, and ACMI to present an international professional learning program for educators. The three day program of concurrent papers and workshops attracted in excess of 200 participants from museums, schools, tertiary sector and community groups committed to professional learning and exchange in the visual arts. More than 70% of attendees were from outside of Melbourne and as far away as Saudi Arabia, Chile, Chicago, New Zealand, Hong Kong, and Egypt as well as from interstate and regional Australia.

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NGV 150th Anniversary Weekend, 28th & 29th May 2011. The entire team of NGV Education and Public Programs and volunteers dedicated time over the weekend to facilitate the public's engagement with the NGV and join the celebrations in all activities and events. More than 12,200 people participated in the public floor talks, family activities and tours, voluntary guided tours and performances. Floor talks of the NGV Journey works and Top 10 works were presented by curators, educators, conservators, celebrities and NGV Ambassadors. The responses from public participants, presenters and organisers were consistently and overwhelmingly positive and passionate. *The NGV Story* publication was a great success. The programs featured over this weekend included:

- Floor talks about works in the collection by prominent Melbourne identities and curators
- Family tours
- pARTy after dark featuring live performances from local Melbourne bands at NGV International and Indigenous musicians at NGV Australia
- Art sparks and Artcart family activities

- The launch of the Kids Space at NGV International
- An NGV trail linking NGV International and NGV Australia and featuring live re-enactments of works in the Collection.

Artists, Designers and Academics

Artists in Schools Information Session, July 2010. NGV Schools collaborated with Arts Victoria to present this annual state-wide launch on Wednesday 15 July and attracted close to 200 teachers and artists to the 2011 program information session.

Philosophy Course: European Thinkers in the Nineteenth and Twentieth Centuries, September 2010. Dr David Rathbone, School of Philosophy, The University of Melbourne made a welcome return to speak on Kant's and Hegel's respective philosophies of art and discuss how Goethe's thought fits into this picture. He explored twentieth century philosophical enquiry after the impact of the Second World War. Each session attracted more than 100 attendees many who were first time visitors to the NGV. Lively discussion extended the program over two hours each week as part of the *European Masters* public program.

Lecture: Tutankhamun, Egypt's Golden King – New Scientific Research, September 2010. Associate Professor Colin A. Hope, Director, Centre for Archaeology and Ancient History, Monash University presented on recent research and comparison to establish Tutankhamun's heritage and lineage.

Barbara Blackman Temenos Foundation Annual Lecture: Rumi's Diwan of Shams of Tabriz – The Divine Vision, October 2010. This presentation on Sunday 3 October by Andrew Harvey, writer, scholar and spiritual teacher interweaved three vital themes surrounding Rumi, mystical poet and instrument of divine consciousness: Rumi's crucifixion by and resurrection into love; Islamic Mystical Tradition and awakening, and; the sacred initiatory power of mystical poetry. This annual lecture attracted over 200 participants.

Lecture: from the Holy Mountain – A Journey Through South Eastern Anatolia, October 2010. presented Dr Jennifer Dickson's (artist and photographer) personal journey through the cities of Turkey, where the speaker documented the stabilisation and restoration of historic Ottoman mosques and the on-going restoration to World Heritage standards of the Armenian Cathedral of the Holy Cross on Akdamar Island. More than 100 people attended the free lecture on Tuesday 12 October. Dr Dickson's visit to Australia included presentations at AGNSW and NGA and was arranged through and supported by the Turkish Consulate.

Lecture: Lace-makers' Lives in Seventeenth Century Holland, October 2010. More than 100 attendees participated in this lecture on Saturday 16 October presented by Dr Margot Yeomans, art historian which looked at the legends surrounding lace-making and, in conjunction with paintings of them, discussion of the lives of lace-makers.

The 2010 Annual Ursula Hoff Lecture – An important example of the Brotherhood: the History of the Pre-Raphaelite Collection in the NGV, November 2010 provided an historical overview of the internationally significant collection of Pre-Raphaelite works in the NGV and focussed on the historical context that produced the major

works as well as the motivations that prompted their purchase. Presented by Associate Professor Alison Inglis, School of Culture & Communication, The University of Melbourne in association with The S R Stoneman Foundation, this was the first annual lecture presented by NGV Public Programs. More than 200 people attended this free lecture, twice as many as 2009.

Treasures of the Cluny Museum Lecture, November 2010 was presented by Dr Taburet-Delahaye, Director of the Cluny Museum: the National Museum of the Middle Ages, Paris and the 2010 Hancock Fellow of the Australian Tapestry Workshop. The booked out event on the evening of 14 November had a capacity attendance of 270 participants and was part of a series of three free lectures presented in association with The University of Melbourne and the Australian Tapestry Workshop.

Symposium: Gustave Moreau and the Eternal Feminine, December 2010 featured papers by the visiting Director of the Musée Gustave-Moreau, NGV Director, NGV Deputy Director and NGV International Curators. 116 people booked into this opening weekend program on 5 December which was an excellent response to an academic program held in the peak of the festive season.

Short Talks Afternoon: Early Australian Fashion, January 2011 was the final public program for the exhibition which closed on 23 January. Featuring a speaker from the University of Queensland, NGV Conservator and NGV Fashion Curator, the afternoon program provided 40 participants with exclusive insights to the fashion values of the era and conservation practices utilised in the NGV's fashion collection.

Short Course: Monstrous Love, April 2011. This short course provided a detailed exploration into the mythic symbolism of the work of Gustave Moreau and aimed to provide a detailed education to enhance participant's knowledge and enjoyment of the exhibition. In the revolt against the materialism and industrialisation of his age, this course looked at how Gustave Moreau drew on classical myth and legend to create a fantastic and an often disturbing dream-like world. This course also explored the juxtaposition of heroism against monstrosity and radiant female beauty against bestiality and ugliness.

Symposium: Scientific perspectives and the landscapes of Eugene von Guérard, April 2011. Reflecting Eugene von Guérard's own engagement with the sciences, this symposium brought together a range of specialists from different disciplines to discuss von Guérard and the Australian landscape. Specialists in the earth sciences, science historians as well as art historians presented an array of papers to an audience of over 200 people.

agIdeas 2011 International Design Research Lab, May 2011 was a one-day research forum and display on Monday 2 May that provided design educators, researchers and practitioners with the opportunity to present design research papers to their peers. The inaugural forum was designed to create awareness of new knowledge in the areas of multidisciplinary design practice and its benefits, and the relationship between design practice and education. The program was selected from international submissions via an independent peer review panel and the resulting program raised interesting and challenging debate

around where design practice is at today. This interdisciplinary forum focused on: 1 Multi-disciplinary applications of design practice and its outcomes for the broader community and 2 The relationship between design education and design practice.

Symposium: Vienna: Art & Design, June 2011. A series of short papers were presented by international visiting speakers and catalogue contributors including keynote presentations by Dr Wolfgang Kos, Director, Wien Museum; Dr Agnes Husslein-Arco, Director, Belvedere; Prof Tim Bonyhady, Director, Centre for Climate and Law Policy among others. This Symposium was a resounding success and was sold out at 250 attendees.

Families

Art Sparks and Artcart. These programs were held for children aged 3+ and their families at NGV International and NGV Australia from 12-3pm each Saturday and Sunday and during school holidays. These programs aimed to facilitate engagement with the Gallery and special exhibitions through free activities. Throughout 2010–11 these program series responded to the NGV Collection and the following exhibitions:

- *Rupert Bunny: Artist in Paris*
- *European Masters: Städel Museum, 19th–20th Century*
- *Light Play*
- *ManStyle*
- *Unnerved: The New Zealand Project*
- *Contemporary Encounters*
- *The Naked Face: Self-portraits*
- *This Wondrous Land: Colonial art on paper*

Städel Kids, June–October 2010. Activities attracted 200–300 children per day during the school holiday period and on weekends. The puzzle house was popular with children and adults alike and the Alphabet Trail was highly praised by families and in particular by German language teachers.

Morning Stories, July 2010–April 2011. On Sundays children and their families were invited to listen to free stories presented by theatre Attack, to look at art, to share their experiences and to engage with exhibitions including:

- *Small Worlds*
- *Light Play*

NGV Kids Corner: Light Play, July–November 2010. This exhibition encouraged children to play with light and look at artworks and the world in different and unusual ways and attracted over 40,000 children and families. Free Morning stories and Artcart activities were held in conjunction with this exhibition, providing access to children and families of all backgrounds. Melbourne artist Juan Ford added his response to the installation *Light Play* which presented artworks from across the NGV Collection that investigated the way light affected the world around us. From ancient Egyptian to contemporary works, this interactive exhibition allowed children to bend, distort, reflect, and refract to their hearts' content whilst engaging with some of the very basic, everyday principles.

Children's Week, October 2011. Presented in partnership with the Victorian Department of Education and Early Childhood Development on Sunday 31 October provided artful activities created just for families including fun with games, entertainment, art making activities and a children's tour of the NGV.

Small Worlds at NGV Kids Corner, November 2010– April 2011 was well received by visitors and some 150 children and carers/parents visited each day in the opening week. The exhibition explores and presents different worlds assembled from small objects from the NGV Collection including a teapot in the guise of Flinders Street Station, a selection of wheeled toys and engaging figurines. Artist Anna Hoyle's response to these thematic assemblages animate the space which, together with a range of creative hands-on and multimedia activities, complement and extend children's learning and understanding about their world and that of other cultures and times.

NGV Kids Space, NGV International, May 2011. The second dedicated children's gallery at the NGV opened to the public. Designed for children up to 8 years of age and their families, the first exhibition *Kaleidoscope: Art and colour*, celebrated the power of colour and the impact it has on our lives. The exhibition showcases over 40 works from across the NGV Collection. The opening of this space was a highlight of the NGVs 150 Anniversary weekend.

Family and Children's Trails, July 2010–June 2011. A selection of self guided trails were developed throughout the year to support changing exhibitions and the permanent collection including:

- *Explore and Draw* activity trails for NGV International and NGV Australia
- *Explorer Trail: Fern Gullies to Mountain Tops* in conjunction with the exhibition *Eugene Von Guérard: Nature Revealed* at NGV Australia
- *Vibrant Vienna* discovery activity in conjunction with *Vienna: Art and Design*

NGV Schools

The NGV offers rich learning experiences to all schools and year levels and provides unique and life-long learning opportunities for students and teachers accessible onsite, offsite and online. NGV Schools presented numerous student programs throughout the year, as well as professional development programs for teachers, including on line sessions and comprehensive on line resources spanning a wide range of curriculum topics, exhibition themes and outreach services utilising the NGV as a resource for teaching and learning. NGV Schools is supported by Department of Education and Early Childhood, Catholic Education Office and COASIT and the Italian Government.

Victorian Information Technology Teachers Association Careers

Expo, Federation Square. On Thursday 29 July 2010 this expo attracted more than 1,100 students who participated in information communication technology activities including tours and lectures at the NGV.

Premier's Reading Challenge, October 2010. The annual awards reception for students who have fulfilled the Premier's Reading Challenge is a state-wide literacy initiative and program with thousands of student participants from prep to year 9. The NGV has been the

host venue since the awards inception in 2004 and incorporates the presentation of awards to successful recipients representing the winning schools. 240 attendees participated in the 2010 awards ceremony in conjunction with guest celebrity authors and entertainers. All students, many of who had not been to the NGV previously concluded the program with tours of the NGV with NGV educators.

Early Years Awards, October 2010. The annual awards ceremony was held at the NGV again with over 240 attendees enjoying a celebratory evening of recognition for community, education and business partnerships for effective services to young children in Victoria. Presented in collaboration with DEECD and the Office of the Minister for Children's Services and Early Childhood Development.

Water Week, October 2010. Hastings West Primary School students in grades 3 and 4 toured the NGV's water trail and then participated in a water inspired workshop in the Great Hall on 18 October. Representatives from BlueScope Steel and Melbourne Water joined the 50 students, many of whom were first time visitors to the NGV.

School Libraries Association of Victoria Conference, November 2010. 200 School librarians attended their annual conference on 12 November with tours, workshops and lectures offered by NGV Educators and external presenters including children's author and illustrator Graeme Base.

AEV National Curriculum Forum, November 2010. The NGV collaborated with Art Education Victoria on 24 November to host the Visual Arts Focus Forum for the response to the Draft National/ Australian Curriculum Shape Paper. 30 visual arts educators pre-booked to attend the discussion.

Student Touch Tours, April 2011. The inaugural NGV Sculpture Garden Touch Tour was held for 16 year 5–10 students who are blind or have low vision, and their carers. This was a successful collaborative venture involving members of NGV's Disability Action Plan group, staff and students from DEECD's State Wide Vision Resource Centre, NGV Schools and NGV Conservation. This program was inspired by the Tate Modern Touch Tour. The aim of the NGV Touch Tour was to experience NGV sculptures by touch and to share their responses. The works were all suitable to touch without damage or risk to the art work including sculptures by artists Murray-White, Armstrong, Moore, de Kooning, Leger and Rodin. This program continues the NGV's support of access to the NGV for all members of our community, especially to people with disabilities.

Children's Family Day and Launch of Education Week, May 2011 was held in the Great Hall, Federation Court and Grollo Equiset Gardens on Sunday 15 May 2011. A variety of activities including Sock Puppets, Rangoli, Friendship Bracelets, Masterpieces Makeover – NGV 150 Schools Photo Project, Badge Making, Book Reading and Family Tours of the Gallery took place while stilt walkers, outdoor games with Victoria Scouts, face painting, magicians and performances from the talented State Schools Spectacular entertained in excess of 3,500 children and their family members. This very successful event was presented by the NGV in partnership with the Victorian Department of Education and Early Childhood Development.

The Catholic Education Office Melbourne The CEOM funded two Placed Teachers Paula Lindley and Jane Strickland to facilitate and negotiate programs for Professional Learning and Student Learning with consideration given to the CEO Strategic Priorities and Directions. Highlights of the negotiated Student Learning programs in the Catholic Sector include:

Negotiated Programs were developed with many Catholic schools for example, with Star of the Sea, focusing on *Portraiture* for 160 Year 7 students and 160 Year 8 students for *Australian Impressionism* Resurrection Primary School, St Albans West focus on *Early Years Literacy and Art* with 160 Year 1 and 2 Students who attended a Gallery program with a tour and art making workshop funded by the NGV Access Fund. Placed Teachers visited the school and provided a pre-visit program for all Early Years staff. St Finbar's East Brighton, 140 students attended Art and Spirituality tours. Year 5/6 from St Mary's, Williamstown and St Patrick's, Murrumbena took part in an Indigenous art and NGV visit and outreach, contributing to the creation of *Bunjil, the Creation Spirit Nest Project* that incorporated student messages for reconciliation and caring for the earth. 997 Catholic students attended Religious Education programs in 2010-2011.

Highlights of the Professional Learning programs include :

- Tours and outreach of Art and Religious Education programs with Catholic Schools, and
- 562 Catholic teachers have accessed NGV Art and Religious Education Professional Learning.

Outreach and Access Program

Schools Access Program is supported by the Fred J P Archer Trust and the Lord Mayors Charitable Trust and provides free and subsidised transport and programs for schools disadvantaged by economic hardship, recent natural disasters and distance. 2,460 students from 41 schools accessed the NGV's education activities and learning opportunities through this program. Individual and Group donors have also contributed to Schools Access programs, in particular the Australian Decorative and Fine Arts Society who supported schools from regional Victoria in their visit to the NGV and workshop program.

Performance: Orchestra Victoria. Three wonderful performances were held in the Great Hall designed to complement the themes and styles on display at the NGV. A full capacity audience of 600 people attended each performance which was open and free to the public. Performances included:

- 23 July – European Masters focused on Beethoven, Schumann and Wagner and featured soprano Katharine Tier, cellist Timothy Walden and conductor Marko Letonja,
- 20 October – explored popular favourites and the final performance for lead violinist and artistic director Jo Beaumont,
- 25 March – was led by concertmaster, Adam Chalabi, Orchestra Victoria showcased their musical diversity by performing a rousing program and unique repertoire featuring a range of musical styles, including pieces from the baroque and classical periods.

History Teachers Association Annual Conference, July 2010

Encounter Confrontation: Two Perspectives

Susie May, Educator and Brian McKinnon, Indigenous Project Officer investigated 19th and 20th century Australian history from both an Aboriginal and colonial perspective to discuss and analyse works of art in the NGV's Australian collection which illuminate curriculum themes such as the impact of settlement on the Indigenous populations, the early years of the Port Phillip District, WWI and WWII, attitudes to Indigenous rights and immigration. The session attended by more than 30 participants addressed key aspects of VELS History Level 6, VCE Units 3 and 4 Australian History and the draft national curriculum.

Jane Strickland, Educator presented on highlights of the NGV's rich collection of Antiquities, including mummy masks from Ancient Egypt, Greek and Roman antiquities, Chinese tomb ware and Pre-Columbian figures. Discussion centred on how student engagement with such inspiring objects, in a gallery environment, can stimulate creative thinking and offer insights which enrich the historical knowledge and skills acquired in the classroom. This session attended by 25 participants addressed key aspects of VELS History Level 5 and the draft national curriculum.

The Arts and the Environment, Science and Technology Strategic Partnerships Program Network Meeting, July 2010 was held at the Botanic Gardens on 26 July with strong representation from both networks and attendance in excess of 70 educators. Presentations focused on collaborative projects between organisations in the delivery of school programs focussed on the arts and the environment. Key presentations included Artists in Schools Programs, Zoo Moves programs, Plant Magic and environmental artist Michael Scheill.

NGV Artbus, September 2010–May 2011 The Artbus program series was sold out and saw NGV facilitating visits to regional communities and their historical locations, cultural facilities and art galleries.

This included:

- Central Goldfields and the Castlemaine Art Gallery
- Annual garden tour to Stonefields
- Ballarat and the Begonia Festival
- The McClelland Sculpture Survey
- Gateway to the Pyrenees, Avoca and Maryborough
- Eugene von Guérard trip to Cape Schanck and the McCrae Homestead

Decoding the Qing: Regional Arts Victoria – Arts 2 Go Outreach Program, September 2010.

Half day workshops were conducted throughout Victoria's Western District focussed on the NGV's *Dressed to Rule: Imperial Robes of China* exhibition. Three days of workshops were presented by NGV Educators utilising a virtual tour of the exhibition followed by a textiles workshop inspired by the imperial robes and aspects of Chinese culture.

The Royal Melbourne Show, September 2010 featured NGV Kids activities as part of the Victorian Government's expo and the Department of Education and Early Childhood Development's information stand. More than 500 children participated in workshop activities conducted by NGV Education and Programs staff on 20, 27, 28 September.

Distance Education Exhibition, September 2010 Rosemary Etherton, Educator opened the student exhibition for Distance Education on 3 September.

The Song Room, October 2010 and June 2011 The NGV and Song Room collaborated to provide young children in schools disadvantaged by distance or economic hardship with access to a cross arts program at NGV International. The Sing, Dance and Discover Art Program supported by Children's week Grant in October and the Arts Alive Program in June provided schools access to art and music from all over the world. In this amazing experience, students are introduced to the wonderful world of music with a fantastic performance, an educator guided tour and viewing the international Collection.

Catholic Education Office - Visual Arts Exhibition, March 2011. This annual event celebrates the opening of CEO Education week. This year Senior Educator, Michele Stockley, opened the exhibition for 200 attending guests, teachers, exhibitors and their families.

Slow Art Day, April 2011 is an annual global event held on 16 April. Founded in Boston and progressively spreading around the world, this free program is designed to encourage people to 'slow down' and see art in a new light. The NGV program led by a Program Coordinator was attended by 30 visitors who together considered selected works at NGV International including two dimensional and three dimensional works, representative and abstract or expressive and conceptual art and historical and contemporary works to encourage dialogue and discussion in comparisons and contrasts between style, materials, techniques and intent.

The Age VCE Careers Expo, May 2011. This annual expo was held at Caulfield Racecourse on 6-8 May and NGV Schools staff supervised an information booth promoting student programs and teacher professional learning opportunities. More than 10,000 senior level students visited the information booth over the weekend.

Virtual NGV and Online Learning

On-line Resources Acknowledgment, July 2010. *Floating Worlds*, the NGV's Asian Art Digital Story Telling resource, was recognised internationally and promoted as a leading on-line education resource by Horizon New Media Consortium based in the United States. Tradition and Transformation, the NGV's Electronic Whiteboard Program on Indigenous Art, was recognised and promoted by the Department of Education and Early Childhood Development as an exemplar on-line education resource.

Art Start On-line Resource, <http://www.ngv.vic.gov.au/learn/schools-resources/art-start> was launched on 30 July providing schools with a new interactive education resource targeted to middle years. Funded by the Department of Education and Early Childhood Development this resource resides in the 'Learn' portal of the NGV's website and the DEECDs "FUSE" (Find Use Share Education) portal. The resource is supplemented with teacher briefings designed to increase access to the NGV Collection and experts, for teachers in remote locations. The briefings are supported by a moderated blog facility – the "NGV Schools Ning" which enables professional dialogue and curriculum exchange.

The focus of the resource is on developing literacy through stories, visuals, and related learning activities that explore how meanings and messages are constructed in the visual arts and through collections and exhibitions. The resource offers a flexible package of web-based resources, including film, images, documents and web 2 interactive elements designed to meet the needs of teachers and students. Literacy skills and student interaction with the NGV is enhanced by activities that encourage students to explore and respond to artworks in the NGV Collection and the 'Views and Voices' facility provides a moderated space for sharing these online.

Multimedia Teachers Online Professional Learning Session, August 2010 was conducted by Ingrid Wood, NGV Educator for teachers of multimedia seeking to utilise the NGV and art works as stimulus for multimedia programs for students. The session was undertaken as part of DEECD's Virtual Conferencing facility and NGV Schools staff were able to conduct and participate in the session at 6pm from the NGV education office via staff computers connecting with teachers across Victoria.

Museums Australia National Conference

Interesting Times: New roles for collections, September 2010. Gina Panebianco was a keynote speaker on the NGV's newest online learning resource at the annual conference on 30 September attended by 500 fellow museum colleagues from across the country and around the world. The paper *NGV Art Start: Changing Views and Voices* focussed on the aims, content and scope of this resource together with some of the challenges, outcomes and implications of interactive engagement that shifts the historical place of the singular voice of authority in museum and art education to the multiple, diverse and collective voices of learners beyond the gallery walls and classroom environment.

Victorian Association of Teachers of English Conference, December 2010 featured a presentation by Susie May, NGV Educator focussed on the new VCE on line resource jointly prepared by NGV Education and VATE. The resource VCE English Contexts: Innovative ideas for using artworks in the NGV Collection, demonstrates how teachers and students can use the NGV collection to explore ideas associated with the VCE English Contexts. The resource features comprehensive information on four artworks together with questions and suggested ideas for writing. The focus of this area of study is to think critically about the work of others in order to identify, discuss and analyse the ideas and arguments associated with the selected Context.

Illuminate On-line Professional Learning Session, October 2010 focussed on the art and symbols of China presented by Marg Stephens Educator through a PowerPoint presentation of NGV works and on-line teacher's discussion forum. A great opportunity for teachers across the state to participate in tailored professional learning without the need to travel or leave their work place or home. Held at 6pm more than 20 teachers participated in this training session with positive feedback.

On-line Education Resources and Trails 2010-2011

- NGV Water Trail. The NGV's on-line Water Trail was revised to reflect recent changes to the Collection displays and reprinted for public distribution. This education resource accompanies the NGV Water Trail at NGV International and was developed for visitors to

discover the importance of water through art. The resource explores issues of sustainability and the relationship between water and art through four key themes: the spiritual significance of water; water at work; water and leisure and water and domestic life. The resource's information, learning activities, questions and discussion points can be used before, during or after your journey on the NGV Water Trail.

- **Education resource: VCE English Contexts**: Innovative ideas for using artworks in the NGV Collection as a resource. This education resource was written in conjunction with VATE, (Victorian Association for the Teaching of English) for English teachers. It demonstrates how teachers and students can use the NGV Collection to explore ideas associated with the VCE, (Victorian Certificate of Education), English Contexts through a focus on four artworks. Each artwork can be used for all the Contexts. The resource features comprehensive information on the artworks, questions and suggested ideas for writing. There are many possible ways of approaching and exploring the ideas associated with each Context. The focus of this area of study is to think critically about the work of others in order to identify, discuss and analyse the ideas and arguments associated with the selected Context.
- **Top Arts Student Forum** is a moderated social network forum and a membership based Ning established to encourage student conversations about VCE Art and Studio Arts.
- **Von Guérard: Nature Revealed** This schools' resource provides background information on the artist, including biographical details and artistic influences, and highlights the artist's adventurous spirit and his involvement with exploration and science. A focus on *Weatherboard Creek Falls, Jamieson's Valley, New South Wales, 1862* and *Mount Kosciusko, seen from the Victorian border (Mount Hope Ranges) 1866* includes discussion and analysis of these two key works, both of which are in the NGV Collection. Learning activities include a range of questions and starting points for further exploring the work of von Guérard and can be adapted to suit the specific requirements of VELs and VCE Studies related to the visual arts and environmental education.
- **Vienna Art and Design** This resource provides education support material for the exhibition *Vienna: Art & Design – Klimt, Schiele, Hoffmann, Loos* and the associated website. It offers an overview of the themes of the exhibition as well as focusing on Gustav Klimt, Josef Hoffmann and selected works of art and design. Designed for senior students and teachers of Art and Studio Arts; Visual Communication and Design; and Design and Technology, it can also be adapted for use with younger students.

Voluntary Guides

The NGV Voluntary Guides provide a free community service targeted to bringing art and people together. With weekly training sessions spanning NGV Collection, departmental and special exhibitions, artists and their ideas and practice and contemporary issues in art the NGV Voluntary Guides provided 2,753 tours and 1,467 hours of voluntary work for the NGV and the wider community. More than 21,800 people visited the NGV with the assistance of NGV Voluntary Guides. The year concluded with the graduation of the trainee Guides in June bringing the total number of active Guides to 135.

Voluntary Guides AGM. This annual event was held on Tuesday 23 November with more than 150 Guides in attendance. In his President's speech, Ian Buckingham, thanked the NGV for support of their voluntary work and announced that the guiding fraternity had had excellent feedback with regard the various special events and functions that they had taken.

Highlights of the NGV Voluntary Guides included:

- A new guiding schedule for 2011 designed to place guides at the disposal of the public as often as possible in the period of greatest attendance at the gallery. It has taken into account the times of day which were not experiencing good public take up of tours and consolidated our work force to give the best service possible to the public and the NGV.
- Trainee Guides were employed to both assist the active guiding body and achieve on floor experience in real situations during the first semester. This measure will not completely cover a shortfall that we are about to experience with the retirement of another six guides.
- This year the Guides experienced steady and solid attendances at all guided tours for Special and Departmental exhibitions. The public have shown by their numbers for each tour that they appreciate what the Guides provide in the form of enriched information and they often express their pleasure at having experienced such a fulfilling addition to their visit to the Gallery.

Gallery Visits You Program/Art & Memory, January–June 2011. The guides have had an average of 4 visits to Aged Care Facilities each month and these visits are extremely well received by all residents and have expanded presentations to include past exhibitions such as *Rupert Bunny* and *John Brack*.

The Art & Memory Program, September 2010 – July 2011 is an Access Program for people living with dementia presented by NGV Voluntary Guides and coordinated by Jill Wylie, Programs Administrator. Dodi Rose, Voluntary Guide and Ian Buckingham, President Voluntary Guides have taken a lead role in reinvigorating a program initiated at the NGV in 2007. In conjunction with staff at the Emmy Monash Centre for Aged Care in Caulfield monthly tours have been established for residents and a PowerPoint presentation based on selected works in the NGV Collection was introduced as a Gallery Visits You Program for residents unable to leave the centre that would stimulate discussion amongst the 50 participants. The results were powerful and passionate. Telephone conferencing and mentoring for NGV staff and guides has also been initiated by MoMA who run an internationally recognised and leading arts based program *Meet at MoMA* for people living with dementia.

Voluntary Guides Trainee Graduation. Thirty five trainees completed their 18 month training course coordinated by Jill Dwyer with assistance from Guide Mentors who provided professional and ongoing support. The trainees graduated on Tuesday 28 June and Gina Panebianco, Head of Education and Programs presented the graduates with their Voluntary Guides badge. The event was well attended with 150 Guides both active and retired.

NGV EDUCATION AND PROGRAMS RESPONSIVENESS TO CULTURAL DIVERSITY, WOMEN, YOUTH AND INDIGENOUS AFFAIRS

In line with the State Government's whole of government approach on agency responsiveness to the issues of multiculturalism, women, youth, and Indigenous affairs, NGV has responded with many initiatives undertaken throughout 2010–11.

Valuing Cultural Diversity Initiatives

Culturally diverse public programs and schools programs were featured as part of NGV's programming for 2010–11. Tours and classes were conducted at both NGV Australia and NGV International. Language programs were run for students and teachers of French, Italian, German and Spanish. Other specific programs included:

Italian Language Programs, July 2010- June 2011 A range of classes and workshops are conducted by the NGV Italian Educator for all year levels and teacher professional development throughout the school year including *Collection Tours, Travel Through Italy and La Bella Italia – the Beautiful Italy Workshop*. The Italian language programs are supported by COASIT and Italian Government.

National Conference for Teachers of German Language, July 2010 marked the opening reception for 150 language teachers to the weekend conference. Dignitaries and speakers included H.E. Dr. Michael Witter, Ambassador of the Federal Republic of Germany to Australia, Anne-Marie Schleich, Consul General of the Federal Republic of Germany, Erika Kimpton-Etter, Honorary Consul of Switzerland, The Hon. Tim Holding Minister for Water, Finance Tourism and Major Events, Mr. Steve Herbert, Parliamentary Secretary for Education. Senior Curator Ted Gott introduced the exhibition and NGV Educators were available during the exclusive viewing for any questions and curriculum assistance.

Inside the Tea House Workshop was developed and delivered in support of the *Tea and Zen* exhibition and incorporates a Gallery viewing, discussion, workshop, Tai Chi, Meditation, Green Tea tasting and Chinese brush painting in a half day program well supported by students and teachers of Studies of Society and the Environment, Asian Studies, Asian Literacy and Japanese language.

German Day Out, July 2010 An annual student program coordinated by the Goethe Institut and attended by 1,200+ German language students on 29 July. The program for the *Städel* exhibition and introductory talk featured as a key program attraction for these students who were exploring the arts precinct as resource for languages and culture.

French Teachers Soiree for Städel, July 2010 was held on the evening of Friday 30 July. Attended by 70 teachers, participants enjoyed an introductory exhibition talk by Pierre Arpin, General Manager Exhibitions and Collections followed by an exhibition viewing.

Pictures at an Exhibition Concert, August 2010. Performed on Saturday 14 August to 200 participants who enjoyed a rare free performance of guzheng (traditional Chinese zither instrument) and strings presented by international and Australian musicians and a world premiere of a new version of Mussogorsky's *Pictures* at an exhibition. Coordinated in association with Ziyin and Carrillo Gantner and Mae Anna Pang, the concert featured work by contemporary

composer Julian Yu. The performers were : Li Li, guzheng; Miki Tsunoda; violin, Genevieve Lacey, recorder; Erkki Veltheim, violin; Simon Oswell, viola; Rosanne Hunt, violoncello; Steve Newton, double bass.

Harrell Fletcher: The Sound We Make Together (Melbourne) Public Performances and Presentations from Community Groups, September 2010. This program was staged over two days facilitated by Harrell Fletcher, guest artists and Alex Baker, Senior Curator Contemporary Art. The performances together with the participating audiences formed part of Fletcher's exhibition. Community groups featured on Saturday 14 August 10.15am–1pm included Crooked Rib Art, CERES (Centre for Education and Research in Environmental Strategies), Jeff Sparrow co-author of *Radical Melbourne*, Arts Project Australia, and Herb Patten, Indigenous performer and on Sunday 15 August 10.15am–1pm included Grainger Museum, King David School Choir, Footscray Community Arts Centre, Hip Hop Academy, RISE (Refugees, Survivors and Ex-Detainees) and Hell Gallery. More than 9,000 people participated in a range of public and schools programs throughout the duration of the exhibition.

Visiting Turkish Artists Demonstrations, September 2010. Calligraphy, marbling and illumination demonstrations took place in the Great Hall by leading artists from Turkey while in Australia for the Tessellar Tulip Festival. The artists were generous with their time, providing the 150 participants with an array of works, techniques and materials and the opportunity to practice marbling or take home their name written in Turkish calligraphy. The artists were:

Dr Munevver UCER, Turkish Illumination Artist & Lecturer

Dr Suleyman Berk, Calligraphy Artist & Lecturer

Mrs Esengul Inalpulat, Turkish Marbling Artist & Lecturer

Mr Seyit Ahmet Depeler, Calligraphy Artist.

The demonstrations were coordinated through Mrs Hilka Ozgun, Founder Australian Turkish Cultural Platform in association with Multicultural Arts Victoria. The Consul General of Turkey attended the program and SBS radio held interviews throughout the afternoon.

Culture Card, September 2010. Following the launch of the culture card at NGV in May 2010 (initiated by the Victorian Government and the Committee of Melbourne), the Gallery hosted an introductory talk and welcome to the NGV for International tertiary students in conjunction with the Melbourne Winter Masterpieces exhibition: *Städel Museum, 19th–20th Century*. The students involved in this program were primarily of Indian/Asian descent.

Performance: Shadows to Life, October 2010. This narrated Indonesian performance depicting the Hindu epic Ramayana through shadow puppetry with Balinese and Javanese gamelan music and dance directed by Ki Poedijono OAM, was performed in the Great Hall for more than 600 attendees. Mahindra Bali, Melbourne community Gamelan, Yarragam, Gender Duo and dancers, contrasted the vibrancy of Balinese culture with the subtlety of Javanese culture as dancers brought shadow puppet characters to life. The Consul General of the Republic of Indonesia for Melbourne and Tasmania was in attendance with guest Consuls from El Salvador, Croatia, Oman and Portugal to observe more than 100 performers, production volunteers and assistants present this visually stunning and culturally profound narrative and journey.

New Heartlands- Refugee Fine Art Prize, October 2010. Gina Panebianco was one of 5 panellists to judge the inaugural visual art prize dedicated to and celebrating the creative talents and positive social contribution of Australian artists from a refugee background. New Heartlands is a unique initiative of Multicultural Arts Victoria and AMES to support the artistic output and career aspirations of refugee artists. An exhibition of the final and short-listed works was held at Alliance Française Gallery in St Kilda, in November and December 2010.

Social Inclusion Week Performance, November 2010. This program was presented in conjunction with Jonathon Welch and The Choir. More than 500 people enjoyed an hour-long moving and compelling performance in the Great Hall by the impressive 120 member choir presenting their version of popular songs from classical movies.

Tiwi Accents Artists Talks, November 2010. Artist talks were held on the opening weekend of the *Unnerved* exhibition and featured six exhibiting New Zealand artists who spoke about their work and practice. More than 200 people attended the free floor talks presented throughout the day by Yvonne Todd, Gavin Hopkins, Nathan Pohio, Lisa Reihana, Anne Noble, and John Pule.

Spanish Consul & NGV Collaborative Spanish Principals Professional Learning, November 2010. Twenty-five teachers/principals attended a Professional Learning program hosted by the Spanish Consulate focused on how the NGV can be a resource for Spanish language teachers and students.

Spirit of New Zealand Immersion Day for Students, December 2010 incorporated a viewing of *Unnerved* exhibition, introductory presentation on the history and geography of NZ, Maori performance, haka demonstration and lessons, weaving and much excitement for the full day program attended by a capacity crowd of 70 access assisted students.

Performance: Monkey King – Journey to the West, January 2011. Three Chinese epics telling the story of how Buddhism came to China were performed in the Great Hall to celebrate Chinese New Year for the NGV's 150th Anniversary. This program was extremely well received and attracted a crowd of 160 people.

Performance: Beijing Opera, February 2011. To celebrate Chinese New Year the Beijing Opera Club performed classic arias and demonstrated traditional dance while exploring the auspicious symbols in our Asian Art Collection. This program was popular, attracting over 180 from both diverse communities.

Ukiyo-e Demonstrations and Workshops, March 2011. These programs were presented by Japanese master printer Mr Ito and Director of Japan Ukiyo-e Museum, Mr Sakai and his assistant Ms Sakai over four days in March. More than 200 people participated in the programs which were rated as outstanding by all participants completing the evaluation form. Developed and presented by NGV Curators of Asian Art and NGV Public Programs (in conjunction with the Japan Information and Cultural Centre with support from the Consulate of Japan) the programs featured as part of the NGV's 150 Anniversary programs and the annual major festival for Cultural Diversity Week.

Cultural Diversity Week Access Tours, March 2011. A series of access tours in different languages were held in conjunction with Cultural Diversity Week and explored the NGV Collection at NGV Australia and NGV International. Access tours were held in Italian, French and Mandarin and facilitated access for different cultural communities.

Windows on the World: Art, Literacies and a Global Perspective, May 2011. Presented in partnership with the Global Education Project and e:lit (Primary English Teaching Association).⁸⁰ Participants including 40 educators from the Global Education Project from around Australia, and 40 primary school English and Art teachers participated in a full day program focussed on the interconnectedness of the world in which we live through the current cultural, economic, political, social and environmental challenges we all share. This professional learning day provided an exciting opportunity to explore how intercultural awareness can be developed through art, literacies and a global perspective.

Jonathon Welch and the 2011 National Festival of Choirs, June 2011 featured 7 community choirs from around Australia and 225 performers singing an array of songs and compositions including traditional Ukrainian and Bosnian-Herzegovinian music, African harmonies, pop, classical favourites, theatre, gospel, folk and choral pieces. The afternoon program on Saturday 11 June attracted more than 1200 attendees of all ages and diverse backgrounds. This is the second year that the NGV has collaborated with the festival and two master classes were also held in the NGV auditorium for festival attendees.

Valuing Women Initiatives

More than 90% of the NGV Voluntary Guides and NGV Educators and Program Coordinators are female, providing strong evidence that education and public programming is a field of expertise for women. Most recently, a team of tertiary educated, female volunteers were inducted to facilitate children's and families experience of the newly opened Kids Space at NGV International, providing on-site training in children's services and career development for tertiary educated women.

Specific programs highlighting the roles and contribution of women in the arts included:

Women in Medieval Society was held on 17-21 February for 200 students incorporating a tour of the NGV Collection, workshop and curriculum links to the novel *With a Sword in My Hand* as part of year 8 English and Studies of Society Classes at Melbourne Girls College.

Lecture: The Orphic vision – An introduction to the art of Gustave Moreau, March 2011. Held in conjunction with International Women's Day, speaker Dr Michael Adcock, social and cultural historian, explored the female form and the allure of powerful women in literature and history including, Helen of Troy, Cleopatra, Lady Macbeth, Sappho and Salomé.

Comedy Festival Performance: Melbourne International Comedy Festival 2011 Hannah Gadsby celebrates NGV 150, April 2011. After the success of her Australian and international art tours, the NGV and Melbourne International Comedy Festival collaborated for the fourth year to present Hannah Gadsby again in 2011. With a Degree in History of Art from ANU and fine comic timing, Hannah took participants on

mirth drenched journey of her favourite, or not so favourite, works of art at the NGV. Held every Saturday in April and over 6 sessions due to popular demand, more than 1500 people participated in these highly popular and successful tours, demonstrating the resounding success of Hannah Gadsby's ability to connect to audiences as a significant figure in both the female and lesbian communities.

Arty Mother's Day, May 2011. NGV invited families to celebrate mothers and their significant place in families and community through Morning Stories, Artcart activities, family tours and an opportunity to explore the *Eugene von Guérard* exhibition. This program provided a special time for families to enjoy the gallery together and to express their appreciation of the important contribution mothers make to the growth and development of individuals and communities.

Valuing Youth Initiatives

The NGV has focussed on youth access through school programs, youth activities and targeted public programs. Highlighted initiatives for 2010–2011 include:

Youth Access Cloaks of Many Cultures Project. This program was an innovative arts project for young women aged 15-20 from newly arrived communities who live in the Hume area. From May to July 2010 participants had the opportunity to work closely with recognised artists and art professionals, take part in exhibition tours and to be involved in a series of weekend workshops. As each week progressed, the participants began their own creative journey of making elaborate life size paper cloaks. The project concluded with a week-long exhibition of the cloaks and exhibits at the Hume community Global Learning Centre from 15 – 20 July.

Cloaks of Many Cultures was a partnership project between the National Gallery of Victoria and the Centre for Multi-cultural Youth and was supported by the Lord Mayor's Charitable Foundation, Bannellong Foundation and Scanlon Foundation.

We R 1: Some People We Talked To, August 2010– June 2011. Funded by VicHealth, Arts About Us, WeR1 is an exciting arts project that will be delivered over three years to promote cultural diversity in Victoria and 'to get everyone together'. Using the Gallery's extensive collection, staff, artists and resources, the project has a strong emphasis on reducing ethnic and race-based discrimination among young people from Indigenous, non English speaking communities and Anglo-Australians.

Some people we talked to was a highlight of this 3 year project and involved two secondary colleges: Euroa Secondary College (selected because it doesn't have a culturally diverse student population) and Hume Secondary College (selected because it does have a culturally diverse student population). This exhibition was composed of portrait photographs with accompanying audio and was staged in a vacant shop in the main street Euroa. The subjects for the exhibition were members of the local and wider community and were interviewed by the WeR1 participants over two days at the Euroa Butter Factory and these audio interviews were made available via headphones in the exhibition space. Outlines Program, May-June 2011 This youth program funded by the Scanlon Foundation was coordinated by Vessal Safaei, an experienced

youth project worker and a documentary maker and Halimah Russ, NGV Youth Access and Programs Facilitator and a High School Visual Arts teacher experienced in teaching students with English as their second language. The objective of *Outlines* was to explore multiculturalism using creative art processes with young people who have not accessed the NGV previously. Conducted over a period of 8 weeks, *Outlines* had 12 participants from Minaret College who attended the NGV each weekend over the two months undertaking tours and discussion of NGV exhibitions and a shared exploration of cultural identity through art. The participants created a mixed media art work based on the tracing of their own body outline and reflecting their individual identity. The final works will be exhibited at their school in October 2011.

NGV art after dark *Städel art after dark*. Presented every Wednesday from 23 June 2010 – 9 October 2010 this program targeted to young people featured discounted tertiary student tickets, live music and entertainment, themed food and introductory talks. Entertainment featured live performance inspired by German big bands, cabaret and review, continental cafe and Eurovision inspired discotheque. Performers included Frank Charles Big Band, Flirting Mazurkas Anushka in the Woods, Tina Del Twist, Woohoo Review, 80s Euff, Puppentheater and Bodyelectric. Attendance exceeded 1500 on individual nights and consistently reached 800 attendees per night.

Fresh Voices: Tertiary students on the NGV Collection, July–October 2010. Through this program series, tertiary students from Melbourne Institutions were invited to speak about works in the NGV Collection. This program series provided students with the opportunity to engage with artworks from the collection and provided a unique insight into the works for public access. Students from VCA and Melbourne University participated in this series and explored works by James Gleeson, Tony Tuckson, Johnny Warangkula and Francis Bacon.

Australian Youth Choir Sunday, December 2010 provided festive songs and music from around the world entertaining more than 100 NGV visitors.

NGV Studio. A new exhibition space at Federation Square opened in January 2011. NGV Studio has since presented a series of programs of fresh and lively exhibitions, installations, collaborations and events that actively involve Melbourne's youth and cultural communities. It is a space for local artists, cultural groups and organisations to present their art, ideas and culture; engage in key events and festivals; and utilise a space that promotes experimental art forms.

The Street Art Workshop was a full day program held on 1 April involving twenty seven year 7-12 students inspired by the street art on display in NGV Studio and Hosier Lane. Working with a contemporary street artist from one of the NGV Studio crews, students experimented with design, composition, line and colour principles to produce their own street art 'piece'.

Unnerved Floor Talks and The Last Day of Summer. The NGV hosted the second "Last Day of Summer" program on the 27th February 2011. This year featured a Kiwi flavour as the program was linked to the exhibition *Unnerved: The New Zealand Project*. Due to wet weather the program was moved from the Grollo Equiset Garden into the Great

Hall. The rain did not stop the crowds and there were some 2,000 audience members throughout the day. Participants enjoyed music by three bands, including the New Zealand band 'Lawrence Arabia'. RRR held a live off-site broadcast from the Great Hall. We celebrated in the exhibition with four outstanding floor talks by local New Zealand curators and artists, attracting audiences in excess of 70 people at each talk.

Top Arts VCE 2010, 31 March-19 June, 2011. This annual exhibition showcases the outstanding achievements of young people undertaking Art and Studio Arts in their senior years of schooling. More than 200,000 visitors see the exhibition to consider the ideas, studio practice and inventiveness of these young and emerging artists. A range of programs addressing the VCE Art and VCE Studio Arts study designs were attended by over 14,000 students and teachers, including introductory talks and viewing of support and development material. Programs included a Professional Development Day for teachers (8 April) and an intensive holiday program for students (14, 15 April). Special programs designed to reflect the recent changes in the study designs were the VCE Analytical Frameworks and Behind the Scenes attended by over 200 students (4–6 May). Peer to peer programs included an opportunity to meet with Top Arts exhibitors Art Raves (18, 19 May) attended by over 250 students. Connections were also made to the special exhibitions *Deep Water*, and *Eugene Von Guérard: Nature Revealed*. More than 2000 people participated in public and family programs including folio viewings, exhibitors and curator talks, workshops and Artcart.

Young Researchers, May and June 2011. These art intensive three day programs are designed to give opportunity for highly motivated people aged 14-16 years to have in-depth art making experiences with assistance from practising artists. Commencing with introductory lectures and extended viewing of the respective exhibitions these students work as a team to create a mural in the NGV studios which remain on display throughout the exhibition's duration.

The May program was inspired by the grand vistas of Von Guérard's magnificent landscape paintings and the work of other artists who have responded to the landscape theme. Students created a spectacular mural in the Education Studios, made up of individual responses to Von Guérard's artwork and the mural was then placed on public display on the ground level of NGV Australia. The June program focussed on a variety of art making techniques including stencil art, painting, collage and printmaking, students created a Klimt inspired dynamic large and decorative, colourful mural and work in their own visual diaries.

Valuing Indigenous Victorians Initiatives

NGV's Indigenous Project Officer delivered a number of school programs throughout 2010–11 including classes in the Indigenous galleries focussed on *Culture and Country*, *Crossing Cultures*, *Painting My Symbols*, *Indigenous Art and Spirituality*. Additionally NGV Programs and Educators supported the NGV's Indigenous collection with new program initiatives including:

NAIDOC Week Performance & Forum: Koorie Stories and Song, July 2010. The NGV celebrated NAIDOC Week with performances and open stories shared by some of Aboriginal Australia's best musical talents

on Saturday 3 July and Sunday 11 July 2010. Facilitated discussion with Radio National's Daniel Browning as MC gave insights into these artists music and their lives. Each performance featured 3 musicians sharing the stage with the MC. The aim was to create a forum in which questions could be asked to these artists to gain insight into Aboriginality and how it influences their music. The first performance featured singer/songwriters Bart Willoughby, Monica Weightman and Russell Smith. The second performance featured three opera singers; Deborah Cheetham, Don Bemrose and Teriki Onus. The program was opened by Councillor Kanis and an introduction to the NGV's NAIDOC Week exhibition *Thru the lens* was given by Stephen Gilchrist, Curator Indigenous art. More than 300 people attended the program which was funded through the City of Melbourne and organised by Henry James from Song Lines Aboriginal Music.

Performance & Forum: Koorie Stories and Song, August 2010. Henry James from Song Lines Aboriginal Music repeated a NAIDOC Week Program for schools for 110 students from Hume Central SC and Colac SC. The program featured performances and open stories shared by some of Aboriginal Australia's best musical talents, facilitated discussion and gave insights into these artists' music and their lives. The aim of the program was to create a forum in which questions could be asked to these artists to gain insight into Aboriginality and how it influences their music. A tour of the NGV's Indigenous collection by NGV Educators complemented the program. The performances were funded through Melbourne City Council and participating schools were provided transport assistance through the NGV Schools Access fund.

Performance & Forum: Koorie Stories and Song, September 2010. James Henry from Song Lines Aboriginal Music repeated his NAIDOC Week Program for schools for 100 students from Wonthaggi SC and Holy Trinity PS. The program featured performances and open stories shared by some of Aboriginal Australia's best musical talents. The performances were funded through Melbourne City Council and participating schools were provided transport assistance through the NGV Schools Access fund.

Sustainable Living Festival, February 2011 featured a full day program on 18 February for schools at Federation Square with internationally renowned environmentalist David Suzuki. 500 students participated in talks and workshops. The NGV presented a tour of the Indigenous collection and a workshop focussed on the importance of shared responsibility for the conservation of our land and environment. Students discussed issues and ideas, met contemporary artist John Wolseley and prepared messages written on sticks which were then put together to build a nest as a maquette for a larger project to be undertaken in their school called Bunjil's Nest. The first message stick was written by David Suzuki.

The Bunjil's Nest program was then offered to school groups visiting the NGV and their message sticks contributed to a 2x2metre Wedge-tailed Eagles nest sculpture to be installed at NGV Australia during NAIDOC Week in July 2011. Students participating in these tours included students from years 3 to year 12 including Armadale PS, Clifton Hill Primary School, Healesville PS, Hume Central Secondary College, Loreto Mandeville and Methodist Ladies College, Mt Waverly PS, St Mary's PS, St Patricks PS.

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 2010/11:

- Access Audits were conducted by third parties at both NGV Galleries. Part of the NGV Renewal Project included construction of new Disabled toilets and a Family Room on the Ground Level of NGV International.
- Management and staff attended a range of information and training sessions including Access to Premises Standards, Orientation and Mobility Training, Mental Health and VPS Seminar, and a tour of Melbourne Mobility Centre. These sessions continue to be well received and have raised staff awareness and confidence.
- In March 2011, sixteen students from Statewide Vision Centre in Donvale were welcomed to NGV International to participate in a pilot Touch Tour of a selection of sculptures from the Collection.
- A group of ten patients with dementia from the Emmy Monash Centre Aged Care Facility in Caulfield attended a series of 'Art and Memory' tours at The Ian Potter Centre: NGV Australia.
- Extensive consultation with Vision Australia was undertaken in the development of the new NGV Kids Space to design and provide interactive experiences suitable children who are blind or have low vision.
- Kevin Murfitt, Chair for Vision Australia, addressed an All-Staff Meeting about his experiences of art museums since losing his vision.
- In October 2010, Carolyn Long travelled to the UK to research Disability Access and Inclusion funded by a travel grant (supported by NGV benefactors). She attended the St Dunstan's 2010 In Touch with Art conference and had meetings with representatives from more than 15 galleries and cultural institutions about access.
- Consultative networks with other arts agencies and disability organisations continued to be strengthened.

FREEDOM OF INFORMATION

The Freedom of Information Act 1982 (FOI) 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 to pay the fee. Requests should be forwarded to the FOI Coordinator, National Gallery of Victoria, PO Box 7259, St Kilda Road Victoria 8004.

For the 12 months ending 30 June 2011, two requests were received from the general public. Both requests were finalised during the year and one request under consideration from the previous year was finalised.

ENVIRONMENTAL MANAGEMENT PLAN

1. Environmental Policy

The NGV Environmental Sustainability Policy was adopted by the NGV Council of Trustees on 11 November 2008.

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 includes 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 Council of Trustees reviews and communication with NGV staff.

3. Actions and Initiatives

Key environmental actions and initiatives in 2010-11 were:

- The successful delivery of the NGV's Environmental management Plan 2007-11, 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 standards)
- Further development of systems for tracking environmental impacts, including improvements in the timeliness and accuracy of energy and water consumption data for the Ian Potter Centre: NGV Australia
- An audit and verification of sustainability data from 2007 onwards
- Continued use of accredited renewable electricity ("GreenPower") for 20% of total electricity consumption
- Increased focus on energy usage efficiency, especially through testing of building thermal efficiency at NGV International, to enable more efficient use of the air-conditioning system (refer Section 4 below)
- Other building energy efficiency installations, such as escalator power saving modes and variable speed drives on NGV International moat fountain pumps
- An evaluation trial of LED lighting fittings in an art display space
- The steady increase in waste recycling levels, reaching 78% of total waste in the second half of the year
- A program of "green purchasing" training for staff
- Use of 100% recycled office paper and "Earthsaver" office products
- NGV environmental education tours and workshops to school students and others, including "The Altered Land" and "Water Trail" programmes, specialised course content for the VCE Outdoor and Environmental Studies unit, and the "Sustainable Future", "Ocean Painting" and Indigenous Culture and Country programmes
- Included strong environmental themes in the presentation of the *John Davis: Presence* and *Eugene von Guérard: Nature Revealed* exhibitions.

4. Energy Efficiency: Air-conditioning Standards

In 2006 NGV adopted a standard in-house temperature and humidity range for storage and display of NGV and loaned artworks. Meeting these standard conditions is a key factor in the consumption of energy and water, as the spaces containing works of art in both NGV International and NGV Australia are air conditioned and humidity-controlled 24 hours a day, 7 days a week. 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 commenced on overnight shut-off of air-conditioning systems (HVAC) in selected gallery spaces at NGV International, to investigate assumptions about the use of thermal mass to achieve energy usage efficiencies while maintaining the agreed environmental conditions. The trials have produced remarkably consistent results with very low fluctuations in temperature and RH throughout trial areas -the fluctuations recorded to date are within the 2006 standard. The trials have applied a methodical, fact-based approach to inform decisions and actions and have demonstrated that risk to the collections is no different than that demonstrated in the past operating environment.

The implementation of a new HVAC operating regime at NGV International is planned to commence in 2011, provided the systems are first proven to be capable of restarting whenever the upper or lower limits of temperature and humidity ranges are approached.

A further stage will be to develop a testing programme for NGV Australia, but this building has a different construction and the environmental conditions are currently managed through the landlord and its sub-contractors.

5. External verification: NGV Environmental Management Plan

A draft copy of the new NGV Environmental Management Plan 2011-13 has been forwarded to Sustainability Victoria for review and comment. The previous NGV Environmental Management Plan 2007-11 was reviewed and accepted by Sustainability Victoria and Department of Sustainability and Environment.

6. External verification: NGV Environmental Sustainability Data

The NGV's sustainability database is provided and managed by a third party specialist supplier. The database uses the Greenhouse Gas Protocol and other calculations formulae based on authoritative and accepted standards and protocols. Sustainability Victoria is regularly consulted regarding database methodology and standards.

7. Environmental performance indicators for 2008/09 to 2010/11

7.1 Energy consumption/Greenhouse emissions

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

Stationary Energy GJ (Electricity & Natural Gas)

2008/2009	2009/2010	2010/2011
123,876 GJ	125,082 GJ	120,178 GJ

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

Stationary Energy^{1,2}

2008/2009	2009/2010	2010/2011
25,154 tCO ₂ -e	23,562 tCO ₂ -e	22,820 tCO ₂ -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 31 June 2009: 15%
4. 1 July 2009 to 31 June 2011: 20% (NGV International)
1 October 2009 to 31 June 2011: 20% (The Ian Potter Centre: NGV Australia)

E. Normalised energy usage and greenhouse gas emissions

	2008/2009	2009/2010	2010/2011
GJ/Visitor	0.078 GJ	0.078 GJ	0.079 GJ
tCO ₂ -e/Visitor	0.016 tCO ₂ -e	0.015 tCO ₂ -e	0.015 tCO ₂ -e
GJ/Operating Hour	14.141 GJ	14.279 GJ	13.719 GJ
tCO ₂ -e/Operating Hour	2.871 tCO ₂ -e	2.690 tCO ₂ -e	2.605 tCO ₂ -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)

2008/2009	2009/2010	2010/2011
47,003 KL	51,971 KL	50,088 KL

B. Normalised water usage

	2008/2009	2009/2010	2010/2011
KL/Visitor	0.030 KL	0.032 KL	0.033 KL
KL/Operating Hour	5.37 KL	5.93 KL	5.72 KL

7.3 Waste production

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

	2008/2009	2009/2010	2010/2011
Landfill KG	74,660 KG	108,817 KG	96,123 KG
Recycled KG	131,881 KG	232,879 KG	254,716 KG

B. Normalised waste disposal

	2008/2009	2009/2010	2010/2011
Landfill KG/Visitor	0.05 KG	0.07 KG	0.06 KG
Recycled KG/Visitor	0.08 KG	0.14 KG	0.17 KG
Landfill KG/Operating Hour	8.52 KG	12.42 KG	10.97 KG
Recycled KG/Operating Hour	15.05 KG	26.58 KG	29.08 KG

C. Recycling rate: 72.6% (2010/2011 average)

8. Supplementary reporting

Development of data and benchmarking relating to use of the NGV's vehicles commenced in 2009-2010. There are 2 cars, 1 van and a specialised art transport truck:

NGV VEHICLES	2008/2009	2009/2010	2010/2011
tCO ₂ -e	12.86 tCO ₂ -e	25.36 tCO ₂ -e	26.50 tCO ₂ -e

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

TAXI TRAVEL	2008/2009	2009/2010	2010/2011
tCO ₂ -e ¹	23.91 tCO ₂ -e	21.98 tCO ₂ -e	20.94 tCO ₂ -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 housing works from the NGV Collection. The special activities carried out particularly affect 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 data. However, future reports may show 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 and is input into the database by the NGV staff members responsible for the services concerned.

Prior to July 2010, only estimates of water and utilities usage at The Ian Potter Centre: NGV Australia were available from the landlord. During 2009-10 the landlord completed the installation of sub-meters and began supplying metered data for water and utilities used. Due to the significant lack of completeness of the earlier data, a 3rd party audit and as a result necessary adjustments to the data from previous years has been 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:

NORMALISING FACTOR	NGV INTERNATIONAL	NGV AUSTRALIA
Average number of full-time building occupants (the number varies through the year)	354	52
Number of visitors	787,124 (2010/2011) 904,883 (2009/2010) 814,564 (2008/2009)	736,201 (2010/2011) 702,493 (2009/2010) 766,251 (2008/2009)
Number of air-conditioning operating hours per annum	8,760 (Except for the Art School building of 2,996 m2 which operates 4,680 hours per year)	8,760
Number of hours open to public per annum (2010/2011)	2,357 (Not including after-hours functions)	2,455

13. Submission of ResourceSmart Strategies

Refer section 4 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 6 and 10 above for comments on missing, incomplete and additional data.

COMPLIANCE WITH BUILDING ACT 1993

During 2010/11, 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 5 July 2011, an independent review confirmed that essential safety measures were compliant with the requirements of the Occupancy Permit for these premises.

During 2010/11, the NGV commenced major building works at NGV International, as part of the 150th Anniversary Renewal Project.

These works, the budget for which is \$5.1 million, were partially completed in the period.

All 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

PRIVACY

The NGV has complied with all requirements under the Information Privacy Act 2000. For the 12 months ending 30 June 2011, there were no complaints against the National Gallery of Victoria in relation to breaches of privacy.

CONSULTANCIES

During the year ended 30 June 2011, there were 42 consultancies engaged at a total cost of \$697,616. No consultancies were paid more than \$100,000 (excluding GST) during the year.

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.

OCCUPATIONAL HEALTH AND SAFETY

In 2010–11, 23.84 days were lost as a result of work-related accidents, compared to 5 days in 2009–10.

CATEGORY	MEASURE	2010/ 2011	2009/ 2010
Policy Currency (Review Cycle 3 years)	OH&S Policy Current	Yes [Note 1]	Yes
Health and Safety Representative (HSR) Training	% of HSRs trained	100%	62%
Provisional Improvement Notices (PINs)	Number of PINs issued by HSRs	0	0
	% of identified issues actioned	N/A	N/A
WorkSafe Interactions	Notifiable Incidents	6	1
	Notices Received	2	1
	Visits (excluding as a result of Notifiable Incidents)	1	1
	% of identified issues actioned	100%	100%
WorkCover Claims Management	Number of Standard Claims [Note 2]	5	3
	Rate per 100 FTE	1.66	1.07
	Number Lost Time Claims [Note 2]	1	0
	Rate per 100 FTE	0.33	0
	Number claims exceeding 13 weeks [Note 2]	0	0
	Rate per 100 FTE	0	0
	Fatality Claims	0	0
	Average Cost per Standard Claim [Note 2]	\$1,497	\$1,815
	% claims with a return to work plan <30 days	40%	67%

Notes:

1 An updated OH&S Policy was approved by Council of Trustees May 2011.

2 Excludes minor claims.

Major OH&S Projects for 2011/2012 include OH&S training for all Executive, Senior Management and Supervisors and a review of the NGV's OH&S Management System.

WHISTLEBLOWERS PROTECTION ACT

THE NUMBER AND TYPES OF DISCLOSURES MADE TO NGV DURING THE YEAR	2010–11 Number	2009–10 Number
Public Interest Disclosures	0	0
Protected Disclosures	0	0
The number of disclosures referred during the year by the NGV to the Ombudsman for determination as to whether they are public interest disclosures	0	0
The number and types of disclosed matters referred to the NGV by the Ombudsman for investigation	0	0
The number and types of disclosures referred by the NGV to the Ombudsman for investigation	0	0
The number and types of investigations taken over from the NGV by the Ombudsman	0	0
The number of requests made by a whistleblower to the Ombudsman to take over an investigation by the NGV	0	0
The number and types of disclosed matters that the NGV has declined to investigate	0	0
The number and types of disclosed matters that were substantiated upon investigation and the action taken on completion of the investigation	0	0
Any recommendations made by the Ombudsman that relate to the public body	0	0

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
 Ms Leigh Mackay, Head of Corporate Office
 Phone: (03) 8620 2392

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

ATTESTATION ON COMPLIANCE WITH THE AUSTRALIAN/NEW ZEALAND 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 Australian/New Zealand Risk Management 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
 24 August 2011

IMPLEMENTATION OF THE VICTORIAN INDUSTRY PARTICIPATION POLICY

No contracts commencing during 2010/11 were required to be reported under the VIPP reporting guidelines.

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 Report of Operations or in a document which contains the financial report and Report of Operations;
- details of overseas visits undertaken including a summary of the objectives and outcomes of each visit;
- details of major promotional, public relations and marketing activities undertaken by the NGV to develop community awareness of 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 Report of Operations;
- a general statement on industrial relations within the NGV and details of time lost through industrial accidents and disputes, which are not otherwise detailed in the Report of Operations; and
- a list of NGV's major committees, the purposes of each committee and the extent to which the purposes have been achieved.

The information is available on request from:

Ms Leigh Mackay
 Head of Corporate Office
 Phone: (03) 8620 2392
 Email: enquiries@ngv.vic.gov.au

DONORS

The National Gallery of Victoria pays tribute to all our friends, donors, benefactors and patrons whose support, in so many ways, underpins all our activities.

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 organisation, and those who wish to remain anonymous.

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1 July 2009 – 30 June 2011

We recognise with gratitude the following individuals whose annual gifts are so important to the development of our collections.

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1 July 2009 – 30 June 2011

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1 July 2009 – 30 June 2011

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1 July 2009 - 30 June 2011
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1 July 2009 - 30 June 2011

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ABORIGINAL AND TORRES STRAIT ISLANDER ART

Gifts

Vernon Ah Kee (Kuku Yalanji/Yidinyi/Waanyi born 1967), *Ideas of Barak* 2011, charcoal on canvas, 5 channel colour video transferred to media player, sound, 25 min 45 sec. Felton Bequest, 2011

Mark Anderson (Pitjantjatjara born c.1930), *Ilkurka* 2005, synthetic polymer paint on canvas. Felton Bequest, 2011

Yunkurra Billy Atkins (Putjarra born 1930s), *Kumpupirintily (Lake Disappointment)* 2005–08, synthetic polymer paint on composition board. Felton Bequest, 2011

Maringka Baker (Pitjantjatjara born c.1952), *Pukara* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Lydia Balbal (Mangala born c.1958), *Winpa* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Tjapartji Kanytjuri Bates (Ngaanyatjarra born c.1932), *Kungkarangkalpa (Seven Sisters); Kungkarangkalpa (Seven Sisters); Kungkarangkalpa (Seven Sisters); Warlawurru* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Beryl Bell (Ngaanyatjarra born 1974) **Jodie Lydia Jackson** (Ngaanyatjarra born c.1975) **Yvonne James** (Ngaanyatjarra born 1941) **Tjukurparti James** (Ngaanyatjarra born 1935) **Nyinku Kulitja** (Ngaanyatjarra born 1932) **Anna Porter** (Ngaanyatjarra born 1941) **Eunice Yunurupa Porter** (Ngaanyatjarra born 1948) **Martha Kynitja Protty** (Ngaanyatjarra born 1938) **Patricia Willy-Orgula** (Ngaanyatjarra born 1935), *Docker River women's Lasseter history Story* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Waynatjura Bell (Ngaanyatjarra born 1940) **Judith Yinyika Chambers** (Ngaanyatjarra born 1958) **Nancy Nyanyarna Jackson** (Ngaanyatjarra born 1953) **Polly Pyuwawya Jackson** (Ngaanyatjarra born 1957) **Melissa Mitchell-Stevens** (Ngaanyatjarra born 1966) **Eunice Yunurupa Porter** (Ngaanyatjarra born 1948), *Warakurna women's Lasseter history Story* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Jakayu Biljabu (Manyilyjjarra born c.1937) **Morika Biljabu** (Manyilyjjarra born c.1988), *Minyipuru (Seven Sisters)* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Jarran Jan Billycan (Yulparija born c.1930), *All the jila* 2006; *Kirriwirri* 2007; *Kirriwirri* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Anmanari Brown (Pitjantjatjara born early 1930s), *Kunkarangkalpa (Seven Sisters)* 2005; *Kunkarangkalpa (Seven Sisters)* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Yikartu Bumba (Manyilyjjarra born 1940s), *Kuput Kuput Claypan* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Yikartu Bumba (Manyilyjjarra born 1940s) **Jakayu Biljabu** (Manyilyjjarra born c.1937) **Nyanjilpayi Nancy Chapman** (Manyilyjjarra born c.1941) **May Chapman** (Manyilyjjarra born 1940s) **Doreen Chapman** (Manyilyjjarra born 1970s) **Linda James** (Manyilyjjarra born 1984) **Donna Loxton** (Kartujarra born 1970s) **Mulyatingki Marney** (Manyilyjjarra born 1941) **Reena Roger** (Manyilyjjarra born 1950s) **Beatrice Simpson** (Manyilyjjarra born c.1966) **Ronelle Simpson** (Manyilyjjarra born 1988) **Muntararr Rosie Williams** (Manyilyjjarra born c.1943), *Ngayarta Kujarra* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Hector Burton (Pitjantjatjara born c.1939), *Anumara Tjukurpa (Caterpillar Dreaming)* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Wawiriya Burton (Pitjantjatjara born c.1928), *Ngayuku Ngura (My Country)* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Katjarra Butler (Ngaanyatjarra born 1946), *Ngamurru* 2010, synthetic polymer paint on canvas. Gift of Wayne McGeoch through the Australian Government's Cultural Gifts Program, 2011

May Chapman (Manyilyjjarra born 1940s), *Janawa* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Nyanjilpayi Nancy Chapman (Manyilyjjarra born c.1941), *Minyipuru (Seven Sisters); Minyipuru (Seven Sisters)* 2008; *Minyipuru (Seven Sisters)* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Myra Yurtiwa Cook (Ngaanyatjarra born c.1932), *Kartjinguku Creek, my birthing place* 2005; *Lirrun; Lirrun; Lirrun* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Taylor Cooper (Pitjantjatjara born c.1940), *Malara; Malara* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Angkaliya Curtis (Pitjantjatjara born c.1928), *Ngayuku mitaku Ngura, Cave Hill* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Lorraine Davies (Pitjantjatjara born 1955) **Kunmanara Donaldson** (Pitjantjatjara 1936–2008) **Kathleen Donegan** (Pitjantjatjara born c.1944) **Anne Hogan** (Pitjantjatjara born 1945) **Annette Hogan** (Pitjantjatjara born c.1940) **Estelle Hogan** (Pitjantjatjara born c.1937) **Myrtle Pennington** (Pitjantjatjara born c.1935) **Nulbinga Simms** (Ngaanyatjarra born c.1945) **Carlene West** (Pitjantjatjara born c.1945) **Tjaduwa Woods** (Pitjantjatjara born c.1954), *Tjintirtjintir* 2008, synthetic polymer paint on canvas. Felton Bequest, 2011

Pulpurru Davies (Ngaanyatjarra born c.1943), *Kiwarr; Ngurra* 2008, synthetic polymer paint on canvas. Felton Bequest, 2011

Nyakul Dawson (Pitjantjatjara c.1935–2007), *Minyma Kutjara (Two Sisters)* 2006, synthetic polymer paint on canvas. Felton Bequest, 2011

Jimmy Donegan (Ngaanyatjarra/Pitjantjatjara born c.1940), *Papa Tjukurpa munu Pukara* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Jarinyanu David Downs (Wangkajunga/Walmajarri c.1925–95), *Shield* (c.1976), earth pigments on wood. Felton Bequest, 2011

Amy French (Warnman born late 1930s), *Kanaji; Wirri wirri linji* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Carol Maanyatja Golding (Ngaanyatjarra born c.1932), *Muruntjarra munu Walu* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Simon Hogan (Pitjantjatjara born c.1930), *Ilkurka* 2004, synthetic polymer paint on canvas. Felton Bequest, 2011

Weaver Jack (Yulparija c.1928–2010), *Lungarung* 2007; *Lungarung* 2008, synthetic polymer paint on canvas. Felton Bequest, 2011

Jonathan Jones (Kamilaroi/Wiradjuri born 1978), *untitled (muyan)* 2011, light boxes. Felton Bequest, 2011

Spider Kalbybidi (Yulparija born 1928), *Judi* 2006, earth pigments on canvas. Felton Bequest, 2011

Tjampawa Katie Kawiny (Pitjantjatjara born c.1921), *Kapi Tjukula (Rock Holes)* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Pukarlyi Milly Kelly (Warnman born c.1935), *Finished Now* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Ray Ken (Pitjantjatjara/Yankunytjatjara born c.1940), *Tali – Sandhill country* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Tjungkara Ken (Pitjantjatjara born 1969), *Ngayuku Ngura (My Country)* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Nyumitja Laidlaw (Ngaanyatjarra born c.1938), *Kuriella; Kuriella; Kuriella* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Tjunka Lewis (Ngaanyatjarra born c.1927), *Patjarrrja* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Jatarr Lily Long (Warnman born c.1940), *Karlamilyi* 2008, synthetic polymer paint on canvas. Felton Bequest, 2011

Alec Mingelmanganu (Woonambal c.1910–81), *Wanjina; Wanjina* 1980, earth pigments and natural binder on canvas. Felton Bequest, 2010

Dickie Minyintiri (Pitjantjatjara born c.1915), *Kapi* 2008; *Kapi Tjukula; Malukutjina* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Tommy Mitchell (Ngaanyatjarra born c.1943), *Kurlilypurru* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Kate Miwulku (Njebbbana born c.1950), *Dilly bag; Waramela (Fish trap); Waramela (Fish trap)* 2010, earth pigments and synthetic binder on Stringybark (*Eucalyptus* sp.). Gift of Anthony Stolarek, 2010

Kawayi Nampitjinpa (Wartpiri/Pintupi born c.1916), *Pini Purnu* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Nyangapa Nora Nangapa (Manyilyjjarra born c.1916), *Pini Purnu* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Wintjiya Napaltjarri (Pintupi born c.1932), *Watanuma* 2008, synthetic polymer paint on canvas. Felton Bequest, 2011

Walangkura Napanangka (Pintupi born c.1940), *Women's Dreaming at Tjukurla* 2007, synthetic polymer paint on canvas. Felton Bequest, 2011

Raymond Nelson (Pitjantjatjara c.1935–2006), *Pirilungka* 2002–03, synthetic polymer paint on canvas. Felton Bequest, 2011

Tiger Palpatja (Pitjantjatjara born c.1915), *Piltatinga; Wanampi Tjukurpa; Wanampi Tjukurpa* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Lawrence Pennington (Pitjantjatjara born c.1940), *Dakurl* 2003; *Kurparu (Magpie)* 2005, synthetic polymer paint on canvas. Felton Bequest, 2011

Billy Benn Perrurle (Alyawarr/Akara born 1943), *Bush in droving country* 2001, synthetic polymer paint and polyurethane on plywood; *Mt Corrasell* 2001, synthetic polymer paint and polyurethane on canvas on plywood; *Outstation; Red Tank; Untitled* 2001, synthetic polymer paint and polyurethane on plywood; *Untitled; Untitled* 2001, synthetic polymer paint and polyurethane on canvas on plywood; *Way out* 2001, synthetic polymer paint and polyurethane on composition board; *Mud tank* 2002, synthetic polymer paint and polyurethane on canvas on plywood. Gift of Michael Moon through the Australian Government's Cultural Gifts Program, 2011

Tali Tali Pompey (Pitjantjatjara born 1947), *Para – Desert Gum* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Milatjari Pumani (Yankunytjatjara born 1928), *Ngura Walytja, Antara; Ngura Walytja, Antara; Ngura Walytja, Antara* 2010, synthetic polymer paint on canvas. Felton Bequest, 2011

Ngupulya Pumani (Yankunytjatjara born 1948), *Maku Tjukurpa (Witchetty Grub Story)* 2010, synthetic polymer paint on canvas. Felton Bequest, 2011

Cliff Reid (Ngaanyatjarra 1947–2010), *Ceremonial shield design; Wati Kutjarra (Two Men)* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Dadda Samson (Kartujarra born c. 1933), *Puntuwarri* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Muni Rita Simpson (Manyjilyjarra c. 1941–2008), *Jila travelling to Wirnpa; Yimiri* 2008, synthetic polymer paint on canvas. Felton Bequest, 2011

Keith Stevens (Pitjantjatjara born 1940s), *Piltati* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Nellie Stewart (Pitjantjatjara born 1930s), *Minyma Kutjara (Two Sisters)*, synthetic polymer paint on canvas. Felton Bequest, 2011

Wakartu Cory Surprise (Walmajarri born c. 1929), *Manabularnbularn Warla; Warlata Jiwari* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Pincher Talunga (Ngangkuringurr born c. 1937), *Untitled* 2001, synthetic polymer paint on canvas. Gift of Michael Moon through the Australian Government's Cultural Gifts Program, 2011

Rover Thomas (Kukatja/Wangkajunga c. 1926–98), *Yunurr (Spring Creek)* 1991, earth pigments and natural binder on canvas. Felton Bequest, 2010

Wingu Tingima (Pitjantjatjara born c. 1917–2010), *Kuru Ala* 2003; *Kungkarangkalpa (Seven Sisters)* 2007–09; *Kungkarangkalpa (Seven Sisters)* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Long Jack Phillipus Tjakamarra (Pintupi/Luritja born c. 1932), *Mala (Spinifex Wallaby)* 1972, synthetic polymer paint on composition board. Gift of Geoff Allen AM in memory of Catherine Allen through the Australian Government's Cultural Gifts Program, 2011

Martin Tjampitjinpa (Pintupi c. 1965–2007), *Tingarri Dreaming at Muyinga* 2006, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2011

Ronnie Tjampitjinpa (Pintupi born c. 1943), *Water Dreaming at Malparinga* 2006, synthetic polymer paint on canvas. Felton Bequest, 2011

Johnny Yungut Tjupurrula (Pintupi born c. 1930), *Tingarri Dreaming at Wanarijarra* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Harry Tjutjuna (Pitjantjatjara born c. 1930), *Kungka Tjuta; Spiderman* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Roy Underwood (Pitjantjatjara born c. 1937), *Mulaya* 2008, synthetic polymer paint on canvas. Felton Bequest, 2011

Unknown (New South Wales Aboriginal active c. 1800), *Shield* (c. 1800), wood, cane, earth pigments. Felton Bequest, 2011

Unknown (New South Wales Aboriginal active 1840s), *Broad shield* (1840s), wood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active 19th century), *Gulmari shield* (c. 1850–75), earth pigments and natural pigments on wood. Felton Bequest, 2011

Unknown (New South Wales Aboriginal active mid 19th century), *Parrying shield* (1850s), wood. Felton Bequest, 2011

Unknown (New South Wales Aboriginal active mid 19th century), *Shield* (c. 1860), hardwood, earth pigments. Felton Bequest, 2011

Unknown (New South Wales Aboriginal active 1860s), *Parrying shield* (1860s), wood. Felton Bequest, 2011

Unknown (South Australian Aboriginal active early 19th century – mid 19th century), *Broad shield* (early 19th century – mid 19th century), earth pigments on wood, cane, pipeclay. Felton Bequest, 2011

Unknown (Victorian Aboriginal active early 19th century – mid 19th century), *Broad shield* (early 19th century – mid 19th century), earth pigments on wood, cane, pipeclay. Felton Bequest, 2011

Unknown (New South Wales Aboriginal active mid 19th century), *Parrying shield* (mid 19th century), wood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active mid 19th century), *Shield* (mid 19th century), earth pigments and natural pigments on wood. Felton Bequest, 2011

Unknown (Western Australian Aboriginal active late 19th century), *Shield* (late 19th century), wood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active 19th century), *Gulmari shield* (19th century), natural pigments on wood, earth pigments. Felton Bequest, 2011

Unknown (Queensland Aboriginal active 19th century), *Gulmari shield* (19th century), earth pigments and natural pigments on hardwood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active 19th century), *Gulmari shield* (19th century), earth pigments and natural pigments on wood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active 19th century), *Gulmari shield* (19th century), earth pigments and natural pigments on hardwood. Felton Bequest, 2011

Unknown (Victorian Aboriginal active 19th century), *Parrying shield* (19th century), wood, pipeclay. Felton Bequest, 2011

Unknown (New South Wales Aboriginal active 19th century), *Parrying shield* (19th century), earth pigments on wood, cane, pipeclay. Felton Bequest, 2011

Unknown (New South Wales Aboriginal active 19th century), *Parrying shield* (19th century), wood, earth pigments. Felton Bequest, 2011

Unknown (New South Wales Aboriginal active 19th century), *Parrying shield* (19th century), wood, earth pigments. Felton Bequest, 2011

Unknown (Victorian Aboriginal active 19th century), *Parrying shield* (19th century), wood, earth pigments. Felton Bequest, 2011

Unknown (New South Wales Aboriginal active 19th century), *Parrying shield* (19th century), earth pigments on wood. Felton Bequest, 2011

Unknown (Victorian Aboriginal active 19th century), *Parrying shield* (19th century), wood, earth pigments. Felton Bequest, 2011

Unknown (Victorian Aboriginal active 19th century), *Parrying shield* (19th century), earth pigments and natural pigments on wood. Felton Bequest, 2011

Unknown (Victorian/South Australian Aboriginal active 19th century), *Parrying shield* (19th century), wood, earth pigments. Felton Bequest, 2011

Unknown (Victorian/South Australian Aboriginal active 19th century), *Parrying shield* (19th century), wood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active 19th century), *Rainforest shield* (19th century), natural pigments on hardwood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active 19th century), *Shield* (19th century), wood, earth pigments. Felton Bequest, 2011

Unknown (Queensland Aboriginal active 19th century), *Shield* (19th century), wood, natural pigments. Felton Bequest, 2011

Unknown (Queensland Aboriginal active 19th century), *Shield* (19th century), earth pigments and natural pigments on wood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active 19th century), *Shield* (19th century), earth pigments and natural pigments on wood. Felton Bequest, 2011

Unknown (Queensland/New South Wales Aboriginal active c. 1900), *Gulmari shield* (c. 1900), earth pigments and natural pigments on wood. Felton Bequest, 2011

Unknown (Western Australian Aboriginal active c. 1900), *Marrka (Shield)* (c. 1900), earth pigments on wood (*Gyrocarpus americanus*). Felton Bequest, 2011

Unknown (Victorian Aboriginal active c. 1900), *Parrying shield* (c. 1900), earth pigments on wood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active c. 1900), *Parrying shield* (c. 1900), wood, earth pigments. Felton Bequest, 2011

Unknown (New South Wales/Victorian Aboriginal active c. 1900), *Parrying shield* (c. 1900), wood. Felton Bequest, 2011

Unknown (New South Wales Aboriginal active c. 1900), *Parrying shield* (c. 1900), wood, earth pigments. Felton Bequest, 2011

Unknown (Queensland Aboriginal active c. 1900), *Rainforest shield* (c. 1900), earth pigments and natural pigments on wood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active c. 1900), *Rainforest shield* (c. 1900), earth pigments and natural pigments on wood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active c. 1900), *Rainforest shield* (c. 1900), natural pigments on hardwood. Felton Bequest, 2011

Unknown (Queensland/New South Wales Aboriginal active c. 1900), *Shield* (c. 1900), wood. Felton Bequest, 2011

Unknown (South Australian Aboriginal active c. 1900), *Shield* (c. 1900), earth pigments on wood, cane, pipeclay. Felton Bequest, 2011

Unknown (South Australian Aboriginal active c. 1900), *Shield* (c. 1900), wood. Felton Bequest, 2011

Unknown (Western Australian Aboriginal active c. 1900), *Wunda shield* (c. 1900), earth pigments on wood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active 1920s), *Woorabinda Mission shield* (1926), natural pigments on wood. Felton Bequest, 2011

Unknown (Western Australian Aboriginal active early 20th century), *Shield* (c. 1930), earth pigments and natural pigments on wood. Felton Bequest, 2011

Unknown (New South Wales Aboriginal active 1950s), *Mission shield* (1950s), pokerwork on wood. Felton Bequest, 2011

Unknown (Northern Territory Aboriginal active mid 20th century), *Shield* (c. 1960), earth pigments, synthetic polymer paint and natural pigments on wood. Felton Bequest, 2011

Unknown (Northern Territory Aboriginal active mid 20th century), *Shield* (1960s), earth pigments on beanwood (*Erythrina vespertilio*). Felton Bequest, 2011

Unknown (Northern Territory Aboriginal active 1970s), *Shield* 1972, earth pigments and synthetic polymer paint on wood. Felton Bequest, 2011

Unknown (Western Australian Aboriginal active early 20th century), *Parrying shield* (early 20th century), wood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active early 20th century), *Rainforest shield* (early 20th century), earth pigments and natural pigments on wood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active early 20th century), *Rainforest shield* (early 20th century), earth pigments and natural pigments on wood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active early 20th century), *Rainforest shield* (early 20th century), earth pigments on wood, natural pigments. Felton Bequest, 2011

Unknown (Queensland Aboriginal active early 20th century), *Shield* (early 20th century), natural pigments on wood. Felton Bequest, 2011

Unknown (Western Australian Aboriginal active early 20th century), *Shield* (early 20th century), hardwood. Felton Bequest, 2011

Unknown (Western Australian Aboriginal active early 20th century), *Shield* (early 20th century), wood. Felton Bequest, 2011

Unknown (Western Australian Aboriginal active early 20th century), *Shield* (early 20th century), wood. Felton Bequest, 2011

Unknown (Queensland Aboriginal active early 20th century), *Shield* (early 20th century), earth pigments and natural pigments on hardwood. Felton Bequest, 2011

Unknown (Western Australian Aboriginal active early 20th century), *Wunda shield* (early 20th century), earth pigments on wood. Felton Bequest, 2011

Unknown (Northern Territory/Western Australian Aboriginal active 20th century), *Shield* (early 20th century – mid 20th century), earth pigments on beanwood (*Erythrina vespertilio*), feathers. Felton Bequest, 2011

Unknown (Western Australian Aboriginal active early 20th century – mid 20th century), *Shield* (early 20th century – mid 20th century), wood. Felton Bequest, 2011

Unknown (Western Australian Aboriginal active early 20th century – mid 20th century), *Shield* (early 20th century – mid 20th century), wood. Felton Bequest, 2011

Unknown (Pitjantjatjara active mid 20th century), *Piti (Bowl)* (mid 20th century), earth pigments on wood. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Daniel Walbidi (Mangala/Yulparija born 1983), *All the jila* 2006; *Ilyara*; *Kirriwirri* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Ngipi Ward (Ngaanyatjarra born c.1949), *Kapitu Kapitu* 2007, synthetic polymer paint on canvas. Felton Bequest, 2011

Kataju Alma Webou (Yulparija c.1920–2009), *Pinkalarta*; *Pinkalarta* 2006; *Pinkalarta*; *Pinkalarta* 2007, synthetic polymer paint on canvas. Felton Bequest, 2011

Christine West (Ngaanyatjarra born c.1952), *Kungkarangkalpa (Seven Sisters)* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Bugai Whyouter (Manyjilyjarra born c.1945), *Kunawarritji* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Bugai Whyouter (Manyjilyjarra born c.1945) **Pinyirra Nancy Patterson** (Manyjilyjarra born 1940s), *Parrngurr* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Ginger Wikilyiri (Pitjantjatjara born c.1930), *Tjitji kutjara pitjangu yii – Nyii Ngampuku* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Muntarr Rosie Williams (Manyjilyjarra born c.1943) **Yikartu Bumba** (Manyjilyjarra born 1940s), *Yimiri* 2009, synthetic polymer paint on canvas. Felton Bequest, 2011

Nora Wompi (Manyjilyjarra born c.1935), *Kunawarritji (Well 33)* 2008; *Kunawarritji (Well 33)* 2009; *Kunawarritji (Well 33)* 2010, synthetic polymer paint on canvas. Felton Bequest, 2011

Tjayangka Woods (Pitjantjatjara born c.1930), *Minyma Kutjara (Two Sisters)* 2005, synthetic polymer paint on canvas. Felton Bequest, 2011

Purchases

Solomon Booth (Kala Lagaw Ya born 1962), *Cocanut palm tree* 2010, linocut, ed. 2/30. Purchased, NGV Supporters of Indigenous Art, 2010

Janine McAullay Bott (Noongar born 1951), *Traditional basket – Spiked handle* 2010, wood (palm), agave (*Agave sp.*). Purchased, NGV Supporters of Indigenous Art, 2010

Peter Datjin Burarrwanga (Gumatj born 1953), *Gumatj ceremonial chest design* 2002, earth pigments on canvas. Purchased with funds donated by Lou and Mary Senini, 2011

Bob Burruwal (Rembarrnga born 1952), *Buya Male* 2010, earth pigments on Kurrajong (*Brachychiton sp.*), feathers, resin. Purchased with funds donated by Lou and Mary Senini, 2011

Mercy Paymurrmurra Fredericks (Ngarinyin/Urarru born 1954), *Gulungi*; *Kira Kira, Gundan and Wamarra*; *Wanjina Garrangu* 2010, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased, NGV Supporters of Indigenous Art, 2010

Mavis Warrngilna Ganambarr (Datiwuy born c.1966), *Bolngu, the Thunderman* 2010, natural dyes on pandanus, bush string, feathers, shell, milkwood. Purchased with funds donated by Lou and Mary Senini, 2011

Margaret Warru Garrawarra (Liyagawumirr born 1940) **Rosemary Gutili** (Datiwuy born 1958), *Miyalk ritjagway dhawu (Women's bush stories)* 2010, synthetic polymer paint on canvas. Purchased with funds donated by Lou and Mary Senini, 2010

Gawirrin Gumana (Dhalwangu born c.1930), *Barama* 2008, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased with funds donated by friends in memory of Catherine Allen, 2010

Jason Guwanbal Gurruwiwi (Galpu born 1962), *Wulwuma, Yam man* 2010, earth pigments on milkwood, feathers, bush string, resin. Purchased with funds donated by Lou and Mary Senini, 2011

Sandra Hill (Nyoongar born 1951), *Beyond the pale* 1951, synthetic polymer paint on plywood, painted wood. Purchased, NGV Supporters of Indigenous Art, 2010

James Iyuna (Kuninjku born 1959), *Lorrkan* 2010, earth pigments on Kurrajong (*Brachychiton diversifolius*). Purchased, NGV Supporters of Indigenous Art, 2011

Kitty Kantilla (Kutuwlumi Purawarrumpatu) (Tiwi c.1928–2003), *Untitled*; *Untitled*; *Untitled* (2003), printed 2009, etching, ed. 11/30; *Untitled* (2003), printed 2009, lithograph, ed. 11/30. Purchased with funds donated by friends in memory of Catherine Allen, 2010

George Liwukang (Djangu c.1923–2007), *Mirringungu (Whale)* 2000, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased with funds donated by Lou and Mary Senini, 2011

Manuwa (Djambarrpuynyu c.1917–79), *Bänumbirr* 1979, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased, NGV Supporters of Indigenous Art, 2010

Baluka Maymuru (Manggalili born 1947), *Manggalili Yothu Yindi Larrakitj* 2007, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased with funds donated by friends in memory of Catherine Allen, 2010

Jimmy Midjawmidjaw (Kuninjku 1897–1985), *Untitled* 1975, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased, NGV Supporters of Indigenous Art, 2010

January Nanganyari-Namiridali (Kuninjku 1901–72), *Lumah Lumah* (c.1970), earth pigments on Stringybark (*Eucalyptus sp.*). Purchased, NGV Supporters of Indigenous Art, 2010

Yhonnice Scarce (Kokatha/Nukunu born 1973), *Oppression, repression (family portrait)* 2004, glass, tin, colour inkjet prints. Purchased with funds donated by Judith and Leon Gorr, 2010

Wakartu Cory Surprise (Walmajarri born c.1929), *Waterhole at Warla* 2010, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2010

Whiskey Tjukangku (Yankunytjatjara born c.1939), *Punu trees* 2011, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2010

Donkeyman Lee Tjupurrula (Kukatja c.1921–94), *Coalamana* (1970s), earth pigments on wood. Purchased with funds donated by Jim Cousins AO and Libby Cousins, 2010

Harry Tjutjuna (Pitjantjatjara born c.1930), *Wanka: Spider and Mututa Tjukurpa* 2010, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2010

Unknown (Northern Territory Aboriginal active 1960s), *Shield* (1960s), earth pigments on beanwood (*Erythrina vespertilio*). Purchased, NGV Supporters of Indigenous Art, 2010

John Anthony Wuribudiwi Wilson (Tiwi born 1955), *Murtankala* 2010, earth pigments on Ironwood (*Casuarina sp.*). Purchased with funds donated by Jim Cousins AO and Libby Cousins, 2011

Nawurapu Wunungmurra (Dhalwangu born c.1952), *Gapu ga gitkit (Water and birds)* 2005, earth pigments on wood. Purchased with funds donated by Jason Yeap OAM and Min Lee Wong, 2010

Owen Yalandja (Kuninjku born 1962), *Yawkyawk* 2010, earth pigments on Kurrajong (*Brachychiton diversifolius*). Purchased, NGV Supporters of Indigenous Art with the assistance of Barry and Helen Fitzgerald, 2011

Johnny Yirryirringu (Datiwuy born c.1965), *Bolngu, the Thunderman* 2010, earth pigments on milkwood, bush string, natural binder. Purchased with funds donated by Lou and Mary Senini, 2011

Barrupu Yunupingu (Gumatj born 1948), *Untitled (Ancestral fire)* 2010, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased with funds donated by Lou and Mary Senini, 2010

Nyapanyapa Yunupingu (Gumatj born c.1945), *Wild apple orchard* 2008; *Mangutji #4*; *Pink and white painting* 2010, earth pigments on Stringybark (*Eucalyptus sp.*). Purchased with funds donated by Lou and Mary Senini, 2010

AUSTRALIAN CERAMICS

Gifts

Michael O'Connell (England 1898–1976, lived in Australia 1920–37), *Pair of garden pots* (1931), cement. Bequest of Collette Reddin, 2010

John Perceval (Australia 1923–2000), *Figure of an angel* (1958); *The kiss*; *Seated figure of an angel* (c.1960), earthenware. Gift of Loti Smorgon AO through the Australian Government's Cultural Gifts Program, 2011

Petrus Spronk (born the Netherlands 1939, arrived Australia 1957), *Burned fields, bowl* (1989), from the *Bushfires* series 1989, earthenware, gold leaf, lacquer; *Black bamboo grove, bowl* (2002), from the *Korean series* 2000–04, earthenware, gold leaf; *The road within, bowl* (2005) from the *Inner Landscapes* series 2004–08; *Deep space, bowl*; *In the beginning, bowl*; *Lutea's imaginary cloudscape, bowl*; *Painted desert of ideas, bowl*; *Saltbush plains of the*

imagination, bowl (2006), from the *Inner Landscapes* series 2004–08; *Black hole in space, bowl*; *The endless affairs of the inner landscape, bowl*; *The soft haze of autumnal light, bowl* (2007), from the *Inner Landscapes* series 2004–08, earthenware. Gift of the artist through the Australian Government's Cultural Gifts Program, 2011

AUSTRALIAN FASHION AND TEXTILES

Gifts

Akira, Sydney fashion house (est. 1993) **Akira Isogawa** design (born Japan 1964, arrived Australia 1986), *Dress* 2010, silk, cotton, metallic thread. Gift of Amanda Leen, 2010

Christopher Graf, Melbourne fashion house (1983–2000) **Christopher Graf** designer (born Australia 1964), *Ruffle dress* 1997 winter 1997, wool, acetate, metal; *Taurus jacket and skirt* 1998 winter 1998, wool (crepe), acetate, cotton (velvet), polyester (satin); *Tusk Dress* 1999 winter 1999, wool (crepe), acetate, metal; *Fashion victim dress* 2000 winter 2000, wool (crepe), screenprinted polyester, acetate, metal. Gift of the artist, 2011

Norah Honter maker (born Ceylon 1894, arrived Australia (1964/65), died 1988/89), *Wedding dress* 1971, wool yarn, polyester. Gift of Cressida Collette, 2010

Mr Stripes, Melbourne fashion house (active in Australia 1960s–70s), *Pantsuit* 1971, rayon, viscose, metal, plastic. Gift of Cressida Collette, 2010

Inez Alice Stranks dressmaker (born Australia 1924), *Wedding dress* 1949, cotton, silk (satin), wax, paper, metal, plastic, foil. Gift of Inez Alice Houston (née Stranks), 2010

Unknown, Melbourne dressmaker (active in Australia 1920s) **C. F. Bally & Co. Ltd, Switzerland** manufacturer (1907–99) **Craig, Williamson Pty Ltd, Melbourne** retailer (1898–1939), *Wedding outfit* 1925, silk, metallic thread, glass, cotton (velvet), metal, paper, leather, silk (satin), plastic beads. Gift of Maurice and Janet Mead, 2010

Purchases

Bush Couture, Sydney fashion house (1982–91) **Linda Jackson** designer (born Australia 1950), *Maasai Africa* (1982–88), cotton, lycra, plastic, metal. Purchased, Victorian Foundation for Living Australian Artists, 2010

Christopher Graf, Melbourne fashion house (1983–2000) **Christopher Graf** designer (born Australia 1964) **Phillip Rhodes, Melbourne** millinery house (est. 1992) **Phillip Rhodes** milliner (born Australia 1960), *Requiem outfit* 1994 spring, cotton, polyester, acetate, cotton (velvet), velcro, metal, spartre, silk, synthetic fabric. Purchased, Victorian Foundation for Living Australian Artists, 2010

Christopher Graf, Melbourne fashion house (1983–2000) **Christopher Graf** designer (born Australia 1964) **Phillip Rhodes, Melbourne** millinery house (est. 1992) **Phillip Rhodes** milliner (born Australia 1960) **Nola Erickson** embroiderer (active in Australia 1990s), *Signature jacket and hat* 1995 spring, wool, wool (crepe), acetate, polyester thread, glass, plastic, metal, spartre, synthetic fabric, ostrich feathers. Purchased, Victorian Foundation for Living Australian Artists, 2010

Flamingo Park, Sydney fashion house (1973–95) **Linda Jackson** designer (born Australia 1950) **Charlotte Barnes** decorator (active in Australia 1970s), *Dying Rose* 1975, wool (crepe), polyester (satin). Purchased, Victorian Foundation for Living Australian Artists, 2010

Flamingo Park, Sydney fashion house (1973–95) **Linda Jackson** designer (born Australia 1950), *Easy rider* 1975, silk (satin) silk (taffeta); *Marilyn* 1975, silk (taffeta); *Patchwork corduroy* 1975, cotton (corduroy), rayon, metal; *Titania* 1975, silk (chiffon); *Wildflowers* 1976, cotton, silk; *Harlequin* 1977, silk (taffeta), rubber (elastic), cotton; *Opera house outfit* 1977, silk (taffeta), cotton, rayon, metal. Purchased, Victorian Foundation for Living Australian Artists, 2010

Flamingo Park, Sydney fashion house (1973–95) **Linda Jackson** designer (born Australia 1950) **David McDiarmid** decorator (Australia 1952–95, lived in United States 1979–87), *Black and white calligraphy* 1978, silk (taffeta), paint. Purchased, Victorian Foundation for Living Australian Artists, 2010

Flamingo Park, Sydney fashion house (1973–95) **Linda Jackson** designer (born Australia 1950), *Colour patches* 1978, wool; *Pink and orange checks* 1978, silk; *Sturts desert pea* 1979, cotton. Purchased, Victorian Foundation for Living Australian Artists, 2010

Flamingo Park, Sydney fashion house (1973–95) **Linda Jackson** designer (born Australia 1950) **Bruce Gould** decorator (active in Australia 1980s), *Kangaroo paw jacket* 1980, taffeta, paint. Purchased, Victorian Foundation for Living Australian Artists, 2010

Flamingo Park, Sydney fashion house (1973–95) **Jenny Kee** designer (born Australia 1947) **Jan Ayres** knitter (born England 1947, lived in Australia 1980s), *Snake goddess* 1980, cotton. Purchased, Victorian Foundation for Living Australian Artists, 2010

Flamingo Park, Sydney fashion house (1973–95) **Linda Jackson** designer (born Australia 1950), *Yowah opal* 1981, cotton (corduroy), rayon, silk. Purchased, Victorian Foundation for Living Australian Artists, 2010

Cecilia Heffer (born Chile 1963, arrived Australia 1971), *Reticella lace* 2007, screenprinted silk (Shantung), cotton-polyester thread; *Antique lace 1* 2010, cotton, cotton-polyester thread; *Antique lace 3*; *Antique lace 5* 2010, cotton, printed cotton, cotton-polyester thread; *Homeland* 2010, screenprinted silk (Shantung), silk (organza), natural dyes, cotton-polyester thread; *State series 2*; *State series 3*; *State series 4* 2010, silk, cotton, linen, cotton-polyester thread. Purchased, Victorian Foundation for Living Australian Artists, 2011

Linda Jackson (born Australia 1950), *Curve* 1983, silk (taffeta), metal; *Waratah* 1984, silk (taffeta) screenprinted silk (organdie), metal. Purchased, Victorian Foundation for Living Australian Artists, 2010

Romance was Born, Sydney fashion house (est. 2005) **Luke Sales** designer (born Australia 1981) **Anna Plunkett** designer (born Australia 1982), *Violin jacket and Sequin scale leggings and runners* 2010 spring-summer 2010–11 *Renaissance Dinosaur* collection, inkjet print on silk (crepe), cotton, metal and plastic (sequins), cotton (canvas), rubber, glitter. Purchased, Victorian Foundation for Living Australian Artists, 2011

AUSTRALIAN METALWORK

Gifts

Charles Summers designer (born England 1825, lived in Australia 1853–67, died France 1878), **William Calvert** manufacturer (active in Australia c.1882–c.1886), Intercolonial Exhibition of Australasia, award medal (1866–67), copper, wood. Gift of John and Suzanne Playfoot through the Australian Government's Cultural Gifts Program, 2011

AUSTRALIAN MULTIMEDIA

Purchases

Richard Lewer (born New Zealand 1970, arrived Australia 1997), *The sound of your own breathing* 2010, colour DVD, sound, 7 min 40 sec. Purchased, Victorian Foundation for Living Australian Artists, 2011

Tom Nicholson (born Australia 1973), *Documents from a banner marching project, 2004–2007* 2004–07, SD digital video and super 8 film transferred to SD digital video, silent, 9 min, 9 sec, 19 min, 7 sec, 12 min, 17 sec. Purchased, Victorian Foundation for Living Australian Artists, 2011

AUSTRALIAN PAINTING

Gifts

Gordon Bennett (born Australia 1955), *Home decor (Aboriginal art) #7*; *Home decor (Aboriginal art) #8*; *Interior (Red chairs)* 2009, synthetic polymer paint on canvas. Presented by John Citizen Arts Pty Ltd as trustee for The Bennett Family Trust through the Australian Government's Cultural Gifts Program, 2011

Penleigh Boyd (born England 1890, arrived Australia 1893, died 1923), *Winter triumphant* 1920, oil on canvas. Gift of Mandie Moss and Penleigh Boyd in memory of their father Robin Boyd (1919–1971) architect and son of the artist through the Australian Government's Cultural Gifts Program, 2011

Anthony Dattilo-Rubbo (born Italy 1870, arrived Australia 1897, died 1955), *A connoisseur* (1903), oil on canvas. Gift of Christopher Keher through the Australian Government's Cultural Gifts Program, 2010

H. J. Johnstone (England 1835–1907, lived in Australia 1853–77, United States 1877–79), *Morning on the Murray near Blanchetown* 1882, oil on canvas. Bequest of Duncan Elphinstone McBride Leary, 2011

Amanda Marburg (born Australia 1976), *Norman* 2001, oil on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2010

Sidney Nolan (born Australia 1917, lived in England, died England 1992), *Bird over harbour, Sydney* 1948, enamel paint on composition board. Presented by the Dr Douglas A. Kagi Scientific Research Trust through the Australian Government's Cultural Gifts Program, 2011

William Rowell (Australia 1898–1946), *Bush landscape* (1938), oil on composition board; *Central Australian landscape; Evening landscape; Landscape (Mountain range in background)* (1938); *Self-portrait* (c.1940), oil on canvas. Bequest of Thelma Rowell, widow of the artist William Rowell, 1996

Gareth Sansom (born Australia 1939), *Wee Ian* 1967–68, enamel paint and collage of cut paper on composition board; *Conversation piece* 1977, oil and enamel paint, fabric, wood and collage of cut photographs on composition board; *Evening rendezvous* 1977, oil and enamel paint and collage of cut printed paper and etchings on composition board, adhesive tape; *Untitled* 1987; *Face on blue* (2000–01), oil on enamel paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2010

Peggy Shaw (Australia 1917–2009, lived in England and France 1951–55), *Flight through the forest of fear* (c.1945), oil and pencil on canvas; *Seated woman* (1949–50), oil and pencil on canvas on composition board. Gift of Professor A. G. L. Shaw in memory of Peggy Shaw, 2010

R. E. Taylor Ghee (Australia 1869–1951), *Hauling the logs* (c.1905), oil on canvas. Gift of the McKinnon family in memory of Margaret McKinnon and her great-grandfather Peter Kirk, 2011

Purchases

John Glover (born England 1767, arrived Australia 1831, died 1849), *Moulting Lagoon and Great Oyster Bay, from Pine Hill* (c.1838), oil on canvas on canvas. Purchased with assistance of an anonymous donor and the M. G. Chapman Bequest, 2011

John Spiteri (born Australia 1967), *Four seasons* 2004, oil on canvas; *Hard rain* 2006, enamel paint on glass, wood; *Today tonight* 2007, oil on canvas, wood, metal. Purchased, Victorian Foundation for Living Australian Artists, 2011

AUSTRALIAN PHOTOGRAPHY

Gifts

Janina Green (born Germany 1944, arrived Australia 1949), *Untitled* (1988), gelatin silver photograph, coloured dyes. Gift of Andrew Firestone in memory of Sybil Firestone through the Australian Government's Cultural Gifts Program, 2011

Ponch Hawkes (born Australia 1946), *He should never have worn those shorts* (2010), colour transparencies, light boxes. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2011

Christopher Köller (born England 1943, arrived Australia 1952), *Gardens* 1997–2007, printed 2009, type C photographs. Gift of Bill Bowness through the Australian Government's Cultural Gifts Program, 2010

Jill Orr (born Australia 1952, lived in the Netherlands 1980–84), *Ash* 2002, inkjet print. Gift of the artist, 2011

J. R. T. Richardson (active in Australia 1930s–40s), *Dr Julian Smith FRPS* (1930s), gelatin silver photograph. Presented by Kodak (Australasia) Pty Ltd through the Australian Government's Cultural Gifts Program, 2010

Lynne Roberts-Goodwin (born Australia 1954), *Al Hammadi Desert Saqar #1*; *Al Hammadi Desert Saqar #3* (2007), from the *Random acts* series 2007, type C photograph. Gift of Simeon Kronenberg through the Australian Government's Cultural Gifts Program, 2010

Dr Julian Smith (born England 1873, arrived Australia 1876, died 1947), *The master plays* (c.1932); *Dick Swiveller*; *Old firebrand* (c.1937); *Weller* (c.1938); *Abdul*;

Adonis; *After the party*; *Alice and Dinah*; *Alister in Wonderland*; *Anchorite*; *Angela*; *Any questions?*; *The appeal*; *August Knapp FRPS*; *Battle*; *Beryl*; *Between acts (Entre actes)*; *Between you and me (Entre nous)*; *Bill Sikes*; *Bon mot*; *The bonnet*; *Brig, Harry Furnell*; *Brig, N. Hamilton Fairley*; *Club steward*; *Col Clarebrough*; *Col McCally*; *Confidences*; *Dr Carl Hammar*; *Dressing up*; *Dry humour*; *Echo of the drum*; *Fal 'Is not the truth the truth'*; *F. C. Tilney*; *Fighting Mac*; *Fortissimo*; *Friday*; *Gen. Sir Thomas Blamey* (1930s), gelatin silver photograph; *Georgina poses* (1930s), hand-coloured gelatin silver photograph; *Hands of a pianist*; *Harold Casneaux*; *Helen*; *Hail*; *I doubt it!*; *Into the future*; *John*; *John Eaton FRPS*; *Kwack Chung*; *Leaf music*; *Lieut James Lawrence*; *The life of the party*; *The little Deb*; *The little drummer*; *The little marchioness*; *Lord Nuffield*; *Lt-Col S. Manekshaw MC*; *Major Sid Blandford*; *Marjorie Bick MSc*; *Martinet*; *Mavis*; *Memories*; *Memories*; *Mephisto*; *Micawber*; *Miss Julia Page*; *Monte Luke FRPS*; *Mr Hyde*; *Mr Pickwick*; *My son*; *Nan in silver*; *Old firebrand*; *Oliver asks for more*; *Oriental serenade*; *Osato*; *Oscar Hammerstein II*; *Our daily*; *The painter*; *Perfume*; *The plot thickens*; *Portia*; *Portrait of a lady*; *Probationer*; *The ranch boss*; *Red fifteen*; *RIAF*; *Sairey*; *Sauce*; *The scout*; *Sea surge*; *Self-portrait*; *Shylock*; *Sidney Carton*; *Silver larks*; *Sir Howard Flarey*; *Sir Thomas Dunhill*; *Soldier of fortune*; *Sono*; *Sono Asato*; *Sower of tares*; *Squadrons up!*; *The surgeon*; *Tapestry*; *Terror*; *The thinker*; *Todd Duncan*; *Tough*; *Uriah*; *Vespers*; *The white fur*; *Whoosh!* (1930s), gelatin silver photograph; *The wisdom of years* (1930s), hand-coloured gelatin silver photograph; *You amaze me!* (1930s); *Age and experience* (c.1940); *Dr Thomas Wood* (1944); *Major General George Vasey CB CBE DSO*; *Murray Griffin*; *War artist*, *POW* (1940s), gelatin silver photograph. Presented by Kodak (Australasia) Pty Ltd through the Australian Government's Cultural Gifts Program, 2010

Unknown (active in Australia 1850s), *No title (Man with bow tie)* (1850s), salted paper photograph, watercolour, gouache, cardboard. Gift of Loretta Pash in memory of Ted and Gina Gregg, 2011

Unknown (active in Australia 1890s), *John and Emma Lamb* (1892), albumen silver photographs, watercolour, gouache, cardboard. Gift of Loretta Pash in memory of Ted and Gina Gregg, 2011

Wherrett & Co., Hobart (1872–81) **Richard McGuffie** (Australia 1858–1922), *No title (Woman with plumed bonnet)* 1881, albumen silver photograph, oil paint, varnish, cardboard. Gift of Loretta Pash in memory of Ted and Gina Gregg, 2011

AUSTRALIAN PRINTS AND DRAWINGS

Books

Purchases

Walter Preston etcher (English 1777–after 1821, worked in Australia 1812–after 1821) **Joseph Lycett** (attributed to) (after) **James Wallis** (after), *An Historical Account of the Colony of New South Wales* by James Wallis, published by Rudolph Ackermann, London, 1821, book: etchings, letterpress, 42 pages, marbled paper, half-leather and wood cover, with embossing and gold tooling, stitched binding. Joe White Bequest, 2010

Drawings

Gifts

Charles Bush (Australia 1919–89), *Joseph Brown* 1980, pencil. Gift from the Estate of Dr Joseph Brown AO OBE, 2010

Donald Friend (Australia 1915–89, lived in Nigeria 1938–40, Sri Lanka 1957–61, Indonesia 1968–79), *Autumn still life* 1984, watercolour. Gift of Ralph Ward-Ambler AM and Barbara Ward-Ambler through the Australian Government's Cultural Gifts Program, 2010

Marie Hagerty (born Australia 1964), *Dr Optic* (2003), collage of cut and printed paper and mylar; *O* (2003), collage of cut and printed paper. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2010

Jesse Jewhurst Hilder (Australia 1881–1916), *The pool* (1909), watercolour. Gift of Ralph Ward-Ambler AM and Barbara Ward-Ambler through the Australian Government's Cultural Gifts Program, 2010

Sidney Nolan (born Australia 1917, lived in England 1953–92, died England 1992), *Wimmera landscape* 1942, pastel. Gift of Ralph Ward-Ambler AM and Barbara Ward-Ambler through the Australian Government's Cultural Gifts Program, 2010

Carl Plate (Australia 1909–77, lived in England 1937–40), *Lab (792/74)* 1974, collage of cut printed paper on cardboard. Gift of Jocelyn and Cassi Plate through the Australian Government's Cultural Gifts Program, 2011

Peggy Shaw (Australia 1917–2009, lived in England and France 1951–55), *Flower* 1976, synthetic polymer paint over pencil. Gift of Professor A. G. L. Shaw in memory of Peggy Shaw, 2010

R. W. Sturgess (Australia 1882–1932, lived in England 1953–92), *The lane moonrise* (1909), watercolour. Gift of Ralph Ward-Ambler AM and Barbara Ward-Ambler through the Australian Government's Cultural Gifts Program, 2010

Wes Walters (born Australia 1928), *Study for Dr Joseph Brown* (1983), charcoal. Gift from Estate of Dr Joseph Brown AO OBE, 2010

Fred Williams (Australia 1927–82, lived in England 1951–56), *Sapling forest* 1962, gouache, chalk, pencil and ink. Gift of Lyn Williams AM through the Australian Government's Cultural Gifts Program, 2010

Purchases

Iso Rae (born Australia 1860, lived in France 1887–1932, England 1932–40, died England 1940), *Breton girl with goat* (c.1895), pastel. Purchased with funds donated from the Estate of Quida Marston, 2011

Prints

Gifts

Thomas Ham engaver (born England 1821, arrived Australia 1842, died 1870) **William Strutt** (after), *Native police encampment* (1854), plate 14 from *The gold diggers portfolio consisting of a series of sketches of the Victoria gold fields taken by talented artists on the spot* 1854, etching. Gift of David Thomas, 2010

John W. Lewin (born England 1770, arrived Australia 1800, died 1819), *White-breasted honey-sucker* (1808–22), plate XXII from *Birds of New South Wales*, published by Henry G. Bohn, London, 1838 edition, hand-coloured etching. Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2010

Purchases

John Carmichael engraver (born Scotland 1911, arrived Australia 1825, died 1857) **James Adamson draughtsman** (born late 18th century, lived in Australia 1835–41, died 1841), *Melbourne from the south side of the Yarra Yarra* 1839, engraving and etching. Purchased with funds donated by the Hugh D. T. Williamson Foundation, 2011

S. T. Gill (born England 1818, arrived Australia 1839, died 1880), *The diggers and diggings of Victoria* 1855, set of 24 lithographs. Purchased with funds donated by Stephen Nagle, 2011

Tim Maguire (born England 1958, arrived Australia 1959), *Refraction V* 2008, colour digital pigment print, ed. 2/7. Purchased, Victorian Foundation for Living Australian Artists, 2010

Fred Williams (Australia 1927–82, lived in England 1951–56), *Tribute Gauguin* (1954–55), etching, aquatint and fowl biting on zinc, 1st state. Purchased, NGV Patrons, 2010

AUSTRALIAN SCULPTURE

Gifts

Brook Andrew (born Australia 1970), *Marks and Witness: A lined crossing in Tribute to William Barak* 2011, polyvinyl chloride, neon, transformer. Felton Bequest, 2011

Amanda Marburg (born Australia 1976), *Maquette for Norman* (2001), plasticine. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2010

Tom Nicholson (born Australia 1973), *Documents from a banner marching project, 2004–2007* 2004–07, colour inkjet print on polyester, wood. Gift of the artist and Anna Schwartz Gallery, 2011

Lenton Parr (Australia 1924–2003), *Standing figure* 1958; *Marina* 1965, enamel paint on steel. Gift of Sue Walker AM through the Australian Government's Cultural Gifts Program, 2011

Purchases

David Noonan (born Australia 1969, lived in England 2005–), *Untitled* 2009, screenprint on jute and linen on plywood, steel. Purchased, Victorian Foundation for Living Australian Artists, 2011

INTERNATIONAL ART

ASIAN ART

Gifts

INDIAN, *Hooded Merganser (Lophodytes cucullatus)* (c.1800), opaque watercolour on paper. Gift of John McPhee through the Australian Government's Cultural Gifts Program, 2011

INDIAN, *Tanjore / Thanjavur painting of Krishna and three devotees* (mid 19th century), opaque watercolour, gold and glass on plaster on wood. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2011

INDIAN, *Cosmic man: Parsvanatha* (19th century), opaque watercolour and gold on fabric. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2011

INDIAN, *Jain cosmic diagram of the world of mortals* (19th century), opaque watercolour and gold on fabric. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2011

INDIAN, *Padmavati or Vairtya, Jain snake goddess* (19th century), opaque watercolour and gold on fabric. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2011

INDIAN, *Picchavai of Sri Nathji as a bridegroom and four devotees* (19th century), opaque watercolour and gold on fabric. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2011

INDIAN, *Pilgrimage painting of the Jain pilgrimage site of Satrunjaya* (19th century), opaque watercolour and gold on fabric. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2011

INDIAN, *Figure of a deceased man from a ritual eye bestowing painting (Chaksudana pata)* (20th century), watercolour and opaque watercolour on paper on cardboard. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2011

INDIAN, *Guru Nanak and Sikh saints* (20th century), opaque watercolour on paper. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2011

INDIAN, *Santal Jadupatua scroll* (20th century), watercolour on paper on fabric. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2011

INDIAN, *Santal Jadupatua scroll* (20th century), pen and ink and watercolour on paper on fabric. Gift of John McCarthy through the Australian Government's Cultural Gifts Program, 2011

Seikozan (Japanese active late 19th – early 20th century), *Bowl* (late 19th – early 20th century), earthenware, gilt, enamel (*Kyo Satsuma ware*). Gift of Brenda Strang Mouritz, 2010

VIETNAMESE, *Basin* (1st century – 3rd century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Covered ewer with bowl* (11th century – 12th century), stoneware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Covered jar* (11th century – 13th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Covered jar* (11th century – 13th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Covered jar* (11th century – 13th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Ewer* (11th century – 13th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Inkstone* (11th century – 13th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *(Inkstone or stand)* (11th century – 13th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Lidded water dropper* (11th century – 13th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Bowl* (12th century – 13th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Beaker* (13th century – 14th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Bowl* (13th century – 14th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Bowl* (13th century – 14th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Bowl* (13th century – 14th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Bowl* (13th century – 14th century), earthenware. Gift of Zorica McCarthy, 2010

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VIETNAMESE, *Bowl* (13th century – 14th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Covered bowl* (13th century – 14th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Covered ewer* (13th century – 14th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Covered jar* (13th century – 14th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Ewer* (13th century – 14th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Ewer* (13th century – 14th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Straight-sided bowl* (13th century – 14th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Bowl* (14th century – 15th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Bowl* (14th century – 15th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Bowl* (14th century – 15th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Jar* (14th century – 15th century), earthenware. Gift of Zorica McCarthy, 2010

VIETNAMESE, *Plate* (18th century – 19th century), earthenware. Gift of Zorica McCarthy, 2010

Purchases

(CENTRAL ASIAN / AFGHAN, Tajik / Uzbek people), *Woman's cloak (Ferangie/paranja)* (mid 20th century), silk, cotton, metal, glass and plastic. Purchased, NGV Asian Art Acquisition Fund with funds donated by Vivien Knowles, 2011

(CENTRAL ASIAN / AFGHAN, Tajik / Uzbek people), *Woman's cloak (Ferangie/paranja)* (mid 20th century), silk, cotton, metal, glass and plastic. Purchased, NGV Asian Art Acquisition Fund with funds donated by Vivien Knowles, 2011

(CENTRAL ASIAN / AFGHAN, Turkmen / Tajik / Uzbek people), *Woman's cloak (Ferangie/paranja)* (mid 20th century), silk, cotton, metal, glass and plastic. Purchased, NGV Asian Art Acquisition Fund with funds donated by Vivien Knowles, 2011

(CENTRAL ASIAN / AFGHAN, Turkmen / Tajik / Uzbek people), *Woman's cloak (Ferangie/paranja)* (mid 20th century), silk, cotton, metal, glass and plastic. Purchased, NGV Asian Art Acquisition Fund with funds donated by Vivien Knowles, 2011

INDONESIAN, Alas people, *Woman's vest (Baju masirat)* (mid 20th century), cotton. Purchased, NGV Asian Art Acquisition Fund, 2011

INDONESIAN, Balinese people, *Ceremonial valance for a temple of pavilion (Ider-ider)* (c.1900), cotton. Purchased, NGV Asian Art Acquisition Fund, 2011

INDONESIAN, Balinese people, *Ceremonial valance for a temple or pavilion (Ider-ider)* (c.1900), cotton. Purchased, NGV Asian Art Acquisition Fund, 2011

INDONESIAN, Batak people, *Ceremonial textile, (Ulos pinusaaan or ulos ragidup)* (early 20th century), cotton. Purchased, NGV Asian Art Acquisition Fund, 2011

INDONESIAN, (Toba Batak people), *Divination book (Pustaha)* (19th century – 20th century), wood, bark, pigments, ink. Purchased, NGV Asian Art Acquisition Fund, 2011

JAPANESE, *Sho-Kannon Bosatsu* Heian period (12th century), lacquer and gilt on Cypress (*Hinaki*), crystal. Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2011

JAPANESE, *Pair of covered bowls* Edo period (late 18th century – late 19th century), porcelain, enamel, gilt (*Arita* ware). Purchased, NGV Asian Art Acquisition Fund, 2011

Uttagawa KUNIYOSHI (Japanese 1797–1861), *He looks fierce, but he is really a nice person (Mikake wa kowai ga tonda ii hito da)* (c.1847), colour woodblock. Purchased, NGV Asian Art Acquisition Fund with the assistance of the Lillian Ernestine Lobb Bequest, 2010; *People join together to form another person (Hito katamatte hito ni naru)* (c.1847); *The votive tablet with masks of kabuki actors taken at face value (Ataru hōnō negai o gakumen)* (c.1848–49), colour woodblock. Purchased, NGV Asian Art Acquisition Fund, 2011

Kim Hoa TRAM (Chinese born Vietnam 1959, worked in Australia 1984–), *Listening to the rain and No word* 2009, ink on paper. Purchased with funds donated by Jason Yeap OAM and Min Lee Wong, 2010

UZBEKISTANI, Lakai Uzbek people, *Embroidered panel (Ilgich)* (early 20th century), wool, silk. Purchased, NGV Asian Art Acquisition Fund with funds donated by Vivien Knowles, 2011

UZBEKISTANI, (Uzbek / Tajik people), *Woman's coat (Munisak)* (late 19th century), silk, cotton. Purchased with funds donated by Vivien Knowles, 2010

INTERNATIONAL DECORATIVE ARTS

Gifts

Josef HOFFMANN designer (Austria 1870–1956) **WIENER WERKSTÄTTE, Vienna commissioning workshop** (Austria 1903–32) **J. SOULEK, Vienna manufacturer** (Austria active early 20th century), *Chair, from the Gallia apartment dining room* (c.1913), Walnut (*Juglans sp.*), velvet, (other materials). Felton Bequest, 2011

WEDGWOOD, Staffordshire manufacturer (England est. 1759), *Compart; Covered tureen with ladle; Ice pail* (c.1790), earthenware (creamware). Gift of Alan Landis through the Australian Government's Cultural Gifts Program, 2011

Purchases

William Arthur Smith BENSON designer (England 1854–1924) **W. A. S. BENSON & CO. LTD, London manufacturer** (England 1880–1920), *Pair of candlesticks* (c.1890–1914), copper, silvered brass, lacquered white metal. Purchased with funds donated by the Australian Decorative and Fine Arts Society Yarra Inc., 2010

Augustus Welby Northmore PUGIN designer (England 1812–52) **JOHN HARDMAN & CO. Birmingham manufacturer** (England 1838–1900), *Pair of candlesticks* (c.1846) designed, (1850–75) manufactured brass, enamel. Purchased with funds donated by Peter and Ivanka Canet, 2010

SAINT-CLOUD PORCELAIN FACTORY, Saint-Cloud manufacturer (France 1666–1766), *Pair of sceaux à verres* (1720–30), porcelain (soft-paste). Purchased, NGV Supporters of Decorative Arts with the assistance of Peter and Ivanka Canet, 2011

INTERNATIONAL FASHION AND TEXTILES

Gifts

Pierre BALMAIN, Paris couture house (1945–82) **Pierre BALMAIN designer** (France 1914–82), *Dress* (c.1966), rayon, cotton (chemical lace), silk lining. Gift of Sir Roderick Carnegie AC, 2011

GHANA, War shirt (20th century), cotton, leather, hide, bone. Gift of David Bardas in memory of Sandra Bardas OAM through the Australian Government's Cultural Gifts Program, 2011

LANVIN, Paris fashion house (est. 1909) **Alber ELBAZ designer** (born Morocco 1961, emigrated to Israel 1971, worked in United States 1985–96, France 1996–), *Boots* 2006–07 autumn-winter, leather, metal, plastic (zipper). Gift of Christine Barro, 2010

Purchases

FORTUNY, Venice studio and workshop (Italy est. 1904) **Mariano FORTUNY designer** (Spain 1871, worked in Italy 1889–1949, died Italy 1949), *Coat* (c.1920), metallic pigment on silk velvet, silk faille (lining). Purchased with funds donated by Bulgari Australia Pty Ltd, 2011

RICK OWENS, Paris fashion house (est. 1994) **Rick OWENS designer** (born United States 1962, worked in France 2003–), *Outfit* 2011 spring-summer 2011 *Anthem* collection, leather, cotton, silk, metal, rayon, rubber. Purchased with funds donated by Norma and Stuart Leslie, 2011

ZAMBESI, Auckland fashion house (est. 1979) **Elisabeth FINDLAY designer** (born Greece 1948, emigrated to New Zealand 1951), *Outfit* 1997 summer, printed silk (georgette), elastic; *Accoutre gown* 1999 winter, cotton, wool, polyamide, metal; *Outfit* 2000 summer, printed silk, cotton, plastic, wool, metal; *Outfit* 2003 winter, *Revolution* collection, leather, wool, plastic, polyester; *Outfit* 2004 winter, *Wild at heart* collection, wool, silk (tulle), cotton (denim), metal; *Outfit* 2005 summer, wool, cotton, leather, elastic, metal; *Outfit* 2006 winter, *and the song remains the same* collection, (georgette), nylon, polyamide, wool (felt); *Outfit* 2008 winter, wool, metal. Purchased NGV Foundation, 2010

INTERNATIONAL MULTIMEDIA

Purchases

YAHATA Aki (Japanese 1985–), *Michiko church* 2008, colour DVD, sound, 28 min 2 sec, ed. 2/10. Purchased with funds donated by Allan Myers AO and Maria Myers AO, 2011

YANG Yongliang (Chinese 1980–), *Phantom landscape* 2010, colour DVD, sound, 3 min 23 sec, ed. 4/5. Purchased NGV Foundation, 2011

ART OF THE PACIFIC

Gifts

Anga people, Morobe Province, Papua New Guinea, Shield (20th century), natural pigments on wood, fibre. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Asempa Village, Okapa District, Eastern Highlands Province, Papua New Guinea, Ancestor figure (1970s), wood. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

John Feroa (Santa Catalina Island, Eastern Solomon, Solomon Islands born 1980s), *Feast bowl* (c.1980), wood, Nautilus shell (*Nautilus pompilius*). Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Florida Island, Solomon Islands, Ceremonial shield (c.1980), wood, nautilus shell (*Nautilus pompilius*), fibre, cane. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Huli people, Tari Area, Southern Highlands, Papua New Guinea, Bachelor's wig (c.1960), human hair, earth pigments, Superb Bird of Paradise (*Lophorina superba*) plume, cassowary feathers, aulai (everlasting daisies). Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Jeni Village, Pomatsj River, Northwest Asmat, West Papua, Emak cem pakmu (Initiate's house carving) (c.1986), earth pigments on wood, fibre. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Kandrian Area, West New Britain Province, Papua New Guinea, Shield (mid 20th century), natural pigments on wood, rattan. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Karkar Island, Madang Province, Papua New Guinea, Shield (19th century), natural pigments on cane, wood, fibre. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Maori people, New Zealand, Orator's hand club (1890s), wood. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011.

Maori people, New Zealand, Wooden flute 1988, wood, pāua (Abalone shell). Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Maori people, New Zealand, Staff finial (mid 20th century), wood, pāua (Abalone shell). Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Marind-Anim people, Muting Area, Biau River, South coast, West Papua, Dance fish (c.1987), earth pigments on wood. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Mount Hagen Area, Western Highlands Province, Papua New Guinea, Ceremonial wig (c.1960), human hair, feathers, shells, fibre, mother-of-pearl. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Mount Hagen Area, Western Highlands Province, Papua New Guinea, Ceremonial wig (c.1960), human hair, feathers, fibre, mother-of-pearl. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Nakanai People, West New Britain Province, Papua New Guinea, Shield (mid 20th century), earth pigments and natural pigments on wood, rattan. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Nakanai People, West New Britain Province, Papua New Guinea, Shield (mid 20th century), earth pigments and natural pigments on wood, rattan. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Pora Pora River, Middle Ramu, Papua New Guinea, Shield (early 20th century), pigment on wood. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Simbai Area, Madang Province, Papua New Guinea, Shield (early 20th century), natural pigments on wood, fibre. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Simbai Area, Madang Province, Papua New Guinea, Shield (mid 20th century), natural pigments on wood, fibre. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Voeko Island, East Sepik Province, Papua New Guinea, Dance mask (mid 20th century), synthetic polymer paint on wood, earth pigments, clay, dog teeth, cane. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Yali people, Eipomek Area, Central Highlands, West Papua, Shield (mid 20th century), natural pigments on wood, fibre. Gift of Todd Barlin through the Australian Government's Cultural Gifts Program, 2011

Purchases

Dairum Hitum / Dairum Kabur Rivers, West Papua, Shield (c.1960), earth pigments on wood. Purchased NGV Foundation, 2010

Huon Gulf, Morobe Province, Papua New Guinea, Kundo (Drum) (c.1950), synthetic polymer paint on wood, earth pigments, cane, lizard skin. Purchased NGV Foundation, 2010

Maryann Talia Pau (Samoan born 1978, emigrated to New Zealand 1979, Australia 1989), *Batman who?* 2009, tulle, pandanus, tifa seeds, pu'a seeds, pule shells, sterling silver, cotton; *Fa'amotemole, pe mafai ona tatou lalaga fa'atasi? (Please can I weave with you?)* 2009, pandanus, pule (cowrie shells), organza and satin; *Mo La'u Tama, Samoa (For my Dad)* 2009, pandanus, pule (cowrie shells), satin, dyed feathers. Purchased, Victorian Foundation for Living Australian Artists, 2010

New Georgia/Vella Lavella, Western Province, Solomon Islands, Ancestor figure, bust (late 19th century), earth pigments on wood, shell, fibre. Purchased NGV Foundation, 2010

INTERNATIONAL PAINTING

Gifts

William BEECHEY (English 1753–1839), *Rt Hon. John Rous, 6th Baronet, later first Earl of Stradbroke in Suffolk Yeomanry Cavalry Uniform* (1796), oil on canvas. Gift of the Countess of Stradbroke through the Australian Government's Cultural Gifts Program, 2011

Gustave CAILLEBOTTE (French 1848–94), *The plain of Gennevilliers, yellow fields (La plaine de Gennevilliers, champ jaunes)* (1884), oil on canvas. Felton Bequest, 2011

Paul Falconer POOLE (English 1807–79), *The emigrants' departure* (1838), oil on wood panel. Gift of Patricia Macdonald to commemorate the 150th Anniversary of the NGV through the Australian Government's Cultural Gifts Program, 2011

Joan MITCHELL (American 1925–92, worked in France 1955–92), *Marge* (1990), oil on canvas. Gift of Loti Smorgon AO through the Australian Government's Cultural Gifts Program, 2011

Purchases

Louis GAUFFIER (French 1762–1801, worked in Italy 1785–1801), *André-François Miot, envoy of the French Republic to the Grand Duke of Tuscany* (1797), oil on canvas. Purchased with funds donated by an anonymous donor, 2010

Luke RUDOLF (English 1977–), *Portrait no. 24* 2010, oil and synthetic polymer paint on canvas. Purchased, NGV Contemporary, 2010

Jean Francois SABLET (Swiss 1745–1819, worked in France c.1770–91, 1793–1819, Italy 1791–93), *Portrait of a revolutionary* 1794, oil on wood panel. Purchased with funds donated by an anonymous donor, 2010

Jožef TOMINC (Slovenian/Italian 1790–1866), *Man in Ottoman dress* (1830–40), oil on canvas. Purchased with funds donated by Luisa, Simona and Luca Valmorbidia in memory of Carlo Valmorbidia, 2010

Tudor St George TUCKER (English 1862–1906, worked in Australia 1882–87, 1892–99.), *Springtime girl* 1892, oil on canvas. The K. M. Christensen and A. E. Bond Bequest, 2010

INTERNATIONAL PHOTOGRAPHY

Purchases

Edward BURTYSKY (Canadian 1955–), *Tailings #1, Kalgoorlie, Western Australia* 2007, type C photograph. Purchased with funds donated by The Bowness Family Fund for Contemporary Photography, 2010

Thomas DEMAND (German 1964–), *Public housing* 2003, type C photograph. Purchased with funds donated by The Bowness Family Fund for Contemporary Photography, 2010

INTERNATIONAL PRINTS AND DRAWINGS

Drawings

Gifts

Augustus JOHN (Welsh 1878–1961, worked throughout Europe 1898–1961), *Profile portrait* (c.1910–25), chalk and pastel. Bequest of Duncan Elphinstone McBryde Leary, 2011

Purchases

CHRISTO (Bulgarian/American 1935–, worked throughout Europe 1958–64), *Project for Keith Murdoch Court, National Gallery of Victoria, Melbourne* 1969, pencil, wax crayon, charcoal and collage of cotton, string, staples, adhesive tape and cut photographs on paper. Purchased, NGV Contemporary with the assistance of the Loti & Victor Smorgon Fund, Allan Myers AO and Maria Myers AO, Bruce Parncutt and Robin Campbell, 2010

Thomas GIRTIN (English 1775–1802), *Stepping stones on the Wharfe, Yorkshire* 1801, watercolour over traces of pencil, with touches of gouache. Purchased, NGV Foundation, with the assistance of an anonymous donor and Margaret Stones AM MBE, 2011

Lorene TAUREREWA (New Zealander 1961–), *The company of fools 27: The company of fools 28* 2008; *The company of fools 22* 2010, watercolour. Purchased NGV Foundation, 2011

UNKNOWN, *A New South Wales bat* (c.1800–1810s), watercolour, brush and ink, pen and iron-gall ink and gum arabic. The Warren Clark Bequest, 2010

Prints

Gifts

Michael AYRTON (English 1921–75), *Rising* (1971), no. 5 from the *Minotaur* suite 1971, etching, ed. 43/75. Gift of Jock Palmer, 2011

Alexander CALDER (American 1898–1976), *Study (Four arches)* (c.1975), colour screenprint. Gift of Lady Potter AC, 2010

Joseph KOSUTH (American 1945–), *15 locations 1969/70: Joseph Kosuth: Art as idea as idea* 1969, poster: mimeograph. Gift of Robert Rooney, 2010

Henri MATISSE (French 1869–1954), *Portrait* (1953), frontispiece for *Portraits*, published by André Sauret, Paris, 1954, lithograph, edition of 2850. Bequest of Duncan Elphinstone McBryde Leary, 2011

David ROBERTS (Scottish 1796–1864, worked in England 1822–64) **Louis HAGHE** (Belgian 1806–85, worked in England 1823–95), *Petra shewing the upper or east end of the valley* 1839, from *The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia*, volume 3, published by F. G. Moon, London, 1842, lithograph. Bequest of Duncan Elphinstone McBryde Leary, 2011

William SHARP (English 1749–1824) **William BEECHEY** (after), *Matthew Boulton Esq. FRS & FSA* 1801, engraving and etching. Gift of Dr Frank Curnow Jones, 2010

Purchases

Pablo PICASSO (Spanish 1881–1973, worked in France 1904–73), *Blind Minotaur led through the starry night by Marie Thérèse with dove (Minotaur aveugle guidé par Marie-Thérèse au Pigeon dans une Nuit étoilée)* (1934), no. 97 from the *Vollard Suite* 1930–37, aquatint, drypoint and etching, edition of 260. Purchased, NGV Foundation, NGV Supporters of Prints and Drawings with the assistance of Lyn Williams AM, Christine Healy and Rick Amor, 2011

UNKNOWN (English active late 18th century) **George STUBBS** (after), *Kangaroo 1773*, plate 20 from *An Account of the Voyages Undertaken ... for Making Discoveries in the Southern Hemisphere*, published by John Hawkesworth, London, 1773, etching and engraving. Joe White Bequest, 2010

INTERNATIONAL SCULPTURE

Gifts

Alexander CALDER (American 1898–1976), *Blue disc, black disc (Disque blue, disque noir)* (1966), painted metal and wire. Gift of Loti Smorgon AO, 2011

Marino MARINI (Italian 1901–80, worked in Switzerland 1943–48), *Rider (Cavaliere)* (1945), bronze. Gift of Loti Smorgon AO through the Australian Government's Cultural Gifts Program, 2011

Pablo PICASSO (Spanish 1881–1973, worked in France 1904–73), *(Woman combing her hair) (La coiffure)* 1906, cast (after 1910), bronze. Gift of Loti Smorgon AO through the Australian Government's Cultural Gifts Program, 2011

Purchases

George MINNE (Belgian 1866–1941, worked in Wales 1914–18), *Kneeling youth* 1898, plaster. Purchased, NGV Women's Association to commemorate their 50th Anniversary and the 150th Anniversary of the NGV and with the assistance of the proceeds of the National Gallery of Victoria Annual Dinners, 2011

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