

NGV 06/07 Annual Report

NGV 06/07 ANNUAL REPORT COUNCIL OF TRUSTEES OF THE NATIONAL GALLERY OF VICTORIA, AUSTRALIA



Council of Trustees of The National Gallery of Victoria, Australia

NGV 06/07 Annual Report

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The Ian Potter Centre: NGV Australia

Federation Square
Melbourne
VIC 3004
Ph: 8620 2222

NGV International

180 St Kilda Road
Melbourne
VIC 3004
Ph: 8620 2222

National Gallery of Victoria

(Postal Address for both buildings)
PO Box 7259
St Kilda Road
VIC 8004
Australia

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Our cover showcases the NGV's 2006 Melbourne Winter Masterpieces exhibition, *Picasso: Love & War 1935-1945*, the third most attended exhibition in the Gallery's history. The distinctive *Picasso* sign was designed by Daryl West-Moore. Photograph: Daniel Mahon

About the National Gallery of Victoria

ORIGINS

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

GOVERNANCE

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

LOCATIONS

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

COLLECTION

Comprises more than 63,000 works including paintings, sculpture, antiquities, works on paper, photography, decorative arts, furniture, fashion, textiles and multimedia.

ADMISSION

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

NGV INTERNATIONAL

Open 10am–5pm Wednesday to Monday; closed Tuesdays except on public holidays.

NGV AUSTRALIA

Open 10am–5pm Tuesday to Sunday, closed Mondays except on public holidays.

ART AFTER DARK OPENINGS

Late-night openings scheduled during special temporary exhibitions.

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 will be recognised as one of the leading art museums of the world.

Values

Excellence
Integrity
Access

Year's Highlights

The year's many highlights included:

- attracting more than 1.65 million visitors, with 12% from regional Victoria and 32% from overseas or interstate
- our 2006 Melbourne Winter Masterpieces (MWM) exhibition, *Picasso: Love & War 1935–1945*, the third most attended exhibition in our history with 224,000 visitors
- *Picasso: Love & War 1935–1945* generating \$15.5 million economic benefit to the State of Victoria

- acquiring Jusepe de Ribera's Baroque masterpiece *Martyrdom of St Lawrence* and Robert Dowling's *Masters George, William and Miss Harriet Ware with the Aborigine Jamie Ware*
- *Australian Impressionism* attracting 140,000 visitors, a record for an exhibition at NGV Australia
- holding 22 highly diverse exhibitions, including *Kitty Kantilla*, our first solo exhibition dedicated to an Indigenous artist since 1997

- cleaning Tom Roberts's iconic *Shearing the rams*, and attributing an 18th-century European painting to the important master Bernardo Bellotto
- lending 420 artworks, including 129 to 25 Public Galleries Association of Victoria members
- lending a Canaletto, a J.M.W. Turner, two works by Jules Bastien-Lepage and an Emily Kam Kngwarray to overseas institutions
- touring exhibitions, including *Paris End of Collins Street*, to regional Victoria

- touring *Tezuka: The Marvel of Manga* in San Francisco—NGV's first US tour since 2000–01
- independently staging our 2007 MWM, *Guggenheim Collection: 1940s to Now* which opened on 30 June, using the Government of Victoria's new State Indemnity Scheme
- establishing Supporters of Asian Art
- opening our new garden at NGV International, the gift of the Grollo family—the Grollo-Equiset Garden



The NGV's Deputy Director, Frances Lindsay, and the NGV's Senior Curator, 19th Century Australian Art, Terence Lane, featured in an article in *The Age* about the *Australian Impressionism* exhibition at NGV Australia. Photograph: Rodger Cummins



This installation in the foyer of NGV International was a magnet for adults and children alike. Olafur ELIASSON *The cubic structural evolution project* 2004 (detail). Purchased 2005. Queensland Art Gallery Foundation Grant. Collection: Queensland Art Gallery. Photograph: Natasha Harth

President's Review



NGV President, Allan Myers, with the-then Victorian Premier, Steve Bracks



The Great Exhibitions catalogue cover

What a very good year it has been for the National Gallery of Victoria. It opened on a high with our third Melbourne Winter Masterpieces (MWM) exhibition, *Picasso: Love & War 1935–1945* and ended in the same spirit with the 30 June opening of our fourth MWM, *Guggenheim Collection: 1940s to Now*.

Excellence, integrity and access are the NGV's three key values, and 2006/07 provided ample examples of each.

EXCELLENCE

Excellence was evident in all NGV activities—from conservation, which has enhanced so many new acquisitions as well as existing works from the State Collection, right through to a breathtakingly diverse calendar of popular and critically acclaimed exhibitions at both our venues, NGV International, St Kilda Road and The Ian Potter Centre: NGV Australia, Federation Square.

Exceptional scholarship accompanied the landmark *Australian Impressionism* exhibition and its fine catalogue, while many other exhibitions, such as *Howard Arkley* and *Kitty Kantilla*, covered important new ground.

What word other than excellence can describe the year's acquisitions? From magnificent European Old Masters and early Asian masterpieces through to exciting and highly desirable contemporary paintings, photographs, video art, sculpture, textiles, fashion and decorative arts.

The NGV also turned a new focus on its excellent decorative arts collection, an area with a huge constituency. We did this through some truly major acquisitions and by the opening of a new display, *Great Exhibitions: The World Fairs 1851–1937*, showing the recent gifts of Dr Robert Wilson.

ACCESS

Access to the State Collection continued to be enhanced by our vital and effective range of public, school, youth outreach and NGV Member programs, as well as by *art after dark* openings for MWMs at NGV International, Monday openings of *Australian Impressionism* at NGV Australia to meet public demand, and our trial of late-night Thursday openings at that venue.

Diversity of every kind has never been stronger at our Gallery, not only the cultural diversity seen in the *Picasso*, *Juan Davila* and *Cinema India: The Art of Bollywood*

exhibitions, but also by associated events featuring all manner of musical and dance performances.

Young children were intrigued by, and played with, the spectacular installation by Olafur Eliasson in the foyer of NGV International, while fresh young crowds responded with real passion to exhibitions including *Howard Arkley*, *Top Arts: VCE 2006*, *Sneakers: Classics to Customs* and *Tezuka: The Marvel of Manga*.

We are deeply committed to extending access to the State Collection, and that includes both physical access, as described above, and electronic access, with which we are motoring ahead. It's important that people of all ages and cultures, from here and abroad, can access our artworks online, even if the items are not currently on display. We are digitising everything we can. We are participating fully in the Victorian Government's Cultural Network (VCN) program, which has a massive potential to engage with the whole community.

FACILITIES

Opening the Grollo-Equiset Garden in 2006—a beautiful green space with impressive sculptures in the middle of the city—is a drawcard for families and city workers alike and I warmly thank our Trustee, Rino Grollo, his wife, Diana, and other family members for this support.

Further, our retail refurbishment, spearheaded by the opening of the new NGV Shop and the Gallery Kitchen at NGV International in June, have provided another drawcard. It is crucial to have commercial operations as a supplementary source of income, and an original and attractive retail experience is vital for NGV income at a time when many people regard shopping almost as a religion!

INTEGRITY

The conflict of interest dispute during the year between the NGV and a former curator fuelled media interest and proved an unwelcome distraction to the NGV's busy and committed staff. The matter was eventually settled out-of-court, but it was clear that NGV needed to review its procedures to ensure that proper protocols and processes are in place and are able to serve the NGV in all circumstances.



Josepe de Ribera's *Martyrdom of St Lawrence*—funded by Allan Myers, his wife, Maria, and an anonymous friend of the NGV—being unpacked in the NGV's Conservation Laboratory



The President, Council of Trustees and Director of the NGV thank the Board and Director of the National Gallery of Australia for their generous loan of Giovanni Battista Tiepolo's *Marriage allegory of the Cornaro family* c. 1737–47

This led the NGV Council of Trustees to commission two independent reviews, both of which vindicated the Trustees' confidence in the Gallery's management team. The PricewaterhouseCooper review of 12 key NGV policies and procedures, including those governing Conflict of Interest, Gifts and Benefits, Outside Employment and Financial Probity, found that they were sound, appropriate and consistent with the Victorian Public Service Code of Conduct.

The Incident Review into the NGV's practical management of the incident, conducted by independent consultant Alan Hawkes, found that the Gallery effectively handled the matter from a legal, operational, management and communications perspective.

Both the Council and NGV management accepted all the review recommendations, including more comprehensive staff training, enhanced policy communications and refinements to the NGV's Business Continuity and Crisis Management Plans so that the NGV can continue to fulfil its mandate effectively in the future.

The Council of Trustees believes that every organisation needs to give its staff opportunities to improve their skills and enhance their enjoyment of their work. The year has seen many initiatives implemented to give effect to this, as well as ensuring that NGV managers acquire business and administration skills in line with both corporate governance and global best practice.

The many planning documents signed off by the Council of Trustees during the year included the Governance Policies and Principles paper, the External Stakeholder Review and the NGV's revised Investment Policy and new Financial Code of Practice.

FUNDRAISING

Fundraising for art remained a major priority, because, apart from the State Government's Victorian Foundation for Living Australian Artists, the NGV depends completely on its private supporters for the funds to acquire artworks. This was a key year for great acquisitions.

During the year we increased the size of the NGV Foundation Board, welcoming to it the managing director of the Smorgon group, Peter Edwards, and Fiona Myer, chairman of the NGV Contemporary Committee.

THANK YOU

On behalf of the Council of Trustees and the NGV, I would like to thank Victoria's former Minister for the Arts, Mary Delahunty, the new Minister for the Arts, Lynne Kosky and Victoria's former Premier, Steve Bracks, for their support during the year.

The Picasso exhibition was the last MWM held by the NGV in conjunction with Art Exhibitions Australia (AEA). We thank AEA for their great contribution during our first three years developing the MWM model. We can now continue independently through the State Government's new Victorian State Indemnity Scheme, which has been provided to support the MWM program. We thank the State Government for this.

My fellow Trustees—and the whole Victorian arts sector—hope that this scheme can be expanded to become available for a much broader range of exhibitions held both at the NGV and other institutions in Melbourne and throughout Victoria.

We are also grateful to the Commonwealth Government, particularly to its former Minister for the Arts,

Senator Rod Kemp, and to the new Minister for the Arts, Senator George Brandis, for their ongoing support, particularly for the Cultural Gifts Program.

I would like to offer special thanks to my hard-working, committed and generous fellow Trustees, to the NGV's highly respected and effective Director, Dr Gerard Vaughan, and the NGV's Strategic Leadership Team who support him, and to all NGV staff, our enthusiastic fundraising support groups and other volunteers. And I must again thank our many friends in the community, particularly as we gear up for our 'Masterpieces for Melbourne' fundraising campaign.

The Council of Trustees looks forward to another impressive year for the NGV, and for its visitors and stakeholders.

Allan Myers AO
President, Council of Trustees,
National Gallery of Victoria

July 2007

Director's Report



NGV Director Gerard Vaughan at the March opening of the *Australian Impressionism* exhibition at NGV Australia



NGV Kids Autumn 2007 brochure

The 2006/07 year was highly successful for the National Gallery of Victoria as we consolidated and built up our achievements in every area. We maintained a very clear view of what we are doing, with our core values of Excellence, Integrity and Access at the fore. We welcomed 1.65 million visitors, exceeding our target; held 22 diverse exhibitions, large and small; sent several excellent exhibitions on tour; presented an inspiring series of programs for all kinds of audiences and acquired some great works of art.

Picasso: Love & War 1935–1945, the third of our Melbourne Winter Masterpieces (MWM) series, attracted 224,000 visitors over its 101 days—the third most attended exhibition in our history. Of these visitors, 28% were from interstate and overseas, reflecting our higher profile beyond state boundaries. The total economic contribution to Victoria from our three MWM exhibitions reached \$60 million.

The *Picasso* exhibition at the beginning of the year, and *Australian Impressionism* at its end, together attracted 364,000 visitors and paved the way for the success of our fourth MWM, *Guggenheim Collection: 1940s to Now*, which opened on 30 June. It is a tribute to the quality of our people and our procedures that major galleries such as London's Victoria and Albert Museum (which lent us works contained in *Cinema India: The Art of Bollywood*) and the Guggenheim Museums entrust their treasures to us.

As custodians of the State Collection, we are bound by four fundamental goals, which are spelt out in detail on p. 16, and are illustrated by the four case studies presented in this report. In 2006/07 there were many achievements for each goal.

When someone recently asked me where I wanted the NGV to be in ten years, I replied that I wanted our Gallery to be known for its academic and curatorial excellence, as well as for being a friendly and fun place to visit. There is no doubt that we have made progress on both fronts.

THE STATE COLLECTION

Old Masters

With the exception of the State Government's contribution in 2002 to the Victorian Foundation for Living Australian Artists (VFLAA), NGV makes its art purchases with privately donated funds, and this year was something of a landmark for us

in that regard as we re-entered the market for major Old Masters. We had effectively abandoned this arena in the 1950s when prices soared beyond the reach of the Felton Bequest's financial resources. We bought the occasional significant work, but not the very greatest works.

Now, due to the generosity of our friends, we have taken possession of two great Old Masters—Paris Bordone's early 16th century Venetian masterpiece, *The Rest on the Flight into Egypt with Saint Catherine and Angels*, c.1527–1530, purchased in 2005/06, and the Spanish-born Jusepe de Ribera's earliest surviving multi-figure religious composition, *Martyrdom of St Lawrence*, 1620–24, purchased in 2006/07.

At \$A3.8 million, the Bordone is the most expensive purchase the NGV has ever made, and for this we thank the President of our Council of Trustees, Allan Myers AO, and his wife, Maria, for their major contribution. It has transformed our 16th-century Italian collection. The de Ribera, an early work dating to the 1620s, was a comparable investment, also funded by Allan and Maria Myers, with the remainder donated by a good friend who prefers to remain anonymous. These are the most significant paintings NGV has bought for 60 years, with only J.M.W. Turner's late masterpiece, the *Val d'Aosta* (in 1973) and Picasso's *Weeping woman* (in 1986) beginning to compare.

Australian Artworks

Major Australian paintings purchased with the help of our friends included Eugène von Guérard's *Tea trees near Cape Schanck, Victoria*, 1865, with its wonderful geometric framework and aerial perspective. We purchased it by private treaty from the Foster's corporate collection with funds generously donated by Ian and the late Dorothy Hicks, John Higgins, and NGV Trustee, Bruce Parncutt, and his wife, Robin Campbell. It joins the 11 other von Guérard oils in the State Collection.

Purchasing Robert Dowling's *Masters George, William and Miss Harriet Ware with the Aborigine Jamie Ware*, 1856, before its scheduled auction was a coup for us in May. Commissioned by Western District pastoralist Joseph Ware, the work is unusual in that the family's Indigenous servant, Jamie, is named in the title and has his arm around the young Miss Harriet Ware—a mark of the family's affection and regard.



The December opening of *Sneakers: Classics to Customs* at NGV International, with a hip-hop performance



Jean Baptiste Aputimi stands in front of *Tirtaka (Sawfish)* 2000, at the opening of *Kitty Kantilla* at NGV Australia

It is an exceptional work of high historical importance for Victoria, acquired with funds bequeathed by Mrs Eleanor Mary Borrow.

Thirty-six Australian artworks funded through the VFLAA included Patricia Piccinini's *Nest*, 2006, a sculpture in which the humble scooter becomes a poignant version of the mother and child; Ron Mueck's powerful and realistic *Two women*, 2005, and Brook Andrew's stunning photograph, *S&D II (Sexy & Dangerous)* 1997.

Indigenous Art

We enhanced our Indigenous collection with important paintings including Pitjantjatjara-born Alkawari Dawson's *Kalaya wati (Emu Man Dreaming)*, 2006, with its dark background and vibrant palette (using funds raised by the NGV Women's Association), and Christopher Pease's *Untitled*, 2005–06, painted in authentic Balga resin and ochre. We also purchased a rare collaborative work by two senior Pintupi artists, Uta Uta Tjangala and Pinta Pinta Tjapanangka. Their *Old Man Mouse Dreaming*, 1987, has a startling simple power while rendering complex ritual knowledge onto a two-dimensional plane and is one of very few Indigenous works on monumental sheets of board produced since the early 1970s.

We know that our visitors, including overseas tourists, are keen to see as much Indigenous art as our space at The Ian Potter Centre: NGV Australia (NGV Australia) allows, which, unfortunately, is never enough! Our Council of Trustees has adopted, as part of our Strategic Plan, a policy of lobbying both Government and the private sector for a new wing for our Indigenous collections beside NGV Australia, should the Government decide to develop the railway

yards to the east of Federation Square. This would be a huge magnet for cultural tourism to Melbourne and would become celebrated throughout the world.

Decorative Arts

Our Decorative Arts collection is one of our truly great assets and we continue to add to it. For example, we enhanced our impressive collection of important chairs by acquiring Carlo Bugatti's *Throne chair*, c.1900, a major piece by the most avant-garde of late-19th-century Italian designers, with his idiosyncratic combination of Moorish, Islamic and Japanese design. I have no doubt that once this chair is displayed, following minor conservation, it will delight our audiences!

The NGV also added to its world-class collections of early 20th-century Viennese ceramics with porcelain works by the Viennese Michael Powlony, thanks to Joan Clemenger's generous annual gift and with assistance from the NGV Women's Association. We also thank Dr Robert Wilson, who is gifting works from his world-renowned Minton porcelain collection year by year. Newly gifted items included a Minton centrepiece of exceptional quality made in 1883 at Stoke-on-Trent in Staffordshire, decorated by Lawrence Arthur Birks.

Asian Art

Thanks to our NGV Trustee, Jason Yeap, we were given two significant Chinese works on paper—Huang Yongyu's ink and gouache *Penguins*, 1989, and Fan Zeng's ink and colour on paper, *Bodhidharma*, 1995. We also purchased Liu Wei's stunning multi-panelled photographic work *Landscape*, 2004, funded through contributions from

the NGV's Supporters of Asian Art, from NGV Contemporary and from the NGV Foundation's Annual Dinner.

An important event in February was the inaugural dinner for our new group, Supporters of Asian Art. This is a major fundraising initiative led by Jason Yeap and Baillieu Myer and his wife, Sarah. We have renewed confidence that our 150-year-old Asian collection, already the best in Australia, will be enhanced by further great works of Asian art, ancient and modern. We thank Baillieu and Sarah Myer and everyone involved in bringing this group into being. It was particularly pleasing that so many members of Melbourne's Asian community attended. See more about this on pp. 44–45.

Other Important Acquisitions

Other important acquisitions included Ivon Hitchens' *Transparencies of Autumn, 1970*, a major 20th-century British work of great quality, acquired in London by our former President, Dick Seddon. Dick's wife, Barbara, bequeathed this significant work, plus several other items, for the Australian collection. We also purchased a major work by one of the greatest photographers of our time, Canadian-born Jeff Wall. *Untangling*, 1994, the most expensive photograph we have purchased, has joined paintings and sculptures in our contemporary art gallery, and more photographs will now be presented this way. Photography is now rightly regarded as one of the most important visual media of our time.

We thank Loti Smorgon for the gift of George Rickey's *Three M's and one W IV, gyrotory*, 1990, an important kinetic sculpture which stands proudly in our new Grollo-



One of the NGV's many public programs involving collaboration with Victorian academics



Curator of the V&A Museum's Asian Department, London, Diva Patel, at the opening of *Cinema India: The Art of Bollywood* in March



Mural for *Cinema India: The Art of Bollywood* being painted in Federation Court at NGV International by Narayan Sutar from Balkrishna Arts, Mumbai

Equiset garden at NGV International, a space which has been brilliantly transformed due to the generosity of NGV Trustee, Rino Grollo, his wife, Diana, their son Lorenz and Lorenz's wife, Manola. See more about our acquisitions on pp. 24–27 and pp. 96–101, and the garden on pp. 50–51.

CONSERVATION & ATTRIBUTION

Once again, we thank the Trustees of the Hugh D Williamson Foundation who funded three conservation interns to work at NGV during the year, a year in which our Conservation department achieved many excellent results, most particularly with works from the Dr Joseph Brown gift.

A view of Venice's Grand Canal retrieved from storage and yellow with discoloured varnish, believed to be the *Studio of Canaletto*, was accepted by the world's two leading scholars on Bernardo Bellotto as being a previously unrecognised work by this artist. This followed initial identification by our conservator, Carl Willis. *Grand Canal looking north-east to the Rialto Bridge*, c.1738, has re-emerged with its new label due to Carl's great connoisseurship and detective work—a very exciting discovery.

The media enthusiastically reported the cleaning of our iconic Tom Roberts's painting, *Shearing the rams*, 1888–90, when NGV conservator Michael Varcoe-Cocks removed a dark varnish layer and highlighted some aspects of the work that were previously obscured, as well as returning the dazzling light emanating from the work! There was similar interest in the results of Michael's examination of Charles Conder's *Summer Idyll*, 1889, which we had never before displayed. Michael found that Conder has painted in, and then painted out, a mysterious female figure with a parasol. The entire examination process featured on ABC television's *Catalyst* program in April.

After the timeframe of this annual report, the van Gogh Museum in Amsterdam confirmed that our sole painting attributed to van Gogh, *Head of a man*, acquired through the Felton Bequest in 1940, was painted by an as yet unidentified contemporary of van Gogh. We accepted these findings, as we are fully committed to seeking the most expert opinions in relation to attribution of our artworks. Such a reattribution should be seen as part of the normal work of a public gallery.

LOANS

Outward Loans

We were pleased to find that Howard Hodgkin's *Night and day*, 1997–99, which we lent to Tate Britain for its Hodgkin retrospective in 2006, featured prominently on that exhibition's promotional material throughout the UK. Similarly, *October*, 1878—one of two paintings by French artist Jules Bastien-Lepage lent by the NGV to the artist's retrospective at the Musée d'Orsay in Paris and then in Verdun—featured in banners and posters throughout Paris, and featured on the catalogue cover. *October* is one of Bastien-Lepage's most important works, and a pair with Musée d'Orsay's *The haymakers*.

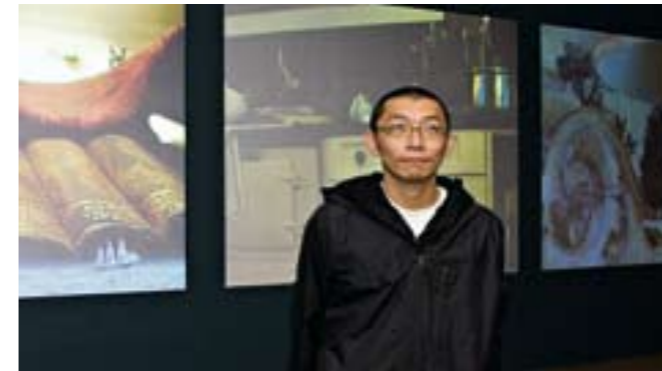
Particularly satisfying was the opportunity to assist Tate Britain to raise funds to purchase J.M.W. Turner's watercolour, *The Blue Rigi*, for £4.95 million after the UK's Export Review Committee delayed its export. Melbourne's outstanding watercolour, *The Red Rigi*, 1842, was hung with a private collector's *The Dark Rigi* and *The Blue Rigi* in a special exhibition conceived at short notice—probably the first time the three paintings, depicting the Rigi mountain viewed from Switzerland's Lake Lucerne, had been exhibited together. Happily, Tate Britain succeeded in its public campaign to raise the funds.

Touring artworks remained critical to our contribution to regional Victoria, with *NGV Touring: Exhibitions and Collection* one of our priority projects. VFLAA also remained a common thread in many of our activities, through shared training initiatives with the Public Galleries Association of Victoria as well as through loans of items from the State Collection and touring exhibitions. In 2006/07 the NGV lent nine VFLAA artworks for tour, including works by Ricky Swallow, Susan Norrie, Phillip Wolfhagen and Ah Xian, to six regional galleries.

In April, I was delighted to open *Masters of Emotion: Exploring the Emotions from the Old Masters to the Present* at the Mornington Peninsula Gallery—an exhibition curated by our former NGV Senior Curator, Irena Zdanowicz, and to which the NGV was the principal lender. See more about our outward loans on pp. 28–29.

Inward Loans

We have received a rich group of loan exhibitions. In particular, we would like to thank London's Victoria and Albert Museum for lending us works for *Cinema India*:



Hiraki Sawa with his video installation, *Six good reasons to stay at home*, at NGV International



NGV Curator of Contemporary Art, Kelly Gellatly, at the *Juan Davila* exhibition at NGV International

The Art of Bollywood, and Japan's Tezuka Foundation for the *Osamu Tezuka: The Marvel of Manga* exhibition.

The NGV is also grateful to all who lent us artworks for our *Australian Impressionism* exhibition. The National Gallery of Australia (NGA) and the Art Gallery of New South Wales were exceptionally generous. Thanks are also due to the Art Gallery of South Australia, Art Gallery of Western Australia, the Queensland Art Gallery, the National Library of Australia, the Ballarat Fine Art Gallery, universities, corporations, Melbourne's Wesley College and private collections, including the Holmes à Court Collection, and those belonging to Kerry Stokes and Barry Humphries, to name but some. Many generous private collectors chose to remain anonymous.

Other Victorian regional galleries in Geelong, Benalla, Bendigo, Castlemaine and Shepparton, as well as interstate regional collections such as the Newcastle Regional Art Gallery, also lent major items for *Australian Impressionism*. We appreciate their contribution, as well as the Australian International Cultural Foundation which sponsored this comprehensive and tremendously popular exhibition and thank in particular our Senior Curator of 19th century Australian Art, Terence Lane, and our Deputy Director, Frances Lindsay.

We would also like to thank private and institutional lenders to *Charles Blackman: Alice in Wonderland*, including *Drink Me*, 1956, from Queensland and *Alice's Journey*, 1957, from Western Australia, both owned by private collectors and discovered with media support. Similar generosity was displayed by collectors and institutions who lent to our *Howard Arkley* retrospective and our *Juan Davila* exhibition.

Following the decision by the NGA in Canberra to lend its Old Masters to state galleries in Melbourne, Sydney and Adelaide, a number of these now sit beautifully in our collection, including the large Tiepolo ceiling piece, *Marriage allegory of the Cornaro family*, c. 1737–47, which wonderfully complements our own Tiepolo, *The Banquet of Cleopatra*, 1743–44. The President of the NGV Council of Trustees and I hosted a dinner for the President and Director of the NGA and other trustees and colleagues to acknowledge their generous loans and on that occasion we assured our Canberra colleagues that their works have found a good home for at least the next three years.

PERMANENT COLLECTION DISPLAY

There were 313 rotations of works from our permanent collection across our two galleries during the year. As space is tight, the two main opportunities to take works from the permanent collection out of storage are when works are taken to join exhibitions in another space, or during scheduled maintenance.

In October 2006 both factors combined at NGV Australia, allowing us to hang a number of works from 'boomtime' Melbourne, including three recently acquired works by Arthur Loureiro, who enjoyed a huge reputation in 1880s Melbourne—*The Spirit of the Southern Cross*, 1888, *The Spirit of the new moon*, 1888, and *Spring*, 1891. We also hung a number of works associated with the first NGV Director, George Folingsby, including his *Bunyan in prison*, 1864, acquired by the NGV in 1864, and works by Rupert Bunny, Aby Alston and Emma Minnie Boyd, who all studied at the Gallery School when Folingsby was its master.

EXHIBITIONS

Melbourne Winter Masterpieces (MWM)

Following the great success of our third MWM, *Picasso: Love & War 1935–1945*, our fourth MWM, *Guggenheim Collection: 1940s to Now*, opened as the financial year concluded. From 30 June, NGV became the exclusive Australian venue for the Guggenheim exhibition, a broad-ranging and dynamic overview of modern art comprising key works from the Guggenheim's post-war collections. The Guggenheim exhibition is the first MWM that we have managed directly, with the backing of the new Victorian State Indemnity Scheme now available for the MWM series. We thank the State Government for this and look forward to the scheme's extension to all Victorian public art galleries and museums.

We are pleased to confirm that our 2008 MWM will be *Art Deco: 1910–1939* from London's Victoria and Albert Museum, enhanced by loans from other sources.

Exhibition Diversity

Our 2006/07 program comprised 22 diverse exhibitions including paintings, prints, drawings, installations, fashion and textiles, photography and new media. We intrigued our audiences with exhibitions ranging from Thomas Harrison hats, limited edition sneakers and cutting-edge video works through to the cult of world fairs and exhibitions in the 19th and early 20th centuries, and rare and serene early Japanese gold-painted screens.

The Australian highlight—as already acknowledged—was without doubt *Australian Impressionism*, representing a beloved era in Australian painting and our country's first truly national art movement. It is hard to believe that it had been 22 years



Flamenco dancing in the Great Hall at NGV International, part of the Public Program for the Picasso exhibition



NGV produces comprehensive Schools Update brochures twice a year



NGV Senior Curator, 19th Century Australian Art, Terence Lane, at the *Australian Impressionism* media preview at NGV Australia

since our groundbreaking *Golden Summers: Heidelberg and Beyond*. A new generation was ready to see our beautiful, scholarly and focused 2007 exhibition. Public demand was so strong when the exhibition opened on 31 March that we were immediately compelled to open the exhibition on Mondays for the show's duration.

Public demand was also as strong as ever for our 13th *Top Arts: VCE* exhibition. Over this time we have displayed close to 1,300 works by VCE Art and Studio Arts students. *Top Arts: VCE 2006* attracted 2,500 submissions from VCE Art and Studio Arts students, and displayed the work of 52 students with A and A+ folios. We are proud to continue encouraging the next generation of Victoria's visual artists.

TOURING

The NGV's international touring highlight was sending *Tezuka: The Marvel of Manga* to the Asian Art Museum in San Francisco—the NGV's first US tour since 2000—where it was a great hit. Interstate highlights included touring both our *Howard Arkley* retrospective and our Tezuka exhibition to the Art Gallery of New South Wales, and touring the Arkley exhibition to the Queensland Art Gallery where it was displayed in the newly opened Gallery of Modern Art.

Again in 2006/07 we worked closely with NETS (National Exhibition Touring Support), PGAV (Public Galleries Association of Victoria) and VFLAA to support the appreciation and practice of art in this state. We toured the photographic exhibition, *Paris End of Collins Street* to Latrobe Regional Art Gallery in Morwell and Bendigo Art Gallery, and *Lives and Times: A Selection of Works on Tour from the VFLAA Collection* to the LaTrobe Regional Gallery, Swan Hill Regional Gallery, and Bendigo Art Gallery.

NGV also joined with NETS in developing and touring *The 2006 Cicely and Colin Rigg Design Award* to the Gippsland Art Gallery in Sale, the Exhibitions Gallery in Wangaratta, the Shepparton Art Gallery and the Swan Hill Regional Gallery, as well as to Craft ACT. See more about our exhibitions on pp. 36–43.

EXTENSIVE COLLABORATION

Our involvement in national and state cultural events has never been stronger. We participated in cultural festivals, including Italian Week and Indonesian Day, supported Melbourne art festivals and

forums, the Victorian Arts Centre's festival, the FINA swimming championships, the Australian Book Council's 2006 Bookweek and many other events. On Australia Day the Governor-General, Sir Michael Jeffery, once again conducted a naturalisation ceremony in NGV International's Great Hall.

Our Education and Programs team collaborated in the above events, as well as with universities, Museum Victoria, the State Library of Victoria, the J. Paul Getty Museum, the Art Museum of the Chinese University of Hong Kong, the Victorian Tapestry Workshop, Victorian teacher associations, Singapore teachers, the Goethe Institute, the Catholic Education Office, COASIT (Italian Assistance Association), Orchestra Victoria, The Song Room and the Victorian College of the Arts—a long list, but certainly not exhaustive!

One notable collaboration was with the Australian Centre for the Moving Image (ACMI) to promote both 2007 MWMs—our *Guggenheim Collection: 1940s to Now* and their *PIXAR: 20 Years of Animation*—including jointly visiting a trade fair in New Zealand.

INCREASING ACCESS

I am pleased to say that our 1.65 million visitors in 2006/07 exceeded our audience target and last year's 1.62 million. But figures don't tell the whole story. Equally significant was the high rating our visitors gave to so many of our exhibitions and programs. Our marketing, media, programs and NGV Members teams did an excellent job communicating what we had to offer and we worked closely with Arts Victoria and Tourism Victoria promoting NGV to interstate audiences.

We offered more than 1,000 diverse programs (3,015 including guided tours) with more than 160 student programs, 55 teacher development programs and 786 public and NGV Member programs. Art after dark openings for our major exhibitions continued to draw growing crowds, particularly young professionals. Finding more opportunities for late evening openings is a priority for us, and will be a real benefit to workers for whom 10am–5pm opening hours are impossible! We were delighted to receive State Government funding from June 2007 to trial late Thursday night openings at NGV Australia—the first time such funding has been available for non-MWM exhibitions,



Philip Brophy, guest curator of *Tezuka: the Marvel of Manga* at the November media preview for the exhibition at NGV International



Gerard Vaughan opening *Masters of Emotion: Exploring the emotions from the Old Masters to the present* at the Mornington Peninsula Gallery in April 2007, with the exhibition's guest curator, Irena Zdanowicz

and part of a broad program of evening access overseen by Federation Square Management. We are confident this will meet community expectations and also grow our audiences.

Access for disadvantaged groups continued to grow, including the joint NGV/VicHealth program, and enable disadvantaged schools to visit the NGV. We continued to achieve positive results from our NGV Youth Access Project, funded through The Pratt Foundation and including the Young Ambassadors Program which, in February 2007, enrolled ten young people, neither in employment nor in education, into its 20-week training course.

ONLINE ACCESS

2006/07 saw growing use of our online education resources, available for both exhibitions and for themes from our permanent collection. Our NGV website received 1.7 million hits! Preparing collection information for online publication, part of our *Virtual NGV* priority project, stepped up in earnest this year, with more than 3,200 records verified and cleared for publishing. This data is the ideal starting point for the pre-launch of the collection on the NGV website later in 2007.

We also collaborated with Victoria's Department of Education and Training, the Victorian Curriculum and Assessment Authority, Arts Victoria and our colleagues at other major state arts agencies on the creation of rich cultural content to be shared via broadband through the VCN program. In particular, the NGV, with a State Government Broadband Innovation Fund grant, worked on two online projects—one involving Indigenous art

and the other involving Asian art—to share online with our fellow arts agencies and all Victorians.

NGV PEOPLE

The NGV Leadership Program for managers and supervisors reached full swing this year, and all NGV staff participated in 'Living NGV Values' workshops which implemented our values of Excellence, Integrity and Access throughout our organisation. The workshops also focused on the new 2007 Victorian Public Service Code of Conduct and key NGV employee policies. Even before this, the 2006 Public Sector Agency Survey rated our Human Resources Strategy very highly in terms of integrating public sector values into our key corporate documents.

These issues were highlighted in the full glare of the press, in the conflict of interest dispute regarding a former curator, referred to by the President in his report.

I am proud that the State Services Authority 2006 Workforce Data Collection showed that the NGV exceeded a number of key Human Resources benchmarks for the State's arts sector, and that we received two 2006 Highly Commended Arts Portfolio Leadership Awards. One was for our role in the collaboration with ACMI on the 2006 *Contemporary Commonwealth* exhibition; the other was for editorial and promotional coverage of *Picasso: Love & War 1935–1945*.

During the year we congratulated four staff members who reached significant milestones in their length of service—our Senior Curator of Indigenous Art, Judith Ryan; Senior Curator of 19th century Australian Art, Terence Lane; Publications Manager, Philip Jago; Permissions and

Copyright Co-ordinator, Jennie Moloney, and our Senior Technical Assistant, Garth Mclean.

NGV SPACES

The October 2006 opening of our new Grollo-Equiset Garden at NGV International was a real highlight. This space has already proved a magnet for gallery visitors including entire families and city workers. Again I thank NGV Trustee Rino Grollo and his family for their support. The garden is a wonderful backdrop for a number of very significant works of art (see pp. 50–51) and even the seating, by international designers such as Frank Gehry and Marc Newson, has attracted curiosity and admiration!

In all aspects of our operations, including watering our new garden with recycled rainwater from our drainage and moat systems, we continued to reduce our ecological footprint in line with the State Government's leadership.

We still need far more storage for artworks, improved storage technology and better signage outside both our gallery buildings. We remain concerned that there is no proper floodlighting of NGV International's St Kilda Road façade—one of Melbourne's great public buildings. These key challenges will continue to be a priority in the year ahead.

FINANCIAL SUSTAINABILITY

This has been the third successive year in which the NGV has generated a modest operating surplus, an achievement reflecting the popularity of our exhibition program and our continuing focus on sound financial management. It has also been a successful year for sponsorship with our team, led by Lisa Sassella, securing Mercedes-Benz



The art after dark Public Program brochure for Picasso: Love & War 1935–1945



An NGV Young Ambassador wearing a cloak at a Youth Access program for the Katie Pye: Clothes for Modern Lovers exhibition at NGV Australia.



Director of the Musée Picasso, Anne Baldassari, and Diana Widmaier (Picasso's granddaughter) at the opening of the Picasso: Love & War 1935–1945 at NGV International

as Principal Sponsor for *Guggenheim Collection: 1940s to Now*, with UBS joining our long-term NGV strategic partners, and with advertising agency Publicis Mojo joining our suppliers of services in kind.

I also want to acknowledge our NGV Members. It is pleasing that a record number of Members attended the inaugural Member Preview of *Australian Impressionism*, and that our *Gallery* magazine has returned to bi-monthly publication, rather than quarterly, and boosted its subscribers to almost 20,000. Another landmark has been the achievement of unprecedented quality of colour reproduction which has underpinned so many outstanding publications. The room brochure we produced for *Howard Arkley* and the catalogue we produced for *Australian Impressionism* are both benchmark publications in their respective subject areas.

Having learned much about how the public interacts with our spaces and facilities, our shops and cafes were set on an exciting new track by our new Head of Commercial Operations, Andrew O'Brien. We always seek to deliver the best possible visitor experience and our new, highly experienced commercial team began implementing change. You only have to see our vibrant new store and the Gallery Kitchen at NGV International to experience a taste of what can be achieved. Our in-house development of iPod audio gallery tours was another important achievement, delivering richer and more detailed content, and also proving to be financially profitable.

FUNDRAISING

We have been blessed during the year by superlative support from friends of the NGV, including its Trustees, and have expanded our supporter base by creating Supporters of Asian Art. I thank the Board of the NGV Foundation, particularly its Chair, Bruce Parncutt, for their great efforts developing our fundraising for art campaign, 'Masterpieces for Melbourne'.

The NGV Foundation, headed by Judy Williams, has had another outstanding year, with gifts and bequests totalling some \$10 million. We have begun the first, private stage of our Endowment campaign, with indications of some very significant gifts in the pipeline, and we plan a public launch in early 2008.

During the year the Council of Trustees approved a new Investment Policy to ensure maximum returns from funds invested, the primary element being endowments built from private donations since 1977 when the NGV Foundation was established.

CIHA CONFERENCE

One of the many important events we look forward to during 2007/08 is the 32nd Congress of the International Committee of the History of Art (CIHA) which will be hosted by The University of Melbourne in January 2008. I am pleased to have played a role as a member of the Organising Committee and the NGV will hold the opening event on 16 January. This significant conference is expected to attract more than 1,000 visual artists, academics, art historians and art lovers. The key topic, 'Crossing Cultures—Conflict, Migration, Convergence', will take a global focus on art and include a public lecture series, art history book fair and social activities and, I feel sure, will be of interest to many NGV visitors.

THANK YOU

I would like, on behalf of all my colleagues, to thank the Victorian Government, particularly the former Premier, Steve Bracks, Victoria's former Minister for the Arts, Mary Delahunty, Victoria's new Minister for the Arts, Lynne Kosky, and the Director of Arts Victoria, Penny Hutchinson, for their strong support.

Thanks also to the former Federal Minister for the Arts, Senator Rod Kemp, and the Federal Government's new Minister for the Arts, Senator George Brandis, for their support of special projects at the NGV and for the Federal Government's ongoing and crucial support for our acquisitions through the Cultural Gifts Program.

I would also like to thank our former Deputy Director International, Tony Ellwood, who started his new role as the Director of the Queensland Art Gallery in late June. From his NGV appointment in early 2000, Tony played a special role in managing our International Collection and, above all, its highly successful exhibitions program. We congratulate him on his appointment. Thanks to the President of the NGV Council of Trustees, Allan Myers, and all the Trustees for their valuable contributions, and to each and every NGV staff member, in particular I thank our colleagues on our Strategic

Leadership Team—Frances Lindsay, Liz Grainger, Lisa Sassella, Judy Williams, Leigh Mackay, Laura Venus and Miranda Crawley (who has temporarily replaced Laura while she is on maternity leave). You will find our SLT team on pp. 58–59.

Finally, I express my deep gratitude to the many voluntary groups who work tirelessly to connect us to our community—the NGV Women's Association, chaired firstly by Sarah Guest and then by Chloe Hyde; the Voluntary Guides, chaired by Jill Dwyer; the NGV Business Council, chaired by Paul Brasher; the NGV Foundation, chaired by Bruce Parncutt; NGV Members, chaired by Maudie Palmer; NGV Contemporary, chaired by Fiona Myer; Supporters of Asian Art, headed by Jason Yeap; Supporters and Patrons of Indigenous Art, headed by Judith

Ryan; Friends of the Gallery Library, chaired by Michael Moon; the Felton Society, chaired by Dinah Whitaker and the Felton Bequest's Committee, chaired by our great friend and former President of our Council of Trustees, Sir Andrew Grimwade.

THE YEAR AHEAD

We have all the ingredients in place for another highly successful year—wonderful buildings and facilities, a talented and highly motivated staff, the best collections in Australia (in some areas among the best in the world), a rich and varied exhibitions program with some spectacular highlights, and strong support from our many stakeholders, including our public.

The NGV has again recorded the highest visitation of any museum or art gallery in Australia. To secure this, we must work hard together to ensure that our 'Masterpieces for Melbourne' fundraising campaign is a huge success, guaranteeing our ability to secure the very greatest works of art for Melbourne and underpinning Melbourne's national reputation as the cultural heart of Australia and our region for generations to come.

Gerard Vaughan
Director,
30 June, 2007



Young people flocked to the *Sneakers: Classics to Customs* exhibition, wearing their own version of the exhibition's subject matter

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 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;
- make material within the State Collection available to persons, departments and institutions in such manner and subject to such conditions as the Council determines with a view to the most advantageous use of the State Collection;
- conduct public programs and exhibitions of material within the State Collection;
- carry out and make available such other services, including computer and other technologies, and the printing publication and sale of books, information and reproductions in relation to pictures, works of art and art exhibits as the Council thinks fit;
- assist the promotion, organisation, and supervision of art galleries and any body or association established for the promotion of art within Victoria;
- advise the Minister and the organisations mentioned in paragraph (e) of the Act 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;
- carry out any other functions conferred on the Council under this Act.

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 Goals

The NGV's 2006/09 Strategic Plan identifies four goals for the NGV which replaced its former six key policy areas. These goals underpin the organisation's objectives. They are:

Goal 1: COLLECTION

AIM: To develop, maintain and research the State Collection to ensure it remains Australia's finest

Goal 2: AUDIENCE AND ACCESS

AIM: To create opportunities for broadly based public participation, engagement and enjoyment in both our galleries, online and through other media

Goal 3: DEVELOPMENT

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

Goal 4: RESOURCES

AIM: To support the achievement of the NGV's business objectives through the development of employees and the effective and efficient use of all resources

Performance against objectives

'The four Goals from our new NGV Strategic Plan simply and powerfully define what we are about and have been used extensively during the year to guide our priorities.'
Leigh Mackay, Head of the Corporate Office and Secretary to the Council of Trustees

Alignment with Victorian Government Policy

The NGV's 2006/09 Strategic Plan supports the State Government's arts policy framework set out in Creative Capacity+: Arts for all Victorians, a policy which identifies three goals for the Arts portfolio:

- a culture of participation;
- an economy based on innovation; and
- a dynamic arts sector.

Our policy also recognises the challenges of building audiences in under-represented groups and using limited financial resources more effectively. This is consistent with our Goals, Values, Mission and Vision.

The NGV's 2006/09 Strategic Plan is also aligned to the Series 2 Service Level Agreement with Government.

The table opposite shows NGV's contribution in 2006/07 to the implementation of the State Government's Creative Capacity+:Arts for all Victorians.

NGV contributions to Creative Capacity+ in 2006/07

CREATIVE CAPACITY + STRATEGIES	RELEVANT 2006/07 NGV PROJECTS	HOW NGV CONTRIBUTED TO CREATIVE CAPACITY +
Developing artists, ideas and knowledge	<ul style="list-style-type: none"> NGV Touring (exhibitions and items from the State Collection) Fundraising For Art Virtual NGV 	<ul style="list-style-type: none"> Acquiring new works for the State Collection, including through the VFLAA Exhibiting VFLAA works, supporting contemporary art practice Publishing catalogues and other scholastic and non-scholastic publications Maintaining robust relationships with artists/academics/sector professionals Increasing online learning opportunities for all
Engaging creative communities	<ul style="list-style-type: none"> Cultural Tourism Fundraising For Art Melbourne Winter Masterpieces NGV Touring Provincial Strategy NGV Members Strategy Promotion of the State Collection 	<ul style="list-style-type: none"> Raising new private funds to grow the State Collection Developing a new strategy for engagement with Provincial Victoria while engaging heavily with regional arts venues Developing new strategies for growing the number of NGV Members Maintaining an active volunteer base Producing a varied and engaging exhibition program, including the annual MWM exhibitions Touring the State Collection and NGV exhibitions regionally, nationally and internationally Promoting the State Collection, in conjunction with the NGV's exhibition program
Building creative industries	<ul style="list-style-type: none"> Cultural Tourism Melbourne Winter Masterpieces Program Virtual NGV Collection Stocktake Exhibition Indemnity HR Strategy Implementation 	<ul style="list-style-type: none"> Attracting interstate and overseas audiences to the State Collection and NGV exhibitions, delivering economic benefit to Victoria Working with Government and the private sector to develop cultural tourism marketing and advertising strategies Building strong and viable partnerships with exhibition sponsors, Government and others, particularly for MWM Lobbying for adequate State Indemnity for all Victorian venues Maintaining excellent standards of collection management, display and conservation Implementing best practice human resource practices and developing our people Providing innovative learning opportunities for school students and others Increasing access to the State Collection, exhibitions, programs and other activities online
Creating place and space	<ul style="list-style-type: none"> Fundraising For Art Virtual NGV NGV Australia Extension Commercial Strategy North Melbourne Storage Southbank Redevelopment Plan 	<ul style="list-style-type: none"> Increasing access to the State Collection, exhibitions and programs online Maintaining sound financial management and leveraging existing resources to achieve greater effectiveness Achieving successful commercial strategies which enhance the visitor experience Seeking opportunities to enhance and expand the space available for collection display, management and research Maintaining fit-for-purpose infrastructure and sound operational systems

Collection

Aim

To develop, maintain and research the State Collection to ensure it remains Australia's finest

'Increasingly, we are recognising our important historic frames as major items of period furniture in their own right and, when making reproduction frames, we look to original frames from the appropriate period to guide us. The outstanding framing projects undertaken during the year show our conservation team's skills, integrity and passion, and their successful cooperation with peer institutions and private collectors. The results speak for themselves.'

— NGV Director, Gerard Vaughan



Frederick McCubbin's *Lost*, 1886, in its c.1940 Whistlerian frame before its reframing for the *Australian Impressionism* exhibition



After approximately 78 hours of NGV conservators' hands-on work, not including many more hours of research, here is *Lost* in its new reproduction frame

Case Study: Framing for Art



John Payne and Holly McGowan-Jackson making a mould for the reproduction frame for Arthur Streeton's *The purple noon's transparent might*, 1896, using a fragment of the original 19th-century frame



Mary Jo Lelyveld replacing the ribbon bands on the reproduction ornament for the new Streeton frame



Suzanna Shaw attaching the reproduction ornament to the new frame



John Payne assembling the new frame

CONTEXT

Conserving and making frames for the State Collection is ongoing, but since the early 1990s there has been an increased global focus on frames.

BENCHMARK

During his visit in March the international frame expert Paul Mitchell noted that the NGV had some of the world's finest original frames, including the frame for Nicholas Poussin's *The Crossing of The Red Sea*, c. 1634, Joseph Wright of Derby's *The Synnot Children*, 1781, and Bartolomé Esteban Murillo's *The Immaculate Conception*, 1665, all singled out as exceptional.

TEAM

NGV acting Chief Conservator, John Payne; Senior Conservator, Frames and Furniture, Holly McGowan-Jackson; conservators Suzanna Shaw and Mary Jo Lelyveld; technical assistant, Gervais Battour; framing contractors Rob Murdoch, a former NGV staffer, and David Butler from Katoomba, NSW.

FUNDING

A combination of specific capital allocation and one-off donations for specific projects fund the ongoing work program of the Frames and Furniture Conservation Studio. The NGV Foundation's 2007 Annual Dinner led to a supporter committing \$20,000 to secure an original 18th-century frame for Louis Tocqué's mid-1740s *Portrait of a man in a grey coat*.

FOCUS

Reframing paintings which had unsuitable 20th-century frames before their appearance in *Australian Impressionism* required the

making of 12 reproduction frames, of which three were made in-house, including that for Arthur Streeton's *The purple noon's transparent might*, 1896. Nine frames were made by contractors with NGV input; finishing and fitting included frames for Frederick McCubbin's *Lost*, 1886, Tom Roberts's *Miss Isobel McDonald*, 1895 and *A Moorish doorway*, 1883, and stained oak frames with gilded slips for four 1890s Streeton panels.

TECHNICAL SKILLS

Framing conservators combine the skills of detective, draftsman, scientist and craftsman. They cut, plane, sand, seal and assemble wood; draw detailed profiles; take impressions with silicone rubber and make plaster cast moulds. They use nitric acid to determine real gold leaf from false gold leaf; do microscopic examinations and solvent tests; identify old coatings based on rabbit skin glue; clean a raft of materials; tone gilded surfaces, apply speckling with airbrushes and 'distress' reproduction frames to make them look original.

HISTORICAL RESEARCH

A key example is Streeton's *The purple noon's transparent might*, 1896, purchased by the gallery that year. By the 1930s, when late 19th-century frames were considered unfashionable, many were replaced. In 1941, after the Streeton was reframed, the Benedictine Community of New Norcia in Western Australia bought the original frame as part of a job lot which had been dispatched to a local auction house. In 1995, the NGV commissioned a new frame based on poor quality photographic evidence of the original frame. Subsequently, the NGV's Senior Curator of 19th Century Art, Terence Lane, discovered the original Streeton

frame, and others, at New Norcia, enabling the 2006/07 construction of a more accurate reproduction frame.

SCIENTIFIC RESEARCH

One of many examples was the investigation of plant material and painted coatings that decorate the frame of Arthur Loureiro's *Spring*, 1891, hung for the first time this year. Treatment included removal of non-original plant material.

COLLABORATION SKILLS

The research trail requires clear communication with curators, independent experts, external peers and private collectors. The NGV team worked with the Castlemaine Art Gallery and Historical Museum, using the frame of its 1886 McCubbin, *Heath paddock*, Hawthorn, as the most appropriate framing model for *Lost*. The team took moulds and made a digital mock-up of the proposed frame for approval from NGV's Senior Curator, Australian Art, Terence Lane, before commissioning David Butler to make it. Once the frame arrived, the NGV team toned and distressed its freshly gilded surface. Paintings at the Art Gallery of South Australia, the National Gallery of Australia and privately-owned works informed other frames made.

PATIENCE AND PERSISTENCE

Reframing *The purple noon's transparent might* consumed approximately 325 conservation staff hours; *Lost* consumed about 78 staff hours!

Key Achievements

'The past year has marked our re-entry into the market for great Old Masters, which we had effectively abandoned in the 1950s when prices soared beyond the reach of the Felton Bequest's financial resources. We bought the occasional work, but not the greatest works. Now, due to the generosity of our friends, we are once again adding great Old Masters — as well as iconic contemporary works — to the State Collection.'

— NGV Director, Gerard Vaughan



Manager, Exhibition Management, Tarragh Cunningham, Senior Curator Australian Art, Kirsty Grant, and Assistant Curator Decorative Arts and Antiques, Matthew Martin, admiring Arthur Loureiro's never before displayed *Spring*, 1891, shown at NGV Australia when space was freed by other works removed for *Australian Impressionism*

Performance Indicators

- Total value of 2006/07 acquisitions: \$13 million (target: \$10m)
- Total value of gifts in kind: \$4.5 million (target: \$3m)
- Percentage of recent acquisitions displayed or on loan: 13.1% (target 14%)
- Number of works lent to peer institutions (cumulative): 645 (target: 550)

Key Achievements

IMPORTANT ACQUISITIONS

- A superb Old Master, Jusepe de Ribera's *Martyrdom of St Lawrence*, 1620–24
- Australian works ranging from Robert Dowling's *Masters George, William and Miss Harriet Ware with the Aborigine Jamie Ware*, 1856, to Eugène von Guérard's *Tea trees near Cape Schanck*, 1865, to Chinese-born Guan Wei's *Between river and lake*, 2006
- Indigenous works, including Alkawari Dawson's *Kalaya wati*, 2006, Christopher Pease's *Untitled*, 2005–06, and Doreen Reid Nakamarra's, *Women's Dreaming at Marrapinti*, 2006
- Asian art, including two important Chinese works presented by Jason Yeap
- Diverse artworks from many countries, including Huang Yongyu's *Penguins*, 1989, and Fan Zeng's *Bodhidharma*, 1995, from China, Omie barks from Papua New Guinea to *Scenes from the Ramayana*, c.2000, from India
- Major photographic art, including Jeff Wall's *Untangling* (1994, printed 2006) and Liu Wei's *Landscape*, 2004
- Sculpture, ranging from Patricia Piccinini's *Nest*, 2006, to George Rickey's *Three M's and one W IV, gyrotory*, 1990
- European porcelain, including Michael Powolny's *Putto with flute (Flötenputto)*, c.1910, and furniture, including Carlo Bugatti's *Throne chair*, c.1900
- Fashion, including Australian designer Toni Maticewski's *Dali goddess evening dress*, 2007, and Yohji Yamamoto's *Coat*, c.1983

See Acquisition and Gift Highlights on pp. 24–27 and full acquisition list on pp. 96–101

COLLECTION STOCKTAKE

- Having sighted 16.4% of artworks from the NGV's database by 30 June

ATTRIBUTION

- NGV European Paintings Conservator, Carl Villis, through cleaning a work attributed to 'the Studio of Canaletto' has now identified it as Bernardo Bellotto's *Grand Canal looking north-east to the Rialto Bridge*, c.1738

COLLECTION ROTATIONS

- 313 changes of works displayed from the permanent collection, including important paintings of Melbourne in the 1880s and a late-18th-century pair of Derby porcelain figures, *Bugbear and companion*, c. 1790–92

DISPLAY

- Enhancing display through new lighting in seven galleries at NGV International, including the Impressionism and Dutch Masters areas
- Refitting the Decorative Arts Passage above the Great Hall at NGV International
- Introducing large print labels for *Charles Blackman: Alice in Wonderland* and *Australian Impressionism* at NGV Australia

CONSERVATION

- Technical examination and removal of discoloured varnish from Tom Roberts's iconic *Shearing the rams*, 1890
- Reproduction frame made in-house, with moulding supplied by Helen Brack, for John Brack's *Nude with dressing gown*, 1967
- Conserving Asian textiles ahead of the *Ikat: Asian resist-dyed textiles* exhibition, including Balinese double-ikat geringsing pieces
- Beginning work on Cristobel Balenciaga's 1939 'weighted' cream silk satin *Infanta* gown



Conservator Michael Varcoe-Cocks with the Tom Roberts's iconic *Shearing the rams*, 1888–90, after cleaning and restoration



Currently undergoing restoration is Cristobal Balenciaga's *Infanta*, 1939, gown made of cotton and weighted cream silk

RESEARCH

- Working with the CSIRO on the analysis of original paints and pigments on Australian Impressionist paintings
- Conservation using CSIRO equipment to examine Charles Conder's *Summer Idyll*, 1889, never displayed by the NGV before *Australian Impressionism*, discovering that Conder had painted a figure in, and then out

COLLECTION WORKING GROUP

- The Collection Working Group, with NGV Registration, Conservation, Exhibition Design and Risk and Facilities representation meeting monthly to resolve display, storage and exhibition issues

SIGNIFICANT OUTWARD LOANS

- NGV lent 420 artworks including 116 for travelling exhibitions
- Of the 420, 129 lent to 25 PGAV (Public Galleries Association of Victoria) galleries, including 50 works to the *Masters of Emotion* exhibition at the Mornington Peninsula Regional Gallery, and nine works to six non-PGAV Victorian venues
- 60% of all works lent in 2006/07 were 20th century
- The loans included 70 new, long-term loans to 12 Victorian government offices and buildings, including Government House; Parliament House; Arts Victoria; County Court of Victoria; Department of Human Services; Department of Justice; Department of Premier and Cabinet

Loans to Melbourne cultural institutions

City Museum at Old Treasury; Glen Eira City Gallery; Heide Museum of Modern Art; The Ian Potter Museum of Art; Jewish Museum of Australia; Gandel Centre of

Judaica; Melbourne Museum; and the Monash Gallery of Art

Loans made to 13 Victorian regional galleries

Ballarat Fine Art Gallery; Bendigo Art Gallery; Castlemaine Art Gallery and Historical Museum; Geelong Gallery; Hamilton Art Gallery; LaTrobe Regional Gallery; McClelland Gallery+Sculpture Park; Mornington Peninsula Regional Gallery; Mildura Arts Centre; Shepparton Art Gallery; Swan Hill Regional Art Gallery; TarraWarra Museum of Art; and Wangaratta Exhibitions Gallery

Loans to 21 interstate cultural institutions

Sydney's Art Gallery of New South Wales; Powerhouse Museum; Australian Museum; Museum of Contemporary Art; Art Gallery of South Australia; Art Gallery of Western Australia; Bathurst Regional Art Gallery; Museum and Art Gallery of the Northern Territory; National Gallery of Australia; National Library of Australia; Rockhampton Art Gallery; and the University of Queensland

Loans to prestigious overseas venues

The Asian Art Museum of San Francisco; Auckland Art Gallery Toi O Tamaki; Tokyo's Ishibashi Foundation; Rome's Complesso del Vittoriano; Gemäldegalerie, Staatliche Museen zu Berlin; Dartmouth College, Hanover, New Hampshire; K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Museo Nacional Centro de Arte Reina Sofia, Madrid; National Galleries of Scotland and Edinburgh; National Museum of New Zealand Te Papa Tongarewa; National Museum of Women in the Arts,

Washington DC; Florence's Palazzo Strozzi; and London's Royal Academy of Arts

- Noteworthy overseas loans including:
 - Lending eight contemporary Australian works, including Emily Kam Kngwarray's *Anaty* (Wild potato), 1989, and the VFLAA-purchased AH XIAN; *Human human-Flower and bird*, 2000–01, to Tokyo's Bridgestone Museum of Art
 - lending Canaletto's *Bacino di S. Marco: From the Piazzetta*, c. 1735–45, to the Yale Centre of British Art/London's Dulwich Picture Gallery-organised *Canaletto in England: A Venetian Artist Abroad, 1746–1775* exhibition
 - lending Jules Bastien-Lepage's *October*, 1878, and his *The Annunciation to the Shepherds*, 1875, to Musée d'Orsay, Paris, and then to Centre Mondial de la Paix de Verdun
 - lending J.M.W. Turner's *The Red Rigi* to London's Tate Britain to help the Tate raise funds to purchase *The Blue Rigi*, one of three 1842 Turner paintings of this Swiss mountain

SIGNIFICANT INWARD LOANS

- Arthur Streeton's *Fire's on*, 1891, lent to the NGV by the Art Gallery of New South Wales; Frederick McCubbin's *A bush burial*, 1890, lent by Geelong Gallery; Tom Roberts' *Reconciliation*, 1886–87, lent by the Castlemaine Art Gallery and Historical Museum; and Frederick McCubbin's *The letter*, 1884, lent by the Ballarat Fine Art Gallery, all for NGV's *Australian Impressionism* exhibition. Of particular interest, the NGA lent a staggering 38 works to the *Australian Impressionism* exhibition, including Arthur Streeton's *Golden summer*, *Eaglemont*, 1889; Charles Conder's *Hot Wind*, 1889, and *Herrick's blossoms*, c.1888

Victorian Foundation for Living Australian Artists

- The large Tiepolo ceiling piece, *The marriage allegory of the Cornaro family*, Luca Giordano's *Rape of the Sabine women*, and a 16th-century Cologne altarpiece lent to the NGV by the National Gallery of Australia

THE SHAW RESEARCH LIBRARY

- The Friends of the Gallery Library helping fund the expensive rental through JSTOR of L. Forrer's *Biographical Dictionary of Medallists*, reprinted in London 1904–30

GLOBAL NETWORKING

- August 2006: Conservator Suzanna Shaw, with Clemenger Travel Grant and NGV support, travelled to Tokyo's National Research Institute for Cultural Properties studying Japanese lacquer conservation, then visiting lacquer workshops throughout Japan
- August 2006: A Clemenger Travel Grant enabled Assistant Curator, Indigenous Art, Sana Balai, to travel to Vanuatu to visit the National Museum in Port Vila, Ambrym Island, Malekula Island and attend two cultural festivals
- September – October 2006: Director, Gerard Vaughan, undertook a study tour of major German art museums as the guest of the German government, and was hosted throughout by the Goethe Institute
- September 2006: Deputy Director, International Art, Tony Ellwood, presented 'NGV History, Collection and Future Vision Australia' at AsiaLink's Japan Visual Arts Forum at the National Art Center, Tokyo

- September 2006: NGV's Frames and Furniture Conservation team hosted an Australian Institute for the Conservation of Cultural Materials workshop presented by the Associate Conservator, Decorative Arts and Sculpture, at the J. Paul Getty Museum (Los Angeles), Arlen Heginbotham
- November 2006: Senior Exhibitions Coordinator, Nicole Monteiro, used a Clemenger Travel Grant to meet her counterparts at museums and art galleries in San Francisco, New York, Toronto and London to discuss exhibition management and touring
- May 2007: NGV's Senior Marketing Coordinator, Kristen Eckhardt, received a Clemenger Travel Grant to travel to New York, Washington and Boston to visit a broad range of galleries in May, meeting their marketing teams to learn about successful marketing programs in overseas museums
- May 2007: Curator, International Fashion and Textiles, Roger Leong, and Curator, International Collections, Laurie Benson — participated in AGIdeas International Design Week in Melbourne
- June 2007: Director, Gerard Vaughan, attended openings of the Venice Biennale and the Basel Art Fair, and then had further meetings in Spain, France and the UK

REGIONAL NETWORKING

- November 2006: Manager, Arts Services, Brent Powell, conducted a 'Collection Handling Workshop' on best practice

- handling of artworks, organised by the Victorian branch of Museums Australia, held at the Ballarat Fine Art Gallery
- November 2006: Head of Marketing and Sponsorship, Lisa Sassella, assumed the role of chair to the Development and Marketing Forum, a national body of marketing professionals from Galleries, Museums, Libraries and Botanic Gardens all over Australia
- Manager, Exhibition Management, Tarragh Cunningham, joined the PGAV (Public Galleries Association of Victoria) Board of Management as a metropolitan representative
- March 2007: Associate Registrar, Fiona Moore, presented on NGV Loan Protocols and Procedures at the 'Collections and Communities' PGAV seminar at NGV International aimed at helping PGAV members borrow more from the NGV
- By June 30 2007: Applications called from PGAV staff to join the 2007/08 Arts Victoria-funded Professional Development Support program for NGV internships
- May 2007: NGV attended the PGAV Forum and AGM at the Bendigo Art Gallery
- June 2007: NGV hosted one day of the two-day 2007 NETS Victoria 'Shock & Awe' Symposium for curators

YEAR AHEAD

- Continuing to acquire, research, maintain and display great works of art



NGV Curator for Decorative Arts and Antiquities, Amanda Dunsmore, and philanthropist collector Dr Robert Wilson in the Decorative Arts Study Room

2006/07 Highlights

- VFLAA — acquired artworks, continuing to extend the representation of contemporary Australian artists at NGV and enhancing the collections of Victoria's regional and metropolitan gallery network
- VFLAA acquired 36 works across a range of disciplines including photography, painting, prints and drawings, jewellery and decorative arts, fashion and textiles, sculpture and installation pieces
- The many outstanding acquisitions included Ron Mueck's *Two women*, 2005, a recent work which typifies this artist's realist sculpture and extraordinary technical skill
- The VFLAA committee convened three times — in December, February and May 2007 — with the NGV represented by Director, Gerard Vaughan, and Deputy Director, Australian Art, Frances Lindsay
- Regional representatives on the VFLAA committee were Director of Hamilton Art Gallery, Danny McOwan, and Director of Bendigo Art Gallery, Karen Quinlan

FINANCIAL PERFORMANCE

Report Against Performance Indicators

INDICATOR	NOTES	PROJECTED	2006/07 ACTUAL	2006/07 VARIANCE
NGV Contribution		–	–	–
Total return on investment		7.6%	15.49%	+ 7.89%
Investment income returned to capital	–	10.0%	10.0%	–
Annual value of acquisitions	1	\$350,000	\$1,084,000	+ \$734,000
Market value of fund at year end	2	\$10,000,000	\$12,788,000	+ \$2,788,000

1) Acquisitions included Ron Mueck's *Two women*, 2005, Patricia Piccinni's *Nest*, 2006, and Guan Wei's *Between river and lake*, 2006
 2) The fund grew in value in 2006/07 as a result of a strong investment returns

ARTISTIC PERFORMANCE

INDICATOR	PROJECTED TARGET	OUTCOME
Number of artists whose art was acquired	5	18
Number of VFLAA works acquired	5	36
Number of Victorian artists whose art was acquired	2	12
Number of Indigenous artists whose art was acquired	1	1
% income spent in primary market	60%	100%

VFLAA/STATE COLLECTION ACCESS PERFORMANCE

INDICATOR	PROJECTED TARGET	OUTCOME
Number of provincial galleries which received loans	6	7 (plus 2 additional loans to City Museum and Arts Victoria)
Number of VFLAA works loaned to galleries	9	20 (plus 3 to City Museum and 7 to Arts Victoria)
Number of works displayed and attributed to VFLAA at NGV/Federation Square	5	17 NGV Australia, 5 NGV International

NGV'S MANAGEMENT OF VFLAA PERFORMANCE

INDICATOR	PROJECTED TARGET	OUTCOME
Number of Regional Galleries having VFLAA membership	4	2
Number of VFLAA acquisition meetings	3	3
Publication of VFLAA annual (activities, financial and artistic) report in NGV Annual Report	1	1

*Established by the State Government in November 2002 with a specific \$5 million grant subsequently matched by the NGV Foundation, VFLAA enables NGV to purchase significant works by living Australian artists, display them and lend them to regional art galleries and PGAV Members.

Acquisition and Gift Highlights: Australian

VFLAA



Guan Wei
Between river and lake (Jiang hu) 2006
 Purchased, Victorian Foundation for Living Australian Artists, 2006
 © the artist, courtesy of Sherman Galleries, Sydney and Arc One Gallery, Melbourne



Patricia Piccinini
Nest (2006)
 Purchased, Victorian Foundation for Living Australian Artists, 2006
 © Courtesy of the artist

Ron Mueck
Two women (2005)
 Purchased, Victorian Foundation for Living Australian Artists, 2007
 © the artist, courtesy of Anthony d'Offay Ltd., London

AUSTRALIAN PAINTING



Robert Dowling
Masters George, William, and Miss Harriet Ware with the Aborigine Jamie Ware (1856)
 Eleanor M. Borrow Bequest, 2007



Eugène von Guérard
Tea trees near Cape Schanck, Victoria 1865 (detail)
 Purchased with funds donated by Ian Hicks AM and Dorothy Hicks, John Higgins, Bruce Parncutt and Robin Campbell, 2006

CONTEMPORARY ART



David Wadellton
Make me over 2005
 Purchased, Victorian Foundation for Living Australian Artists, 2006
 © courtesy of the artist and Tolarno Galleries, Melbourne

AUSTRALIAN PHOTOGRAPHY



Petrina Hicks
Lauren (2003)
 from the *Lauren* series 2003
 Purchased with funds arranged by Loti Smorgon for Contemporary Australian Photography, 2006
 © Courtesy of the artist and Stills Gallery, Sydney

AUSTRALIAN FASHION AND TEXTILES



Toni Maticovski, Melbourne fashion house
 Toni Maticovski designer
Dali goddess evening dress 2007 summer (detail)
 Purchased, Victorian Foundation for Living Australian Artists, 2007
 © Toni Maticovski, 2006

INDIGENOUS ART



Ivan Namirrkki
Gungura the spiralling wind 2005
 Purchased, NGV Supporters and Patrons of Indigenous Art, 2006
 © Ivan Namirrkki/Licensed by VISCOPIY, Australia



Jimmy Midjawmidjaw
Male and female mimih 1959 (detail)
 Gift of Dr Margaret Bullen, 2007
 © the artist's estate, courtesy Injalak Arts & Crafts



Doreen Reid Nakamarra
Women's Dreaming at Marrapinti 2006 (detail)
 Purchased, NGV Women's Association, 2006
 © the artist, courtesy Aboriginal Artists Agency, Sydney

Acquisition and Gift Highlights: International

INTERNATIONAL PAINTING



Jusepe de RIBERA
Martyrdom of St Lawrence (1620–24)
Purchased with funds donated by Allan and Maria Myers and an anonymous donor, 2006



Ary SCHEFFER
Marguerite and Faust in the garden 1846
Purchased in memory of Dorothy Hicks with funds donated by Ian Hicks AM and family, 2007



Ivon HITCHENS
Transparencies of autumn no. II 1970
Bequest of Richard and Barbara Seddon, 2007
© courtesy of the artist's estate

INTERNATIONAL SCULPTURE



George RICKEY
Three M's and one W IV, gyratory (1990)
Gift of Victor and Loti Smorgon, 2006
© George Rickey/VAGA, New York.
Licensed by VISCOPY Australia

DECORATIVE ART



Michael POWOLNY designer
WIENER KERAMIK, Vienna manufacturer
Putto with flute (Flöttenputto) (c. 1910)
Purchased, NGV Women's Association, 2007



MINTON, Stoke-on-Trent, Staffordshire manufacturer
John BELL modeller
Ariadne 1864
Gift of Dr Robert Wilson, 2006



Carlo BUGATTI
Throne chair (c. 1900)
Purchased NGV Foundation, 2006

ASIAN ART



FAN Zeng
Bodhidharma 1995
Gift of Jason Yeap, 2006
© courtesy of the artist



ORISSAN
Scenes from the Ramayana (c. 2000)
Purchased NGV Foundation, 2007

PRINTS & DRAWINGS



Edward BURNE-JONES
Study for Portrait of Baronne Madeleine Deslandes 1895
Purchased with funds donated by an anonymous donor, 2007

PHOTOGRAPHY



Jeff WALL
Untangling (1994, printed 2006)
Purchased NGV Foundation, 2006
© the artist, courtesy Marian Goodman Gallery, New York

INTERNATIONAL FASHION AND TEXTILES



YOHJI YAMAMOTO, Tokyo fashion house
Yohji YAMAMOTO
Coat (c. 1983)
Gift of Rebecca Dallwitz in memory of Delia Muriti, 2007
© Yohji Yamamoto Inc.

Outward Loan Highlights



ART GALLERY OF NEW SOUTH WALES
Reciprocal loan for loans to Australian Impressionism exhibition
 Arthur STREETON
Sydney Harbour (1907)
 Felton Bequest, 1910



ASIAN ART MUSEUM OF SAN FRANCISCO
Princes, Palaces and Passion: The Art of India's Mewar Kingdom
 2 February 2007 – 29 April 2007
 BAKHTA
Maharana Jaget Singh II slaying a boar at Khas Odi
 1761 (detail)
 Felton Bequest, 1980



AUCKLAND ART GALLERY
TOI O TAMAKI
British Art & the 60s from Tate Britain
 25 February 2006 – 02 July 2006
 David HOCKNEY
The second marriage (1963)
 Presented by the Contemporary Art Society of London, 1965
 © David Hockney, 1963



JEWISH MUSEUM OF AUSTRALIA, GANDEL CENTRE OF JUDAICA, MELBOURNE
Long-term loan to Jewish Museum of Australia, Gandel Centre of Judaica
 Yosli BERGNER
Seamstress, 1943 (detail)
 Bequest of Leon and Mary Warm, 1994
 © Courtesy of the artist



LINEA D'OMBRA, TREVISO
Turner and the Impressionists. The Great History of Landscape Painting in Europe
 Museo di Santa Giulia, Brescia: 28 October 2006 – 09 April 2007
 J. M. W. TURNER
A mountain scene, Val d'Aosta (c. 1845)
 Purchased with the assistance of a special grant from the Government of Victoria and donations from Associated Securities Limited, the Commonwealth Government (through the Australia Council), the National Gallery Society of Victoria, the National Art Collections Fund (Great Britain), The Potter Foundation and other organisations, the Myer family and the people of Victoria, 1973



MORNINGTON PENINSULA REGIONAL GALLERY
Masters of Emotion: Exploring Emotions from the Old Masters to Present Day
 20 April 2007 – 24 June 2007
 The NGV were pleased to support the MPRG by loaning 27 works to this exhibition.
 William BLAKE
Satan watching the endearments of Adam and Eve
 1822 (detail)
 Felton Bequest, 1920



COMUNICARE ORGANIZZANDO, ROME
Bonnard, Matisse and the Mediterranean
 Complesso del Vittoriano, Rome: 06 October 2006 – 04 February 2007
 Pierre BONNARD
Siesta (La sieste) (1900)
 Felton Bequest, 1949



GEMÄLDEGALERIE, STAATLICHE MUSEEN ZU BERLIN
Rembrandt – The Quest of a Genius
 04 August 2006 – 05 November 2006
 REMBRANDT Harmensz. van Rijn
Two old men disputing (1628)
 Felton Bequest, 1936

HEIDE MUSEUM OF MODERN ART, BULLEEN
The Goddess Grins: The Female Image in the Art of Albert Tucker
 29 May 2007 – 28 October 2007
 Albert TUCKER
Memory of Leonski 1943
 Purchased through The Art Foundation of Victoria with the assistance of The Shell Company of Australia Limited, Founder Benefactor, 1995
 © Courtesy of Barbara Tucker



MUSÉE D'ORSAY, PARIS
Jules Bastien-Lepage (1848–1884)
 05 March 2007 – 13 May 2007
 Centre Mondial de la Paix de Verdun: 14 June 2007 – 03 September 2007. *October (Saison d'automne)* was selected for the cover of the exhibition catalogue.
 Jules BASTIEN-LEPAGE
October (Saison d'automne) 1878 (detail)
 Felton Bequest, 1928



ROYAL ACADEMY OF ARTS, LONDON
 Rodin
 Royal Academy of Arts, London: 23 September 2006 – 01 January 2007
 Kunsthaus Zürich: 09 February 2007 – 13 May 2007.
The Thinker was used extensively in the exhibition's marketing campaign and merchandise.
 Auguste RODIN
The Thinker (Le Penseur) (1884) (detail)
 Felton Bequest, 1921



NATIONAL MUSEUM OF NEW ZEALAND, TE PAPA, TONGAREWA, WELLINGTON
Constable: Impressions of Land, Sea and Sky
 05 July 2006 – 08 October 2006
 John CONSTABLE
Study of a boat passing a lock (c. 1823–26)
 Felton Bequest, 1951



TATE BRITAIN, LONDON
 Turner: *The Three Rigs*
 Tate Britain, London: 22 January 2007 – 25 March 2007
 J. M. W. TURNER
The Red Rigi 1842 (detail)
 Felton Bequest, 1947



PALAZZO STROZZI FOUNDATION, FLORENCE
Cézanne a Firenze: due collezionisti e la mostra dell'Impressionismo nel 1910
 Palazzo Strozzi, Florence: 02 March 2007 – 29 July 2007
 Paul CÉZANNE
The uphill road (La route montante) (1881)
 Felton Bequest, 1938



YALE CENTER FOR BRITISH ART, NEW HAVEN
Canaletto in England: A Venetian Artist Abroad, 1746–1755
 Yale Center for British Art, New Haven: 19 October 2006 – 31 December 2006
 CANALETTO
Bacino di S. Marco: From the Piazzetta (c. 1750)
 Felton Bequest, 1986

Audience and Access

Aim

To create opportunities for broadly based public participation, engagement and enjoyment in both our galleries, online and through other media

'I was constantly amazed by the range of people who attended — people from all ages and backgrounds. And, because of the Christmas holidays there were a lot of tourists. February was incredible because we had an influx of thousands of schoolkids, including those studying VCE Art and Studio Arts. The marketing campaign, the audio tours, the website — everything came together with a bang and people loved it!'

— Jason Smith, Curator, Contemporary Art

Howard Arkley painted ordinary things around him. He often used an air-brush (spray paint) to paint with. He saw graffiti on suburban walls. What can you see in this painting?

Howard Arkley used stencils to create patterns. Sometimes the patterns are geometric. He saw bright lights at the disco. What do these patterns remind you of?

Howard Arkley used pictures from magazines and house advertisements for ideas. He painted with bright colours. He lived in Melbourne. Do you live in a house like this?

Primitives 1981. Private collection, Melbourne.

Mizak mural — chair, table, 1980–81. National Gallery of Victoria, Melbourne. Mitchell Endowment, 1982.

Family home: Suburban exterior, 1993. Monash University Museum of Art, Melbourne. Purchased, 1994.

The Arkley art activity sheet given to children who visited the *Howard Arkley* exhibition at NGV Australia

Case Study: *Howard Arkley* Exhibition



The throngs of visitors to the opening night of the *Howard Arkley* exhibition at NGV Australia



NGV provided entertaining and informative *Howard Arkley*-related material on its website available during, and after, this exhibition



NGV Curator, Contemporary Art, Jason Smith leading a guided tour of the exhibition



Colourful *Arkley* street banners added vitality to Flinders Street

BASICS

The *Howard Arkley* retrospective ran from 17 November 2006 to 25 February 2007 at NGV Australia, Federation Square.

CONTEXT

This was a landmark exhibition because it was the first, much anticipated retrospective by an artist regarded by many as essential to Australian art because of his singular vision of Australian suburban life.

VISITORS

A total of 36,297 exhibition tickets sold, almost half to a young crowd; 49% per cent of visitors to NGV Australia in January 2007 were under 40 and 47% specifically went to the gallery to view the Arkley exhibition. Also, 98% rated their experience as 'Good or Very Good'—the highest ever! 4,700 students and teachers visited the exhibition in February alone. All *Howard Arkley*-related programs, free and paid, attracted high attendances.

FOR KIDS

One example from the NGV Kids School Holiday Program was the Loud Plates workshop on Tuesday 23 January where children toured the exhibition, then decorated plates in bold Arkley style. There were seven Artcart sessions, including on Australia Day, with children creating their own 3-D suburban blocks from Artcart materials.

FOR TEACHERS

More than 30 teachers attended the all-day 'Framing *Howard Arkley*' program on 10 February with presentations from the NGV's curatorial and education staff on these works' psychoanalytical, gender, cultural and historical frameworks.

FREE ROOM BROCHURE

NGV Director, Dr Gerard Vaughan, described the *Howard Arkley* room brochure as 'setting a new benchmark' in quality for this type of publication.

FREE TALKS

Every floor talk attracted at least 70 people. Typical were the 24 November talk 'The Art of *Howard Arkley*' by the NGV's Curator of Contemporary Art, Jason Smith; the 2 February talk by the State Library's Director, Collections and Access, Shane Carmody, 'Arkley in the State Library's Collection', and 'Punk Rock and the Art of Arkley' on 23 February by the Director of Melbourne University's Ian Potter Museum of Art, Dr Chris McAuliffe.

SPECIAL TALKS

These included 'The Home Show *Arkley* in Venice' by Global Projects' Lisa Warrender and Don Williams on 16 February and an 'In Conservation' event at 6pm on 15 February with Victorian Government architect John Denton and Jason Smith discussing 'The Architecture of the Suburb,' with refreshments.

FREE FILMS

NGV Australia presented screenings of four films with Australian suburban themes—*The Dish*, *Lantana*, *Muriel's Wedding* and *The Castle*—with a choice of three sessions for each.

ONLINE ACCESS

The *Howard Arkley* site on the NGV's website contained a wealth of material, including information for secondary students studying art and for children to play with online, such as colouring-in their own Arkley house.

AUDIO TOURS

The *Howard Arkley* audio tours set a new benchmark, including innovative taped interviews and conversations with Arkley's friends and colleagues, as well as setting Arkley's art in its social and historical context. Visitors hired 1,926 iPod audio tours, an average 5.3% pick-up rate.

FOR NGV MEMBERS

Events included the 18 February bus tour of houses in suburban Melbourne led by architecture writer, Stephen Crafti, and a walking tour of stencil graffiti in the CBD, led by Andrew Macdonald, founder of the Citylights gallery.

MERCHANDISE

NGV-produced *Howard Arkley* merchandise sold strongly, and NGV received healthy advance orders for merchandise from the Art Gallery of New South Wales and the Queensland Art Gallery. Badges, card packs and postcards proved particularly popular.

MARKETING

Marketing ranged from café avant cards and posters to print media advertising, a tram board and street banners. 47% of visitors to the exhibition learnt of it through advertising, marketing and the media.

SPONSORS

The Sofitel Hotel, *The Age* newspaper, JCDcaux and Dulux. The Artcart is supported by the Alcoa-sponsored NGV family program.

NGV TOURING After its Melbourne close, *Howard Arkley* went on tour to the Art Gallery of New South Wales from 10 March until 6 May 2007, then on to the Queensland Art Gallery in July.

Key Achievements

'This has been a year of innovation and creativity across the board, evidenced by our involvement with many community events, collaboration with our peers, extending our relationships with regional Victoria and, above all, engaging all our audiences with excellent and diverse Australian and International exhibitions and inspiring public and educational programs.'

— Frances Lindsay, Deputy Director, Australian Art



Manika Borlase and Josie Fagan examining Ballarat Grammar Student Esther Stewart's *Terry, Untitled and Chrysalis* at the *Top Arts: VCE 2006* at NGV Australia



Picasso: Love & War 1935-1945 Public Programs brochure



NGV voluntary guide Phillip Norris discusses Clive Murray White's centenary sculpture *Alfred Felton*, 2004

Performance Indicators

- Total visitor numbers: 1.65m (target: 1.5m)
- Pay exhibition visitors: 409,875 (target: 343,600)
- School students and teachers attending ticketed education events: 131,000 (target: 110,000)
- Visitors rating NGV visit 'Good'/'Very Good': NGV Australia 95%; NGV International 94% (target: 95%)
- Number of NGV Members: 33,332 (target: 32,000)

Key Achievements

EXCELLENT, DIVERSE ATTENDANCE

- Attracting 1.65 million visitors, reflecting the popularity of the major Australian exhibitions held at NGV Australia
- Selling more than 400,000 exhibition tickets, up 19% on 2005/06
- 43% of Melbourne residents claimed to have visited an NGV gallery during the year, up from 38% in 2005/06
- 12% of NGV visitors were from regional Victoria, above our 10% target
- Our 2006 Melbourne Winter Masterpieces (MWM) exhibition, *Picasso: Love & War 1935-1945*, attracted 224,000 visitors, the third most attended exhibition in the NGV's history
- 28% of visitors to *Picasso: Love & War 1935-1945* were from interstate or overseas — up from 21% for *The Impressionists* exhibition in 2004 and showing our increasing ability to attract tourists
- More than two-thirds of visitors to *Picasso: Love & War 1935-1945* were aged under 50 years
- *Picasso: Love & War 1935-1945* generated \$15.5 million economic benefit for the State of Victoria, bringing the total impact of our first three MWM exhibitions to \$60 million

- *Australian Impressionism* attracted 140,000 visitors, a record for exhibitions at NGV Australia, with strong public demand leading to additional Monday openings
- Large numbers of young people and tourists attended *Howard Arkley*, which coincided with Christmas holidays and the start of the school year
- Federation Square Management and Arts Victoria funding enabled the 12-month trial, from June 2007, of late Thursday night openings of NGV Australia

EXHIBITION DIVERSITY

- Staging 22 culturally diverse exhibitions, including *Golden Screens*, *Cinema India: The Art of Bollywood*, *Juan Davila*, *Tezuka: the Marvel of Manga* and *Picasso: Love & War 1935-1945*
- Curating three landmark Australian art exhibitions at NGV Australia — *Australian Impressionism*; *Charles Blackman: Alice in Wonderland*, and *Howard Arkley*
- *Kitty Kantilla*, the NGV's first exhibition of a solo Indigenous artist in a decade
- Decorative arts exhibitions, including *Great Exhibitions: The World Fairs 1851-1937*
- Photographic exhibitions, ranging from *Small Worlds: Travel Photography of the Nineteenth Century* to *Light Sensitive: Contemporary Australian Photography from the Loti Smorgon Fund*
- Video exhibitions, including *Six Good Reasons to Stay at Home: Hiraki Sawa Video Works*, and *Screenings: International and Australian New Media*
- Fashion-related exhibitions from *Sneakers: Classics to Customs* to *Katie Pye: Clothes for Modern Lovers*
- An interactive, participatory exhibition, Olafur Eliasson's *The cubic structural evolution project 2004*, adored by both children and parents
- The NGV's *Top Arts: VCE 2006* exhibition, displaying the work of 52 Victorian school students



Tiwi dancers from Jilamara provide striking entertainment at the April opening of *Kitty Kantilla* at NGV Australia



- Opening our 2007 Melbourne Winter Masterpieces exhibition, *Guggenheim Collection: 1940s to Now*, on 30 June, the first MWM exhibition managed directly by NGV. See Exhibitions on pp. 36-43

NGV TOURING

- Touring *Howard Arkley* to the Art Gallery of New South Wales and Queensland Art Gallery
- Touring *Paris End of Collins Street* to Latrobe Regional Art Gallery in Morwell and the Bendigo Regional Art Gallery
- Touring *Tezuka: the Marvel of Manga* to the Art Gallery of New South Wales and Asian Art Museum, San Francisco, USA — NGV's first US tour since 2000
- *The Cicely and Colin Rigg Contemporary Design Award 2006*, which includes an NGV loan, toured by NETS Victoria to the Gippsland Art Gallery, The Exhibitions Gallery, Wangaratta, Craft ACT, Shepparton Art Gallery and Swan Hill Regional Gallery
- Touring, in conjunction with the Victorian Foundation for Living Australian Artists (VFLAA), *Lives and Times: a selection of works on tour from the VFLAA collection* to the Latrobe Regional Gallery, Swan Hill Regional Gallery and Bendigo Art Gallery
- Lending nine VFLAA artworks for tour, including works by Ricky Swallow, Susan Norrie, Phillip Wolfhagen and Ah Xian, to City Museum and to the Bendigo Regional Art Gallery, Hamilton Regional Art Gallery, Ballarat Fine Art Gallery, The Exhibitions Gallery, Wangaratta, La Trobe Regional Art Gallery and Castlemaine Regional Art Gallery

ACCESS FOR DISADVANTAGED YOUTH

- NGV's Young Ambassadors Program cited at a 2006 national Learning Choices Expo as a 'best practice model' for alternative learning programs
- Young Ambassadors received 30 applications from 18-24-year-olds neither in education nor employment for 2007 training and selected six young men and four young women, several with disabilities
- NGV Youth Access Forum, a disadvantaged youth advisory group, brought young people from 50 youth organisations to NGV tours and workshops
- Youth Access Forum members secured a \$5,000 grant from The Foundation of Young Australians for youth-focused gallery activities during *Sneakers: Classics to Customs*
- NGV Young Ambassadors, with Kangan Batman TAFE and the Juvenile Justice Centre, implemented a 12-week fabric screen printing and rap dance program for 15 young women in custody

SUPPORTING CULTURAL EVENTS

- 'A VCE Season of Excellence 2007': NGV's *Top Arts: VCE 2006* exhibition
- 2006 Melbourne International Arts Festival: installing Brook Andrew's *YOU'VE ALWAYS WANTED TO BE BLACK*, including material elements from Museum Victoria, at NGV Australia
- Victoria-hosted 2007 FINA swimming championships: NGV talks on swimming costume design
- 2006 Melbourne Art Forum: NGV seminar on Asia Pacific art including guests from Milan's Trussardi Foundation, Tokyo's Mori Museum and New Zealand galleries
- 2006 Melbourne Art Fair: NGV sell-out forum on contemporary Asia Pacific art

- Victorian Arts Centre 2006 Chookas Festival: NGV lending iconic paintings linked with the festival's 'lost' theme
- Victorian Tapestry Workshop: NGV talk on Coptic Egypt tapestries by Nancy Hoskins, US lecturer and artist
- The 2007 'Arts 2 Go' Designers at Work/Regional Arts Victoria workshop: NGV talks about, and virtual tours of, the *Akira Isagowa* exhibition at Ballarat, Bendigo, Melbourne and Wangaratta schools
- The Australian Book Council's 2006 Bookweek: NGV 'Alice in Wonderland' programs, including school tours
- Children's Week 2006: NGV Department of Children's Services-supported student and family events
- Italian Week 2006: An NGV afternoon of Italian music and song in front of Tiepolo's *The Banquet of Cleopatra*
- Indonesian Day 2006: NGV and Cultural Infusion Victoria holding an Indonesian shadow puppet show for students including Caroline Springs and Deer Park schools
- Holding three Bollywood Festival Days, including students from Oxley College, St Paul Apostle South Primary and North Geelong Secondary College
- Holding three Chinese cultural days
- Hosting concerts by Orchestra Victoria, The Song Room, Victorian College of the Arts musicians, Australian Youth Choir and the ABC's 'Music Deli' 20th Anniversary Concert, later broadcast
- Hosting The Crossing Roper Bar event with the Australian Art Orchestra and Indigenous musicians from Ngukurr ahead of festival performances in Queensland, Darwin, Adelaide and New Zealand



NGV Members on a tour of *Australian Impressionism* at NGV Australia, led by a Voluntary Guide



NGV Members at a *Tezuka: the Marvel of Manga* event in November 2006

COLLABORATION:

ACADEMICS & ARTISTS

- The Asian Art Society of Australia: NGV talk by the Director of the Art Museum of the Chinese University of Hong Kong, Peter Y K Lam
- The University of Melbourne: NGV's Popular Philosophy seminars by Associate Professor Dr John Armstrong; Monash University: *Australian Impressionism* lecture by Dr Leigh Astbury
- J. Paul Getty Museum: An NGV talk on a Renaissance cabinet by Getty curator, Arlen Heginbotham
- Artist talks ranging from a Katie Pye 'In Conversation' event to Jilamara Arts & Craft Association artists discussing Tiwi culture
- NGV programs with the Victorian Home Economics Teachers of Textiles Association, History Teachers Association of Victoria and the Victorian Association of Teachers of English (VATE)
- NGV's 2006 professional development program for Singapore teachers, including a Singapore Art Museum representative, following the presentation by NGV's Head of Education and Programs, Gina Panebianco, at a 2005 Singapore Education Symposium
- NGV and the Goethe Institute produced a 'best practice' language and culture education CD, leading to inquiries from Spain's Consul General
- The Catholic Education Office provided two education officers, and COASIT (Italian Assistance Association) providing one education officer to NGV Education and Programs

VOLUNTARY GUIDES

- From January, NGV Voluntary Guides joined NGV Education and Public Programs with free, daily guided tours expanded

FREE NGV PUBLICATIONS

- Including printed education resources; family trails and activity sheets; seasonal Public, Schools and NGV Kids program brochures, a bi-monthly *What's On* booklet and NGV's Annual Report

PUBLIC PROGRAMS

- Offering 1,003 programs, not including guided tours; 3,015 including guided tours
- Of these 1,003 programs, 786 for the public and NGV Members (390 free and 396 paid programs)
- Extensive public programs and guided tours for all exhibitions. For example, 96 public and NGV Member programs for *Australian Impressionism* to 30 June including:
 - symposia, introductory talks, lectures, weekend seminars, painting classes, breakfast seminars, Art after Dark events, art bus, walks, films, family mornings, children's workshops, and Artcart children's activities
 - 7,252 members of the public and NGV Members attending programs
 - 4,500 people attending 99 guided tours

SCHOOL PROGRAMS

- 162 student programs, with students from 51% of Victorian schools visiting during the year, and 55 teacher professional development programs
- The NGV/VicHealth Schools Access Program brought students from disadvantaged urban and regional

schools, including migrants from Sudan and Somalia, who had never seen a gallery before

- Taking *Australian Impressionism* programs as an example, 9,456 students attended school programs and 466 teachers attended six programs including curriculum-focused programs and weekend professional seminars
- Online educational resources for all major NGV exhibitions and selected themes from the permanent collection

NGV ONLINE

- 1.7 million NGV website hits
- Preparing culturally rich multimedia content, including material from *Floating World—Japanese woodblock prints* (1615–1888), a 2005 exhibition, and *Colour Power as Indigenous Art post 1984*, a 2004/05 exhibition, for the Victorian Cultural Network (VCN) program through the support of a State Government Broadband Innovation fund grant
- NGV prepared its VCN content in collaboration with the Department of Education and Training, Catholic Education Office, and Victorian Curriculum and Assessment Authority
- 3,295 artwork records delivered for 'Virtual NGV' posting online

NGV MEMBERS

- A 10% rise in NGV memberships to 17,803 (16,700 previously)
- New two-year and three-year memberships accounting for 20% of renewals, with more than 830 new members in May/June
- A record 1,640 Members attended the first NGV Member Preview (for *Australian Impressionism*) on 30 March

- Popular events, ranging from a discussion on Stravinsky and Picasso by NGV Director, Dr Gerard Vaughan, and the Melbourne Symphony Orchestra Chief Conductor, Oleg Caetani, to a lecture on Great Opera Houses of the World

MARKETING AND ADVERTISING

- Obtaining valuable information from our new Visitor Segmentation model to guide future advertising and promotion — not only our visitors' life-stage and postcodes, but also insights into the motivations behind their gallery visits
- With support of Tourism Victoria, NGV's Marketing Manager, Kirstee Macbeth, attended the Oz Talk 2006 tourism trade show in New Zealand with ACMI to promote MWMs — NGV's *Guggenheim Collection: 1940s to Now* and ACMI's *PIXAR: 20 Years of Animation*
- NGV advertising *Australian Impressionism* in mainstream interstate newspapers

SPONSORSHIP

- NGV independently secured all corporate sponsorship and managed the marketing for its MWMs exhibition for the first time
- Recruiting ten sponsors for *Guggenheim Collection: 1940s to Now*, including long-term NGV strategic partners such as Qantas and Sofitel, and new partners including Mercedes-Benz as Principal Sponsor
- Delivering \$1.9m cash and in-kind services for the 2006/07 financial year
- Ernst & Young, a NGV sponsor since 2004 and NGV partner since 2006, received the 2006 Australian Marketing Institute National Award for Excellence for its Principal Sponsorship of *Pissarro: The First Impressionist* at NGV
- UBS joined Myer, Macquarie Bank, BlueScope Steel and Ernst & Young as an NGV Partner
- Advertising agency Publicis Mojo joined Sofitel, Qantas, SComm, CSIRO and Space Furniture, *The Age* newspaper, Moonlight Cinemas, JC Decaux (backlit signs), Connex, InLink (digital display screens), Radio station 3AW and Leader Community Newspapers as suppliers to NGV of vital in-kind services
- Securing sponsorship commitments of \$1m in cash for future financial years

MEDIA COVERAGE

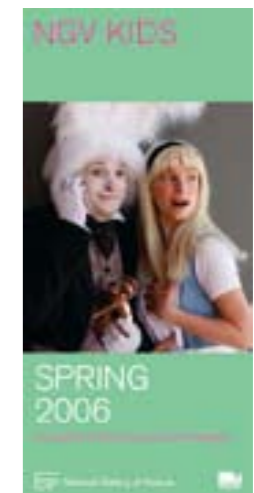
- Record editorial support for *Picasso: Love & War 1935–1945*, with \$9 million free editorial value estimated by external media consultants
- Major coverage of all NGV exhibitions in Australian metropolitan and regional electronic and print media
- Coverage ranging from the *Frankston Standard Leader* running Picasso-style pictures by children in an article on *Picasso: Love & War 1935–1945* to *Cinema India: The Art of Bollywood* featuring in London's *The Art Newspaper*
- Unprecedented coverage of NGV conservation activity, including an ABC TV *Catalyst* program on 12 April, covering the conservation of Charles Conder's *Summer Idyll*, 1889
- Adding a media centre to the NGV website

YEAR AHEAD

- Touring *Gordon Bennett and Mountains and Streams*, as well as ongoing VFLAA exhibitions
- Preparing for our fourth MWM exhibition in 2008 — *Art Deco: 1910–1939*
- Continuing to create rich cultural online content for the VCN



Cinema India: The Art of Bollywood was featured on a section cover of London's *The Art Newspaper*



NGV free, seasonally produced program brochures

Exhibitions: NGV Australia



Australian Impressionism

31 March – 8 July 2007
 Galleries 17 – 20, Level 3
 Principal Sponsor: Australian International Cultural Foundation
 Support Sponsors: *The Age*, Sofitel Melbourne, Connex, JCDecaux, Fox FM



Howard Arkley
 17 November 2006 – 25 February 2007
 Galleries 17 – 20, Level 3
 Support Sponsors: Sofitel Melbourne, The Age, JCDecaux, Dulux

Howard Arkley
Family home: Suburban exterior 1993
 Monash University Museum of Art, Melbourne
 Purchased, 1994
 © The Estate of Howard Arkley. Licensed by Kalli Rolfe Contemporary Art



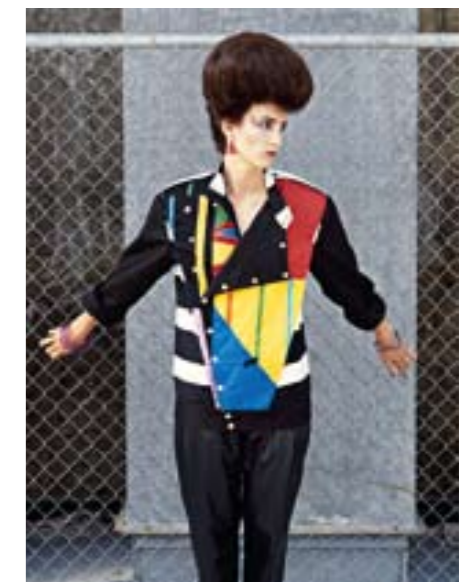
Melbourne International Arts Festival: Brook Andrew *YOU'VE ALWAYS WANTED TO BE BLACK*
 Presented by Melbourne International Arts Festival and the National Gallery of Victoria
 12 October – 19 November 2006
 Gallery 11, Level 2

Brook Andrew
YOU'VE ALWAYS WANTED TO BE BLACK 2006 (detail)
 Courtesy the artist and Gallery Gabrielle Pizzi
 © Brook Andrew/Licensed by VISCOPY, Australia



Thomas Harrison, Milliner
 29 September 2006 – 29 April 2007
 Myer Fashion and Textiles Gallery, Level 2
 Principal Sponsor: Myer

Thomas Harrison, Melbourne, Milliner
 Thomas Harrison, designer
Hat (1930–50) (detail)
 National Gallery of Victoria, Melbourne
 Gift of Thomas Harrison, 1976
 © Courtesy of the artist's estate



Katie Pye: *Clothes for Modern Lovers*
 26 May 2007 – 13 January 2008
 Myer Fashion and Textiles Gallery, Level 2
 Principal Sponsor: Myer

KATIE PYE STUDIO, SYDNEY fashion house
 KATIE PYE fashion artist
Spinnaker jacket 1978 (Model Susan Norrie) (detail)
 National Gallery of Victoria
 Gift of the artist, 2006
 © Courtesy of the artist
 Photographer John Lethbridge
 Image courtesy of Katie Pye



Charles Blackman:
Alice in Wonderland

11 August 2006 – 15 October 2006
Galleries 19 & 20, Level 3
Support Sponsors: Moonlight Projects,
Joy FM, Dulux

Charles Blackman
Alice in the boat (1956)
Private collection
© Charles Blackman/Licensed by VISCOPY Australia



Top Arts: VCE 2006

A VCE Season of Excellence 2007 Event
16 March – 3 June 2007
Galleries 15 & 16, Level 3

Principal Sponsor: Goldman Sachs JBWere
Support Sponsors: Department of Education,
Victorian Curriculum and Assessment
Authority, Catholic Education Office,
Association of Independent Schools
of Victoria

Tobias Koster
Alex from the market
91.2 x 213.5 cm
St Leonard's College, Brighton East



Kitty Kantilla

27 April – 19 August 2007
Gallery 11, Level 2
Principal Sponsor: BlueScope Steel

Kitty Kantilla
Jilamara 1997
National Gallery of Victoria, Melbourne
Purchased through The Art Foundation
of Victoria with the assistance of Mobil
Oil Australia Limited, Fellow, 1998
© The artist's estate, courtesy of
Jilamara Arts & Craft Association



2006 Clemenger Contemporary
Art Award

24 August 2006 – 22 October 2006
Galleries 17 & 18, Level 3

Judy Watson
A history of violence 2006
Collection of the artist, Brisbane
© Judy Watson/Licensed by
VISCOPY Australia



Proof: Contemporary Australian Printmaking

9 December 2006 – 1 April 2007
Gallery 11, Level 2

Tim Jones
Woods with pit 2000 (detail)
National Gallery of Victoria, Melbourne
Purchased, 2006
© Courtesy of the artist

Exhibitions: NGV International



Picasso: Love & War 1935-1945

Melbourne Winter Masterpieces
An exhibition organised by the National Gallery of Victoria and Art Exhibitions Australia with the collaboration of the Réunion des Musées Nationaux and the Musée Picasso in Paris.
30 June 2006 – 8 October 2006
Temporary Exhibition Spaces 1, 2 & 3, Ground Level

Principal Sponsor: Mazda
Support Sponsors: Singapore Airlines, Channel Seven, Triple M, Herald Sun, George Patterson Y&R, Tourism Victoria, Sofitel Melbourne, Novotel Melbourne on Collins, City of Melbourne, Melbourne Airport, Art Exhibitions Australia, Réunion des Musées Nationaux, Musée Picasso, Major Events Melbourne, Art Indemnity Australia, State Government of Victoria

Pablo PICASSO
Dora Maar front view
Paris, 1936-37
Markovitch Donation, Dora Maar Collection, Musée Picasso, Paris, MP 1998-333
© Pablo Picasso/Succession Pablo Picasso, Paris. Licensed by Viscopy, Sydney 2006



Juan Davila

Exhibition organised and toured by the Museum of Contemporary Art, Sydney
30 November 2006 – 4 February 2007
Temporary Exhibition Spaces 2 & 3, Ground Level

Juan DAVILA
Hysterical Tears 1979 (detail)
Collection: Courtesy of the artist
© the artist, courtesy of Kalli Rolfe Contemporary Art



Tezuka: The Marvel of Manga

In association with Tezuka Productions
3 November 2006 – 28 January 2007
Temporary Exhibition Space 1, Ground Level
Principal Sponsor: MINI
Support Sponsors: Network Ten, Qantas, Madman Entertainment, Melbourne Airport, Lavazza, Japan Foundation, 2006 Australia-Japan Year of Exchange

TEZUKA Osamu
Astro Boy (Tetsuwan Atomu)
title page for *The Treasures of Solomon* 1967 (detail)
Shonen, published by Kobunsha
© Tezuka Productions



Picture to Print: Reproductive prints in the NGV Collection

13 October 2006 – 25 March 2007
Prints and Drawings Gallery, Ground level

PARMIGIANINO
Huntsman sounding his horn with a stag hunt in the distance c.1530-39 (detail)
National Gallery of Victoria, Melbourne
Felton Bequest, 1936



After Image: Social Documentary Photography in the 20th century

4 November 2006 – 1 April 2007
Photography Gallery, Level 3

Margaret Bourke-White
Beach accident, Coney Island 1952 (detail)
National Gallery of Victoria, Melbourne
Purchased, 1973



Great Exhibitions The World Fairs 1851-1937

7 May – 30 March 2007
Decorative Arts Passage, Level 2

Pierre TURIN, designer
International Exposition of Decorative Arts and Modern Industry, Paris 1925, commemorative medal (Exposition internationale des arts décoratifs et industriels modernes Paris 1925) 1925
Private collection, Melbourne



Sneakers: Classics to Customs
 16 December 2006 – 8 July 2007
 Myer Fashion and Textiles Gallery, Level 2
 Principal Sponsor: Volley
 Support Sponsor: Dunlop Sports

Dunlop
Gorilla Radio (Dunlop Volley International)
 2006 (1959)
 Collection of Dunlop Sport Footwear, Melbourne



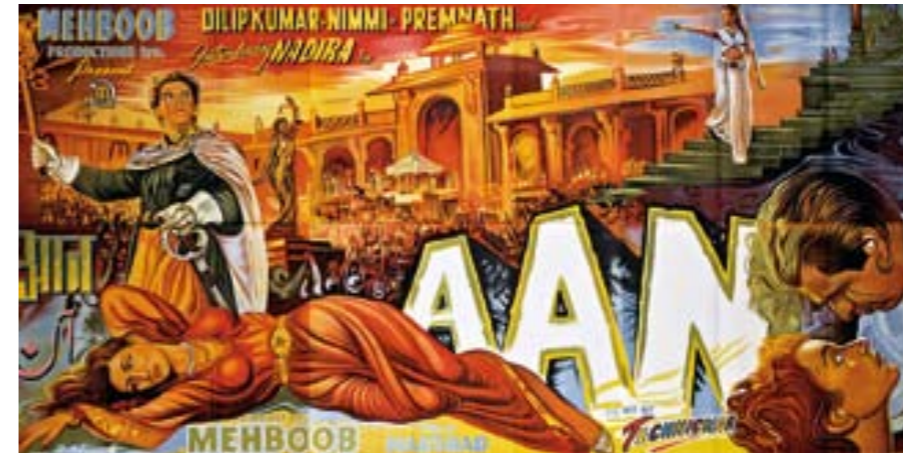
Six Good Reasons to Stay at Home: Hiraki Sawa Video Works
 7 July 2006 – 3 December 2006
 UBS Contemporary Art Galleries, Level 3

Hiraki SAWA
 still from *Going places sitting down* 2005
 Commissioned by the Hayward/Bloomberg Artists' Commission.
 Collection of the artist, London
 Image courtesy of James Cohan Gallery, New York
 © Courtesy of the artist and James Cohan Gallery, New York



Video resurrection: works by Vito Acconci, Peter Campus and Joan Jonas
 28 April – 29 July 2007
 UBS Contemporary Art Galleries, Level 3

Vito ACCONCI
 still from *Pull* 1971
 National Gallery of Victoria
 Purchased, 1975
 Image courtesy Electronic Arts Intermix (EAI) <<http://www.eai.org>>, New York
 © Courtesy of the artist



Cinema India: The Art of Bollywood

Exhibition organised by the Victoria and Albert Museum, London
 9 March 2007 – 20 May 2007
 Temporary Exhibition Space 1 & 2, Ground Level
 Support Sponsors: Qantas, JCDecaux, Moonlight Projects, Rutledge Engineering, MG Distribution

Bide VISWANATHAN (designer)
Aan (Savage princess) (film 1952, poster designed 1980s)
 Victoria and Albert Museum
 Gift of Mehboob Productions (Private) Ltd, Mumbai, India
 Image © V&A Images © Courtesy Mehboob Productions (Private) Ltd, Mumbai, India



Golden Screens

4 April – 9 September 2007
 Asian Art Temporary Exhibition Space, Level 1

KANO Eino
Birds and flowers of the four seasons (detail) (17th century) Japan
 On loan from The Sarah and Baillieu Myer Family Foundation, Melbourne



Small Worlds: Travel photography of the nineteenth century
 21 April 2007 – 30 September 2007
 Photography Gallery, Level 3

UNKNOWN (A. G. B.)
 No title (*Roman Forum*)
 National Gallery of Victoria, Melbourne
 Presented through the NGV Foundation by Janice Hinderaker, Member, 2003



Screenings: International and Australian New Media works
 16 December 2006 – 15 April 2007
 UBS Contemporary Art Galleries, Level 3

Sally MANNALL
 still from *Untitled (The rowing project)* 1996 (detail)
 DVD
 dimensions variable
 Private collection, Melbourne
 © Courtesy of the artist



Ikat: Asian resist dyed textiles
 5 October 2006 – 12 March 2007
 Asian Art Temporary Exhibition Space, Level 1

SUMBANESE
 Man's cloth (*Hingg*) (detail)
 National Gallery of Victoria, Melbourne
 Presented through The Art Foundation of Victoria by Michael Abbott, Founder Benefactor, 1984



Olafur Eliasson—The cubic structural evolution project 2004

2 March 2007 – 13 May 2007
 Waterwall Foyer, Ground Level
 Support Sponsor: Mext

Olafur ELIASSON
The cubic structural evolution project 2004
 Queensland Art Gallery
 Purchased 2005. Queensland Art Gallery Foundation Grant
 © Olafur Eliasson



Imaginary Prisons: G.B. Piranesi and Vik Muniz

19 April 2007 – 30 September 2007
 Prints and Drawings Gallery, Ground Level

Vik MUNIZ
Prisons VII, the drawbridge, after Piranesi from the *Prisons, after Piranesi* series 2002
 Collection of the artist
 Courtesy of Sikkema Jenkins & Co, New York
 © Courtesy of Vik Muniz

Development

Aim

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

'The history of our permanent Asian art collection is rich and varied ... but we need the resources to build on our existing collection and make it one of the greatest in the world. The exciting thing about Supporters of Asian Art is that by expanding the NGV's representation and knowledge of Asia and Asian art, it will help the NGV maintain its relevance to our audiences today.'

— Jason Yeap, NGV Trustee and head of Supporters of Asian Art



The February dinner and presentation which launched the Supporters of Asian Art

Case Study: Supporters of Asian Art

CONTEXT

The NGV's extensive Asian art collection began in 1861 and includes Chinese, Japanese, Korean, South Asian, Himalayan, South-East Asian and Persian art dating from the 2nd millennium BC through to the 21st century. The collection's artworks range from paintings to calligraphy, prints and bronzes, sculptures, ceramics, lacquer, jade, glass, furniture and wonderful textiles.

ORIGINS

Following many discussions about how to fund the purchase of great Asian art, including contemporary Asian art, it was an August 2006 meeting between our Emeritus Trustee, Baillieu Myer, who has a deep and longstanding commitment to the visual culture of Asia (and whose donations over many years have enriched our collection), and our current NGV Trustee, Jason Yeap, which crystallised the idea.

CHALLENGE

Without regular funding from the State Government for acquisitions, the NGV cannot substantially grow the collection without the support of generous donors. The solution was to form a special group of people with a strong commitment to, and a passion for, Asian Art to assist strengthening and developing the existing collection by securing major Asian works.

SUPPORT

The NGV Foundation, chaired by Bruce Parncutt, established the Supporters of Asian Art. Across-the-board encouragement has been received by NGV Director Gerard Vaughan; the NGV Council of Trustees; senior NGV management including NGV's Head of Fundraising, Judy Williams; the NGV's Senior Curator of Asian Art, Dr Mae Anna Pang; and Melbourne's Lord Mayor, John So.

RESEARCH

Having researched the interfaces between Melbourne and Asia in the realms of business, art and art collecting, the NGV concluded that there was much to be gained by forging new links with Melburnians who have an interest in Asian art, and encouraging a new role in developing our Asian art collection.

LAUNCH

The NGV Foundation launched the Supporters of Asian Art around the time of the Chinese New Year. More than 170 guests, many new to the Gallery, attended the launch dinner on 21 February 2007 in the Great Hall at NGV International. At the dinner Jason Yeap announced an anonymous \$1 million bequest for Asian art, two new major donors 'signed up' and Dr Vaughan presented his 'wish list' of the kind of Asian artworks that, if funds were available, would enhance the State Collection.

STRUCTURE

In line with the NGV's *Fundraising For Art* priority project, the NGV Foundation and Fundraising Department administers the Supporters of Asian Art. Supporters are invited to make an annual donation, with donors able to join the President's Circle (\$10,000 donated per annum); the Director's Circle (\$5,000 pa) or the Supporters' Circle (\$2,500 pa). All donations are tax-deductible gifts, used solely for the acquisition of Asian artworks.

OUTCOMES

The Asian Art fund received cash gifts to the value of \$117,600, part of which was used to support the purchase of Lui Wei's *Landscape*, 2004, a stunning series of six very large photographic panels. The collection was enhanced with two works on paper gifted by Jason Yeap — Fan Zeng's *Bodhidharma*, 1995, and Huang Yongyu's *Penguins*, 1989. NGV has been advised of three significant future gifts. One of Dr Vaughan's 'wish-list' works, a spectacularly beautiful, minimalist six-panel screen *Horse Stable* from early 17th-century Japan, was brought to Melbourne for the NGV's *Golden Screens* exhibition (4 April – 9 September 2007). As at 30 June, the NGV was hoping to secure this screen for its collection.

MEMBERS

As at 30 June, there were 12 Founding Supporters of Asian Art.



Melbourne Mayor, John So, at the launch of the Supporters of Asian Art



Ikat textiles at NGV International



This Rikka style of Ikebana was displayed during the *Focus on Lacquer* permanent collection display at NGV International



The Supporters of Asian Art Booklet, published to inform potential supporters and donors about the NGV's Asian Art Collection

Key Achievements: Fundraising

'A wonderful example of an acquisition jointly funded by several supporter sources was Liu Wei's *Landscape, 2004*. Funds for the Liu Wei came from individuals — some who attended the NGV Foundation Annual Dinner, some who were present at the launch of Supporters of Asian Art and the balance from NGV Contemporary. Incredibly generous people and a great outcome!'

— Head of Foundation and Fundraising, Judy Williams



The NGV Annual Dinner, held at Zinc restaurant, celebrated the opening of *Australian Impressionism* in March

Performance Indicators

- Market value of endowed funds held for purchases of artworks: \$32m (target: \$36m)
- Total value of gifts received for purchases of artworks: \$4.5 million (target: \$10m)

Key Achievements

FUNDRAISING INCOME

- Receiving \$4 million of donations from individuals to assist in purchasing specific works of art
- Attaining 18 new notified bequests
- Having notified bequests at year's end valued at \$28.3 million
- Recognising the substantial \$1 million gift in kind for the redevelopment of the NGV International Grollo-Equiset Garden which opened in October 2006. See pp. 50–51

WAYS PEOPLE ASSISTED NGV FUNDRAISING

- Cash gifts: amounts ranging from \$150 to more than \$1 million
- Bequests through which people commit cash gifts to NGV in their wills: amounts ranging from \$5,000 to \$6 million, with 18 new notified bequests in 2006/07
- Donations to the General Endowment, the capital of which is invested to generate income to purchase art
- The Annual Giving Program, which uses the donated funds to purchase art that matches the donor's area of interest
- The Federal Government's Cultural Gifts Program through which gifts of artworks, independently valued, are accepted by the Council of Trustees for accession into the State Collection
- Participation in NGV supporter groups (see Supporters of Asian Art on p. 45; NGV Contemporary and Supporters and Patrons of Indigenous Art on this page).

KEY NGV FOUNDATION FUNDRAISING EVENTS

- The NGV Foundation's Annual Dinner, with a preview of *Australian Impressionism* at NGV Australia, on 28 March at Zinc at Federation Square

NGV CONTEMPORARY

Established in 2002, its Advisory Committee is chaired by Fiona Myer

- Raising funds to supporting the purchase of Yinka Shonibare's sculpture *Reverend on Ice*, 2005; Michael Parekowiha's *Cosmo McMurtry*, 2006; and Liu Wei's six panel contemporary photograph, *Landscape*, 2004
- Holding successful events such as the 2006 Annual Fundraising party, 'Ice', in support of the *Reverend on Ice* purchase, at the Carousel restaurant on 5 October

SUPPORTERS AND PATRONS OF INDIGENOUS ART (SPIA)

Established in 2001 and headed by NGV Senior Curator, Indigenous Art, Judith Ryan

- Raising funds to support the purchase of Wingu Tjinguma's *Minyma Tjuta (Seven Sisters Dreaming)*, 2006, Bardayal Nadjamerrek's *Ubarri*, 2006 and Pulpurru Davies' *Timarri*, 2006
- Attracting major gifts including Jimmy Midjawmidjaw's *Mimih spirits*, 1959, Mick Jawalji's *Ngalambirr Balanyin (Hann Spring)*, 2006 and Turkey Tolson Tjupurrula's *Kungka Kutjarra Dreaming at Yuwalki*, 1995
- Holding successful events including the 31 August viewing of the 2006 *Clemenger Contemporary Art Award* and the 26 March Crossing Roper Bar event involving the Australian Art Orchestra and Indigenous musicians from Ngukkur—a contemporary *manikay* (song) with a difference

SUPPORTERS OF ASIAN ART

Established in 2007 and headed by an NGV Trustee, Jason Yeap. See pp. 44–45

NGV BUSINESS COUNCIL

The NGV Business Council acts as a conduit between the business world and the National Gallery of Victoria. It involves key business people, their companies and staff in the activities of one of Australia's great art institutions. Access to exhibitions for corporate entertainment is an ongoing benefit for Business Council members and their guests with guided tours and visits behind-the-scenes. The Council's Chairman, Paul Brasher, formally ended his term at 30 June and we thank him for his leadership and contribution over the past 4 years. The new Chairman is Steve Clifford, Partner, Allens Arthur Robinson.

FRIENDS OF THE GALLERY LIBRARY (FOTGL)

Friends of the Gallery Library was formed in 1976 to assist the Library in acquiring books, catalogues, manuscripts and major reference works that may be of special value for the Library, but are well beyond the Library budget. During the year the group presents a series of lectures, attended by the Friends and their guests.

OTHER PHILANTHROPIC EXAMPLES

- Eugène von Guérard's *Tea trees near Cape Schank*, 1865, purchased in 2006 with funds donated by the Chair of the NGV Foundation, Bruce Parcutt and his wife, Robin Campbell; Foundation Deputy Chairman, Ian Hicks AM and his late wife, Dorothy Hicks; and Foundation Board member, John Higgins
- Two Chinese works presented by NGV Trustee Jason Yeap—Huang Yongyu's Ink and gouache *Penguins*, 1989, and Fan Zeng's ink and colour on paper, *Bodhidharma*, 1995

THE HUGH DT WILLIAMSON FOUNDATION

- Supporting two Fellowships in Paintings Conservation, funded over two years, its August 2006 to August 2008 incumbents being Melanie Carlisle and Raye Collins

CLEMENGER TRAVEL AWARDS

- Enabling four NGV staff to travel aboard to enhance their expertise—Conservator of Frames and Furniture, Suzanna Shaw; Assistant Curator, Indigenous Art, Sana Balai; Senior Exhibitions Coordinator, Nicole Monteiro; and Senior Marketing Coordinator, Kristen Eckhardt

Also see Trustee Committees and Affiliated Organisations on pp. 60–61 and the full Donors list on pp. 93–94

YEAR AHEAD

- From July 2007, income earned from a new fund, the Susan Morgan Fund, will support Conservation research and fund Conservation staff to attend workshops, particularly abroad, and conferences, particularly to present papers
- Continuing our intense focus on the NGV Foundation's Fundraising For Art (to be re-badged *Masterpieces for Melbourne*) campaign, aimed at securing funds for acquisitions of great art

Key Achievements: Commercial

'This was a landmark year for commercial operations. It has been a year of planning and developing our group value proposition to realise a new level of a holistic gallery visitor experience. This included changing our retail model to make it more visually exciting, with an emphasis on art and design in the product offering. We have defined our commercial strategy and begun to implement our clear five-year plan to deliver growth in sales, gross margin and to deliver on our vision and objectives.'

— Head of Commercial Operations, Andrew O'Brien

Performance Indicators

- Percentage of total gross operating revenue from non-government commercial operations, including retail, catering and venue hire: 30% (target: 30%)
- Total gross spend per visitor, including ticket purchases: \$7.60 (target: \$7.39)

COMMERCIAL STRATEGY

- Working with consultants strategically to position our commercial operations for the future
- This strategic work producing a clear retail plan which includes understanding our customers, and a new hospitality business

master plan, which will see the exciting introduction of new catering outlets that focus on a destination experience, adding new audiences

RETAIL STORE: NGV AUSTRALIA

- The shop at NGV Australia performed particularly well, reflecting the popularity of the exhibition program at that gallery, particularly *Australian Impressionism*
- Strong sales during the Design Fair held at Federation Square
- For the first time recorded \$2 million in turnover, 32% ahead of plan

RETAIL STORE: NGV INTERNATIONAL

- The success of the hire of NGV's iPod audio guides counterbalanced subdued shop sales due to its closure for refurbishment between 16 April and 29 June
- Repositioning the re-opened store as Australia's leading art and design book emporium, both competitive and differentiated in the marketplace
- Consumer merchandise in the new store displayed in a new lighted area with the books encased with cabinetry that suggests separation while still maintaining sight lines



A visitor to *Cinema India: The Art of Bollywood* at NGV International absorbed in listening to audio from an Indian movie



An NGV visitor browsing in the shop at NGV International before it was closed in April for renovations, and reopened on June 29



Crossbar Café at NGV Australia had a very good year as visitors flocked to our major Australian exhibitions

- The new store is based on five categories: Knowledge; Curators' Choice; Paper; Magazine; and Showcase

MOST POPULAR MERCHANDISE

- Picasso: Love & War 1935–1945*: mounted prints of Picasso's *Portrait of Dora Maar*, postcards, the *Weeping Woman* mug
- Top Arts VCE 2006*: very strong catalogue sales
- Australian Impressionism*: exceptionally high catalogue sales
- Charles Blackman: Alice in Wonderland*: high catalogue sales, the badges — especially the badge saying 'We're all mad here!' — and the brightly spotted crockery made by a third generation Australian potter, Robert Gordon
- Tezuka: The Marvel of Manga*: all merchandise popular, particularly with young visitors
- The *Deborah Halpern: Angel* catalogue
- Other successful merchandise, including:
 - women's accessories made from antique Japanese fabric by Kimono House;
 - Mozi label accessories designed by two girls who studied industrial design; and
 - Kif & Katast jewellery made locally by a Victorian artist

AUDIO HIRE

- Huge success of our in-house iPod audio guides, launched in July 2006 with the *Picasso: Love & War 1935–1945* exhibition
- Subsequent audios available for *Howard Arkley*, *Australian Impressionism* and *Guggenheim Collection: 1940s to Now*

- As at 30 June, 31,037 audios hired to exhibition visitors, capturing approximately 8% of exhibition audiences

FOOD OUTLETS AT NGV INTERNATIONAL

- The 29 June opening of the new Gallery Kitchen, replacing the former Cyber Café
- The extremely successful new initiative of offering food and beverages for special events such as *art after dark* openings in the Great Hall and Federation Court proved to be both popular and profitable
- Enhancement of the ambience of The Garden Restaurant by its views into the new Grollo-Equiset garden

CROSSBAR CAFÉ AT NGV AUSTRALIA

- Crossbar Café benefited from the huge crowds to see the landmark exhibitions at NGV Australia — *Top Arts: VCE 2006*; *Howard Arkley*; *Charles Blackman: Alice in Wonderland*; and *Australian Impressionism*

NGV VENUE HIRE

- Venue hire exceeded budget, with function-based food and beverage revenue recording a 5% increase on the previous year
- 341 NGV and commercial functions held at NGV venues, ranging from dinners for 10 people to dinners for 750 people
- Picasso: Love & War 1935–1945* broke all records for private viewings with external clients during an MWM exhibition

NEW COMMERCIAL TEAM

- Creating a new commercial team with experience with major Australian retailers, including a warehouse manager and a product buyer and coordinator

IMPROVED PROCESSES

- Developing major new business models for merchandise inventory and warehousing, including incorporating 'just-in-time' procedures

CUSTOMER RELATIONSHIP MANAGEMENT

- Introducing a new level of service based on a customer-centred focus, implemented through customer service staff training

YEAR AHEAD

- Continuing to implement our new retail plans
- Visitors enjoying the revamped NGV International store
- Completing and refining the NGV's new catering and supply profile for the future
- Indications of continuing strength for NGV venue hire functions
- Further consolidation of business processes to maximise the repositioning work achieved in 2006/07
- Implementing improved processes for inventory and warehousing

Resources

Aim

To support the achievement of the NGV's business objectives through the development of employees and the effective and efficient use of all resources

'What we have acquired is a Garden With Sculpture, not a lower-your-breath Sculpture Garden. You can walk, sit, roll and run on the grass ... and you can drink coffee in the open air. Bruce Armstrong's The Guardians used to do rather a grim duty outside the NGV on the St Kilda Road side of the water. Now, with only a garden to oversee, they look more benign, even benevolent. It is amazing what a different setting does, or doesn't, for sculpture.'

— Sarah Guest, President, NGV Womens Association (until 11 October 2006) writing in *The Age*, 15 November 2006



The back of Henry Moore's bronze, *Draped seated woman*, 1958, with George Rickey's *Three M's and one W IV (gyratory)*, 1990, beyond

CASE STUDY: The Grollo-Equiset Garden



Flying high: a child enjoys the facilities at the new Grollo-Equiset Garden at NGV International



Guests at the official opening of the garden on Tuesday 17 October 2006



The stainless steel mesh sofa *Membrane Chaise* made by the Australian design company, Tribu.



Geoffrey Bartlett's aluminum and steel *The messenger*, 1982, which now inhabits the moat between the NGV's Garden Restaurant and back of the Great Hall

CONTEXT

The new garden project at NGV International follows the original vision by the architect Mario Bellini, responsible for the renovations to the NGV International completed in 2003. The aim was to create a relaxing but vibrant outdoors experience for NGV visitors.

FUNDING

The project was funded with the generous support of our NGV Trustee, Rino Grollo, Rino's wife, Diana, and their son, Lorenz, from the family's Equiset Services Pty Ltd, which focuses on sport, tourism and education construction.

TEAM

Cate Hall and Daryl West-Moore from the NGV's Exhibition Design team; the Equiset team; landscape architects Sinatra Murphy Pty Ltd; IPA Lighting Specialists; the NGV's Head of Risk and Facilities, Tony van Noordenburg; Projects Manager, Darren Hughes; NGV Deputy Director, International Art, Tony Ellwood and NGV Curator, Contemporary Art, Kelly Gellatly. Sydney Artefacts Conservation's Anne Cummins, assisted by Melbourne University Conservation students Dianne Whittle and Debra Parry under the auspices of NGV Objects Conservation, cleaned and resurfaced Willem de Kooning's *Standing Figure*, 1969, for the garden.

CONSTRUCTION

Work began in April 2006 and the garden, including its children's playground, was opened on time, on Tuesday 17 October 2006.

THE SCULPTURES

Bronzes—Henry Moore's *Draped seated woman*, 1958; Auguste Rodin's *Balzac*, 1898, and Willem de Kooning's *Standing Figure*, 1969; George Rickey's stainless steel *Three M's and one W IV (gyratory)*,

1990; Geoffrey Bartlett's aluminum and steel *The messenger*, 1982 (in the moat between the restaurant and back of the Great Hall), Bruce Armstrong's redgum *Guardians*, 1987, and Pino Conte's *Tree of Life*, 1961.

THE MOSAIC

Fernand Léger's wall-mounted mosaic, *Grand parade with red background*, installed in 2003 when the NGV International re-opened after extensive renovations—a masterpiece donated by Victor and Loti Smorgon.

ART PHILANTHROPY

Further generosity from philanthropists Victor and Loti Smorgon is seen in George Rickey's *Three M's and one W IV (gyratory)* presented in 2006—the first major sculptural work by this kinetic sculptor to be represented in any Australian public collection, and perfect for this outdoor garden setting.

GARDEN FURNITURE

We wanted the garden to showcase contemporary outdoor furniture design. Items include Marc Newson-designed chunky white 'Felt chairs' made in the US; Konstantin Grcic-designed wire 'Osoram' chairs made in Italy; Frank Gehry-designed cubes made in the US and the stainless steel mesh sofa, 'Membrane chaise' made by the Australian company, Tribu.

LAWN

About 2,500 square metres of fescue grass were laid as part of the project until the severe 2006/07 drought and associated water restrictions led to the planting of drought-resistant Kikuyu grass.

BLUESTONE PAVING

Approximately 602 square metres of new, honed bluestone paving now extend

beyond the existing paving from the Great Hall terrace to the Garden Restaurant and to the wall in the garden supporting the Fernand Léger mosaic.

PLANTINGS

Australian-bred Sasanqua camellias, Pin Oak trees, dwarf New Zealand Christmas bushes, dwarf Magnolias, mauve white and also pink-flowering Wisterias and a Persimmon tree, a gift from China which resided in the NGV's Federation Court before the renovation gave the courtyard its glass roof.

WATER

The garden is watered using recycled rainwater captured from the NGV's drainage system. The NGV moat system also relies on rainwater, which drains from the roof into the five moats and two large storage tanks.

OUTCOME

A peaceful and engaging space for visitors to take time out when visiting the gallery, including mothers steering pushers with one hand, takeaway coffee from one of the NGV's café venues in the other. The garden, with beautiful and evocative lighting, also provides a special ambiance for evening events and activities and a perfect setting for a range of public programs, entertainment and Summer events. The first Summer program was launched with the 2006 NGV Kids Summer Program Launch and Family Day on 10 December.

Key Achievements: Spaces, Finance and Information

'During the year we continued to invest in strong and effective frameworks for financial management, building operations and information services. Much has been achieved on all these fronts.'

— Head of Finance and Infrastructure, Liz Grainger

Performance Indicators

- Systems uptime: 99.6% (target 99.5%)
- Compliance with statutory building maintenance regulations: 100% (target 100%)
- Market return on investments: 15.49% (target 7.6%)
- Percentage of total gross revenue from non-government revenues including donations, gifts, bequests, sponsorship and gifts in kind: 47% (target: 50%)

SPACES

- Introducing water-saving measures over the last 18 months, which generated annual savings of more than 12 million litres by providing more efficient flow control, reclaiming stormwater, backwash and test water, and Bio-Enzyme systems
- Project managing the redevelopment of the bookshop and café at NGV International, on time and on budget
- Maintaining building condition of both NGV International and NGV Australia at more than 90% of new condition, ahead of target
- Appointing a dedicated Safety Manager and introducing new systems and staff training in OH&S management
- Participating in a joint project with other Victorian arts agencies to share a new

storage facility to relieve future pressure on non-art storage at NGV facilities

- Committing to spend \$1.5 million on new capital projects including external signage for NGV Australia, the NGV International retail redevelopment, new display cases and relighting the Impressionist and Dutch Masters galleries at NGV Australia

FINANCE

- Working closely with all departmental managers to ensure a timely and effective budget process and informative management reporting
- Continuing to tailor key financial reporting to users' needs
- Generating an operating surplus for three years
- Completing the annual financial statements and audit in record time

INFORMATION

- Establishing the Information Services Steering Committee for oversight of strategic development of information management, including key members of senior management
- Undertaking major technology evaluations in areas of video-conferencing, wireless networking and portable devices
- Applying funding from the Arts Victoria Cultural Maintenance Fund to implement a secure and energy-efficient server room

- Completing the first stage of a major project to develop new policies and procedures for records management, including electronic records
- Supporting effective use of and development of key business data through management and staff working groups

YEAR AHEAD

- Participate in Sustainability Victoria's ResourceSmart project to further our environmental management program
- Establish a new strategy for asset management framework and reporting
- Finalise our storage needs assessment and continue to work towards permanent collection storage solutions
- Complete and implement our security management plan
- Achieve greater efficiencies through more integrated and user-friendly information management systems
- Focus on ensuring effective reporting of the NGV Foundation's Fundraising For Art campaign (to be rebadged *Masterpieces for Melbourne*)
- Implement new systems to provide secure storage for digital images



Security officers monitor the NGV premises 24 hours a day, protecting art works and visitors.



Mike Cardiff, Facilities Operations Co-ordinator and Aaron Grigg of Honeywell, inspecting NGV International moat water recycling systems

Key Achievements: People



Curator of Contemporary Art, Jason Smith, accepts from the Hon. Minister Kosky a Highly Commended Arts Portfolio Leadership award for 2006: *Contemporary Commonwealth*



NGV Head of Media and Public Affairs, Sue Coffey, in conversation with Arts Minister Lynne Kosky, after accepting a Highly Commended Arts Portfolio Leadership award for coverage of the *Picasso* exhibition

Performance Indicators

- Total number of NGV-wide training programs held: 38 (target 30)
- 'We focused on our people through the launch of a broad and innovative program of training, development and staff engagement. The NGV Leadership Program has reached full swing and results are evident in greater focus and understanding of people-related issues. All staff participated in "Living NGV Values" workshops which help us maintain consistent values.'
- Laura Venus, NGV Head of Human Resources (who took leave on 4 June and was succeeded by Miranda Crawley)

LEADERSHIP TRAINING

- Enhancing leadership capacity by a comprehensive Leadership Development Program, a key focus of the NGV's three-year human resources strategy
- This program included all members of both the Strategic Leadership Team (SLT) and Senior Management Team (SMT)
- Components of the program were:
 - Allocation of an executive coach/mentor to each manager for six sessions with a focus on coaching, advice and supportive skill development
 - Staged, highly interactive, structured leadership skill development training workshops conducted with a focus on allowing time for learning application and reflection, appropriate debrief and additional skill development
 - Equipping senior leaders with the skills to coach and mentor others to ensure the program's sustainability and continued evolution

'LIVING NGV VALUES'

- The implementation from May 2007 of a program of interactive staff workshops, compulsory for all staff, to promote awareness of, and engagement in, our core NGV values of Excellence, Integrity and Access, and the complementary Public Sector Values/VPS code of Conduct by which the NGV is also bound
- The workshops' title, 'Living NGV Values,' reflecting their focus on ensuring that these values are actually practised daily at work
- The workshops have facilitated interaction between staff members who would not normally come together in the course of business

LENGTH OF SERVICE

- We congratulated the following staff members who have achieved milestones in NGV service:
 - Philip Jago, Publications Manager (35 years)
 - Terence Lane, Senior Curator, 19th century Australian Art (39 years)
 - Garth Mclean, Senior Technical Assistant (26 years)
 - Jennie Moloney, Permissions And Copyright Coordinator (26 years)
 - Judith Ryan, Senior Curator, Indigenous Art (29 years)

RECOGNITION THROUGH AWARDS

- Highly Commended Arts Portfolio Leadership Award for the NGV's role in the collaboration with ACMI on the 2006 *Contemporary Commonwealth* exhibition. Award accepted by NGV's Curator of Contemporary Art, Jason Smith, on behalf of the team including the NGV's Deputy Director, Frances Lindsay, the Adjunct Curator of Contemporary Art, Charles Green, and the Curator,

International Collections, Kelly Gellatly

- Highly Commended Arts Portfolio Leadership Award for the NGV's achievement of extensive and excellent editorial and promotional coverage of the NGV exhibition, *Picasso: Love & War 1935–1945*. Award accepted on behalf of the NGV's Media and Public Affairs team by Sue Coffey

NEW SURVEY OF STAFF

- Developing and implementing a staff climate survey, or 'pulse check', following a successful pilot program to obtain staff feedback on their issues and concerns
- This confidential survey, its data managed and collated by an external agency to ensure anonymity, provided online six-monthly for all staff
- The survey results were used to inform HR planning and activities, particularly in leadership development and staff support and engagement

STATE SERVICES AUTHORITY BENCHMARKING

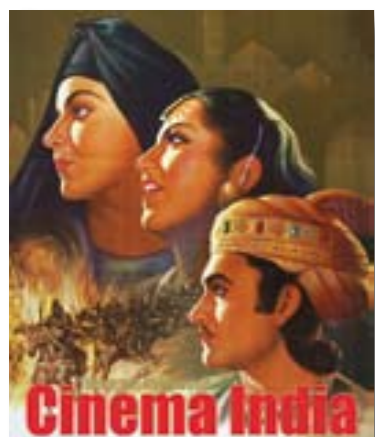
- The 2006 State Services Authority data collection survey results indicate that the NGV exceeds established benchmarks in the following areas:
 - job security
 - job flexibility
 - median salaries
 - integration of public sector values into corporate policy and practice

YEAR AHEAD

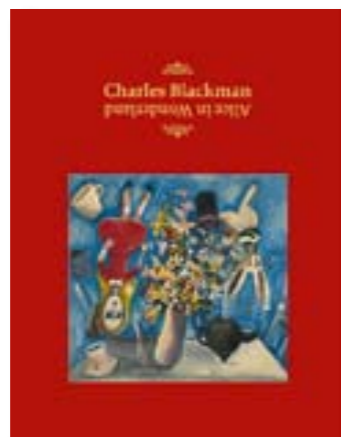
- Continuing to develop strategies and initiatives related to leadership training and development, 'living' the NGV and VPS values, promoting a positive and collegiate staff culture and responding to staff feedback

Year in Publications (Highlights)

EXHIBITION CATALOGUES



Cinema India: The Art of Bollywood
by Laurie Benson and Carol Cains



Charles Blackman: Alice in Wonderland
by Geoffrey Smith and Felicity Moore



Top Arts VCE 2006 by Merren Ricketson

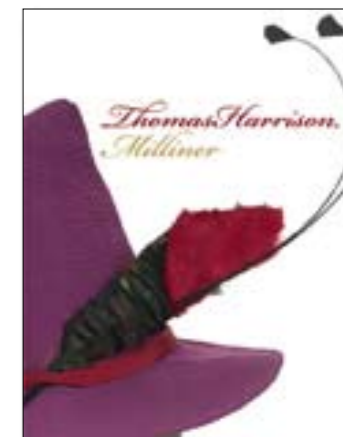
ROOM BROCHURES



Six good reasons to stay at home:
Hiraki Sawa by Kelly Gellatly



Sneakers: Classics to Customs
by Roger Leong



Thomas Harrison: Milliner
by Katie Somerville



Light Sensitive: Contemporary Australian Photography from the Loti Smorgon Fund
by Isobel Crombie



Great Exhibitions: The World Fairs 1851-1937
by Robert Wilson



Kitty Kantilla by Judith Ryan



Picture to Print: Reproductive Prints in the NGV Collection
by Alisa Bunbury



Golden Screens: Japanese Screens from the Asian Collection
by Mae Anna Pang



After Image: Social Documentary Photography in the 20th Century
by Susan van Wyk



Australian Impressionism
by Terence Lane

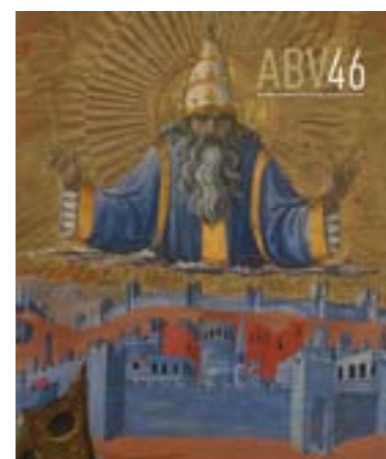


2006 Clemenger Contemporary Art Award
by Jason Smith and Kelly Gellatly



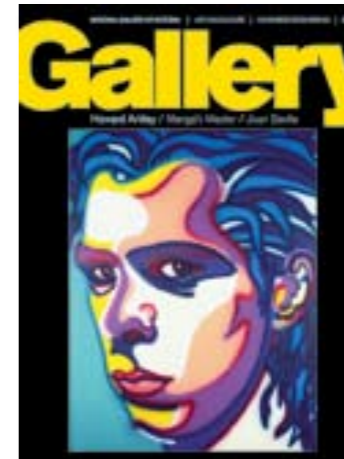
TEZUKA: The Marvel of Manga
by Philip Brophy

ANNUAL JOURNAL



Art Bulletin of Victoria edition no. 46

GALLERY (SIX EDITIONS)



November – December 06

WHAT'S ON (SIX EDITIONS)



June 2007

Members of the Council of Trustees

'Thanks to the President of the NGV Council of Trustees, Allan Myers AO, and to all the trustees for their pro bono contribution — giving their time and sharing their experience and expertise with such generosity.'

— Director, Gerard Vaughan



ALLAN MYERS AO
Appointed a Trustee in May 2003; reappointed 2006; 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.



VINCE FITZGERALD
Appointed a Trustee in May 2003; reappointed 2006

Vince is chairman 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 its subsidiaries, and Gold Bullion Securities Ltd; and is a member of the Advisory Board of MAB Corporation and the governing councils of Melbourne Grammar School and the Australian National University. He is president of the Australian Services Roundtable and a Trustee of the Finkel Foundation.



RON DEWHURST
Appointed a Trustee in May 2003; reappointed 2006

Ron has had an extensive career in the finance industry, both in Australia and overseas. In 2002 he retired from his position in the US as Head of Americas for J P Morgan Fleming Asset Management to return to live in Australia where he was the chief executive of IOOF Holdings Limited until early 2007.



RINO GROLLO
Appointed a Trustee in May 2005

Rino is the Chairman of the Grollo Group of companies, whose Equiset company specialises in the development of sport, education and tourism in Australia. Rino sees the integration of these sectors as integral to the country's future prosperity.



MERRAN H KELSALL
Appointed a Trustee in June 2001; reappointed 2004 and 2007

Merran is a chartered accountant who branched into business as a consultant, an independent company director and an executive coach. She has considerable experience in the work of audit, risk and compliance committees. She is a director of Melbourne Water Corporation, Avant Mutual Group Ltd and Cuscal Ltd and chairman of the Auditing and Assurance Standards Board and Public Transport Ombudsman (Victoria).



ANGELA NDALIANIS
Appointed a Trustee in July 2004; reappointed in 2007

Angela is Associate Professor in the School of Art History and Cinema Studies, and Associate Dean of Information Technology and Multimedia at the University of Melbourne. She specialises in the cinema and its interconnection with other visual media of the past and present and the convergence of popular forms such as films, computer games, comic books and theme park spaces. Her publications include *Neo-Baroque Aesthetics and Contemporary Entertainment* (MIT Press, 2004).



MAUDIE PALMER AO
Appointed a Trustee in May 2000; reappointed in 2003 and 2006

Having begun her career as Assistant Director/Curator at the University Gallery at University of Melbourne (now Ian Potter Museum of Art), Maudie's roles have included Founding Director of both Heide Park and Art Gallery (now Heide Museum of Modern Art) and TarraWarra Museum of Art. She was a Commissioner's Councillor at the Venice Biennale 2007. She has worked on a wide range of projects including Herring Island Environmental Sculpture Park and the Melbourne Festival Visual Arts Program. Her committee work has included the Federal Government Tax Incentives for the Arts Committee.



BRUCE PARNCUTT
Appointed a Trustee in March 2005

Bruce is principal of Lion Capital, an investment management and corporate advisory boutique. For more than 30 years he has worked in financial services, including seven years as chief executive of McIntosh Securities Ltd, three years as Senior Vice President of Merrill Lynch and five years as a director of Australian Stock Exchange Ltd. He is involved in fundraising for not-for-profit organisations and is a member of Council of Melbourne Grammar School.



MAUREEN PLAVSIC
Appointed a Trustee in May 2003; reappointed 2006

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.



SALLY SMART
Appointed a Trustee in June 2001; reappointed 2004 and 2007

Since graduating from the VCA with a Master of Fine Art (Painting), Sally Smart is recognised as one of Australia's leading contemporary artists. Her work is increasingly internationally focused with regular exhibitions and projects worldwide. She has received numerous awards in recognition of her talent and contribution to the arts.



JASON YEAP
Appointed a Trustee in June 2005

Jason is the chairman of Mering Corporation Pty Ltd, a Commissioner's Councillor for the Venice Biennale 2007, a former senior partner of Stamfords law firm and a director of Herbaceous Holdings Ltd, China.

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 Lynne Kosky MP, Minister for the Arts. See p. 16.

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

During the period 1 July 2006 to 30 June 2007 there were no changes to the composition of the Council of Trustees. 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.

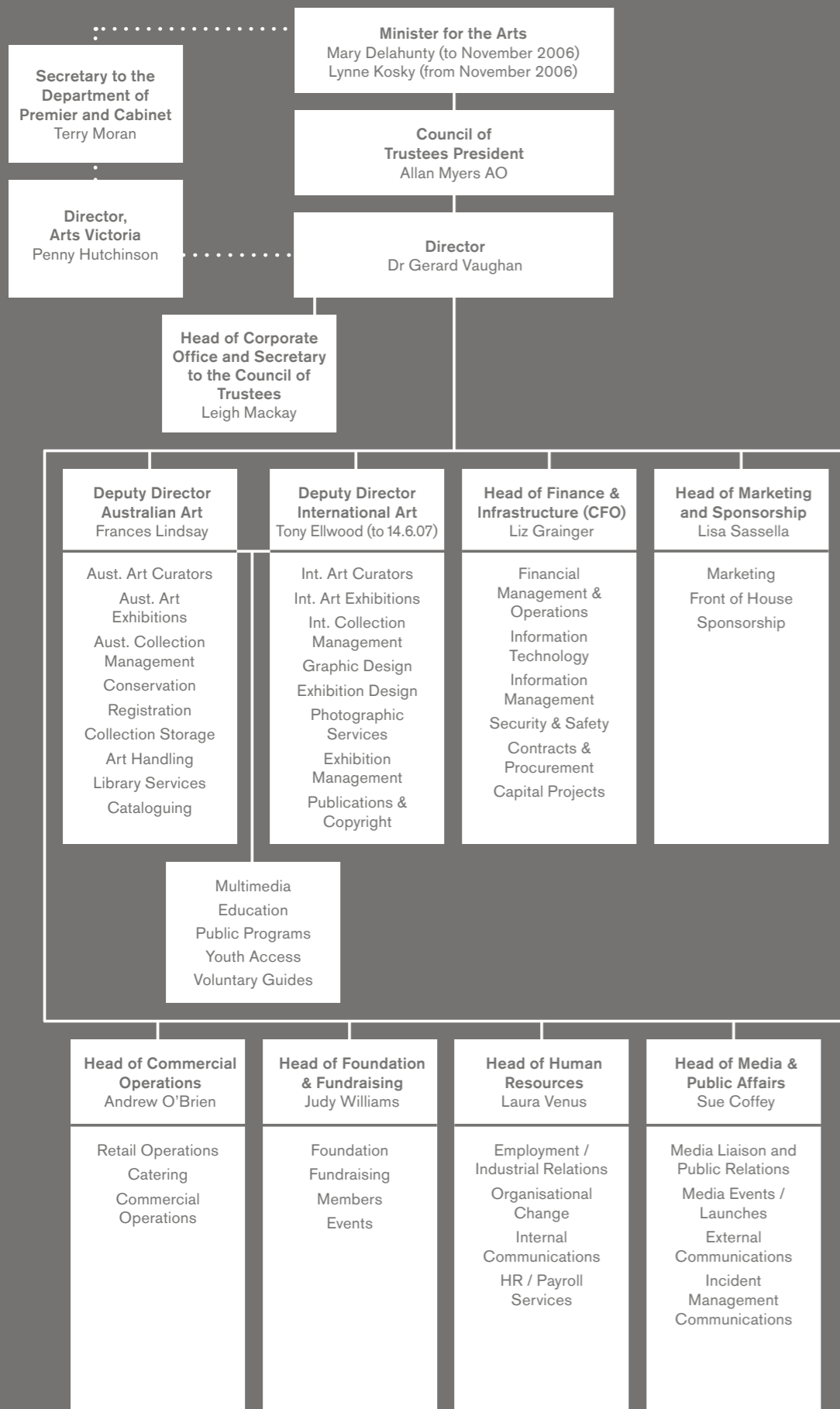
COUNCIL MEETINGS

The NGV provides corporate secretariat support for the Council which meets formally 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.

Organisation Chart as at 30 June 2007



Strategic Leadership Team

'Thank you to the members of our Strategic Leadership Team who are the great leaders of our organisation.'
— Gerard Vaughan

'The NGV possesses and adheres to high moral and operational principles and professional standards in all its activities; this includes dealings amongst staff, reporting practices, principles of scholarship and conservation, and when working with artists. It is the NGV's intention, at all times, to build and maintain public, government and employee confidence through providing a duty of care to our staff, the collection and NGV supporters and stakeholders.'
— extract from 'Living NGV Values'



DR GERARD VAUGHAN
Director, National Gallery of Victoria



FRANCES LINDSAY
Deputy Director, Australian Art (Deputy Director, NGV, from 5 July 2007)



TONY ELLWOOD
Deputy Director, International Art (Left 14 June 2007 to take up the position of Director, Queensland Art Gallery)



LIZ GRAINGER
Head of Finance and Infrastructure (General Manager, Operations, from 5 July 2007)



LISA SASSELLA
Head of Marketing and Sponsorship (General Manager, Marketing, from 5 July 2007)



LAURA VENUS
Head of Human Resources (On leave from 4 June 2007 and replaced on that date by Miranda Crawley)



JUDY WILLIAMS
Head of NGV Foundation and Fundraising (Head of Foundation, from 5 July 2007)



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

Council Committees

Council Committees

AUDIT RISK AND COMPLIANCE COMMITTEE

Chair: Merran Kelsall (NGV Trustee)
 NGV Trustee members: Jason Yeap, Vince FitzGerald, Rino Grollo
 NGV Executive members: Gerard Vaughan, Liz Grainger, Katrina Excell
 Independent member: Graham Smith

COLLECTION MANAGEMENT COMMITTEE

Chair: Allan Myers AO (NGV Trustee)
 NGV Trustee members: Maudie Palmer, Sally Smart, Angela Ndalianis
 NGV Executive members: Gerard Vaughan, Frances Lindsay, Tony Ellwood

EXHIBITIONS AND PROGRAMS COMMITTEE

Chair: Sally Smart (NGV Trustee)
 NGV Trustee members: Maureen Plavsic, Angela Ndalianis
 NGV Executive members: Gerard Vaughan, Tony Ellwood, Frances Lindsay, Liz Grainger, Lisa Sassella, Tarragh Cunningham

INVESTMENT COMMITTEE

Chair: Ron Dewhurst (NGV Trustee)
 NGV Trustee members: Bruce Parncutt, Vince FitzGerald
 NGV Executive members: Gerard Vaughan, Liz Grainger, Judy Williams
 Independent members: Charles Macek, Andrew Sisson

PERFORMANCE & RENUMERATION COMMITTEE

Chair: Ron Dewhurst (NGV Trustee)
 NGV Trustee members: Allan Myers AO, Maudie Palmer
 NGV Executive members: Gerard Vaughan, Laura Venus

COMMERCIAL INITIATIVES TASK FORCE

Chair: Maureen Plavsic (NGV Trustee)
 NGV Trustee Members: Allan Myers AO, Ron Dewhurst, Jason Yeap
 NGV Executive Members: Gerard Vaughan, Liz Grainger, Andrew O'Brien

Key Stakeholder Groups

NGV MEMBERS COMMITTEE

Chair: Maudie Palmer (NGV Trustee)
 NGV Trustee members: Ron Dewhurst
 NGV Executive members: Gerard Vaughan, Judy Williams, Noela Foote
 Independent members: Seb Halse, Ian McColl, Anthony Phillips, Jan Daly

NGV FOUNDATION

Chair: Bruce Parncutt (NGV trustee)
 NGV Trustee Members: Allan Myers, Jason Yeap, Rino Grollo
 NGV Executive members: Gerard Vaughan, Judy Williams, Tony Ellwood
 Independent Members: Ian Hicks AM (Deputy Chair), John Higgins, Fiona Myer, Peter Edwards, Paula Fox

NGV WOMENS ASSOCIATION

President: Sarah Guest (until 11 October 2006, when succeeded by Chloe Fitzwilliams Hyde)
 Vice Presidents: Nicci Baker, Judy Buchan, Louise Green, Jenny Lemprière
 Honorary Secretary: Deborah Bartlett Pitt
 Honorary Treasurer: Julie Reid
 Ex officio: Frances Lindsay (NGV executive) Judy Williams

Other

NGV BUSINESS COUNCIL MEMBERS

Chair: Paul Brasher, Global Chairman, PricewaterhouseCoopers
 Members: Ross Adler AC, Chairman, Amtrade International Pty Ltd; Katie Benson, Managing Director, Langham Hotel Melbourne; Terry Campbell AO, Executive

Chairman, Goldman Sachs JBWere Pty Ltd; Peter Clemenger AM, Director, Clemenger BBDO Limited; Steve Clifford, Partner, Allens Arthur Robinson; Laurence G Cox, Chairman, Transurban Group; Leon Davis, Chairman, Westpac Banking Corporation; Frank Ford, Managing Partner—Victoria, Deloitte Touche Tohmatsu; Charles Goode AC, Chairman, ANZ Banking Group Limited; Mark Green, Managing Partner, Minter Ellison; Garry Hounsell, Investec; Wayne Kent, Executive Director, Macquarie Bank Ltd; Graham Kraehe AO, Chairman, BlueScope Steel; Ian Lee, Managing Director, William Buck; Charlie Lenegan, Managing Director, Rio Tinto Australia; Jeremy Nestel, Managing Director, The Citigroup Private Bank; Clive Smith, Chairman Australia & New Zealand, Deutsche Bank AG.

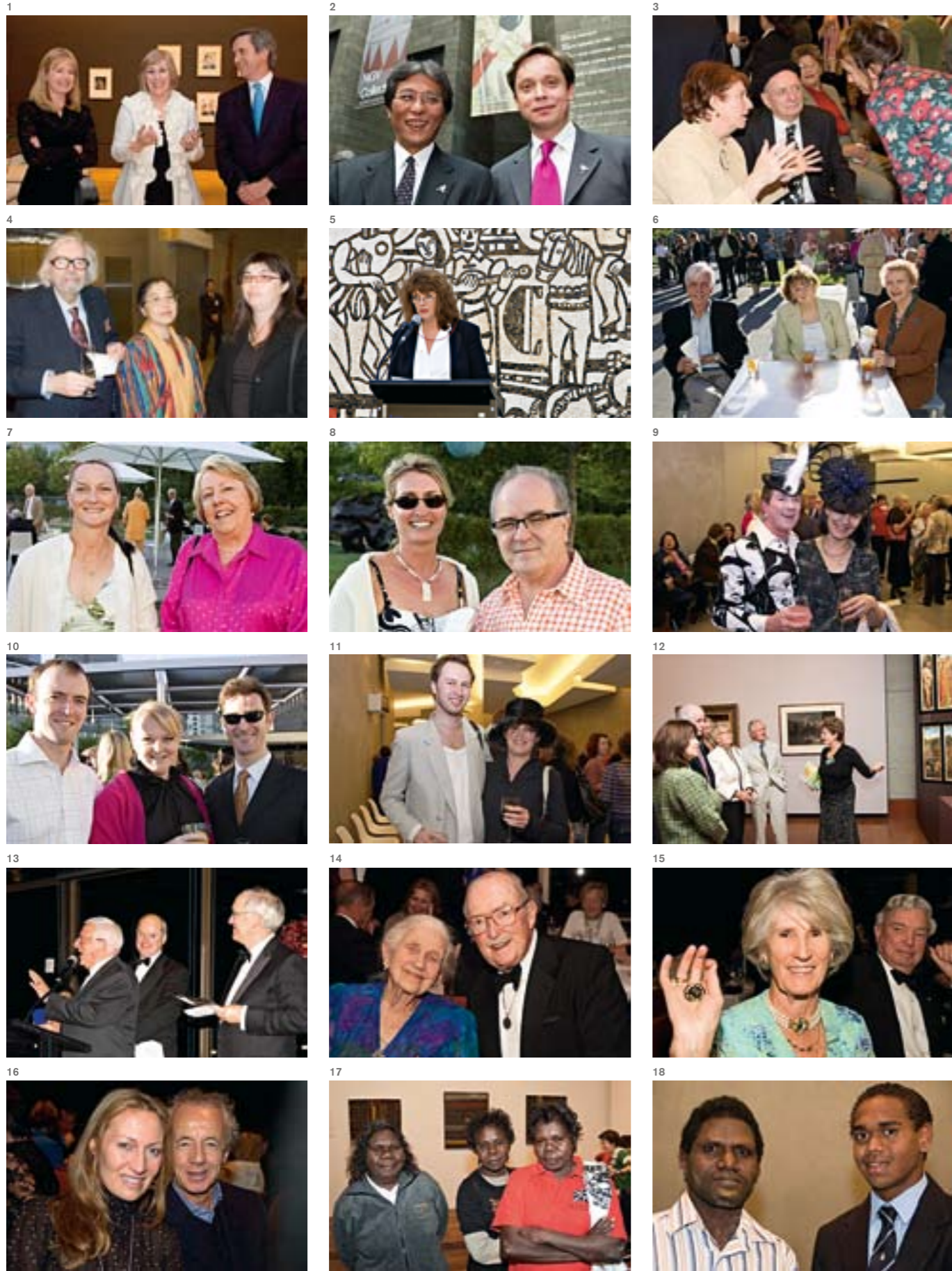


Sia Yannopoulos and Linda Granville, pictured with Senior Librarian, Michael Watson, work voluntarily at the NGV's Shaw Research Library on Fridays



Founding members of The Felton Society at the 50th anniversary of the Everard Studley Miller Bequest. Rev. Ian Brown (left) and Robin Sharwood (right) with Alisa Bunbury, Curator, Prints and Drawings

Year in Pictures (Highlights)



1. Robin Campbell, NGV Deputy Director, Frances Lindsay, and NGV Trustee Bruce Parncutt, at the opening of *Picasso: Love and War 1935-1945*
2. General Manager, Tezuka Productions, Mr Yoshiro Shimizu and Deputy Director NGV International Tony Ellwood, (until 14 June 2007), at the media preview of *Tezuka: The Marvel of Manga* at NGV International
3. Previous Minister for the Arts, the Hon. Mary Delahunty speaks with Charles Blackman at the opening of *Charles Blackman: Alice in Wonderland* at NGV Australia
4. Patrick Hutchings, Heng The and Gina Lee at the opening of *Kitty Kantilla* at NGV Australia
5. Maudie Palmer, NGV Trustee at the 2006 Members Garden party in the new Grollo-Equiset Garden at NGV International
6. Ron and Marjorie Palmer and Lyn Brown at the 2006 Member's Garden party in the new Grollo-Equiset Garden at NGV International
7. Sue Hayes and Elizabeth Abernethy at the 2006 Members Garden party in the new Grollo-Equiset Garden at NGV International
8. Lorn Nicholls and Jack Smyth at the 2006 Members Garden party in the new Grollo-Equiset Garden at NGV International
9. Peter Jago and Sirena Lindenam at the opening of *Thomas Harrison: Milliner* at NGV Australia
10. Daniel Antrim, Fiona Rooke and Lyall Shapiro at the 2006 Members Garden party in the new Grollo-Equiset Garden at NGV International
11. Toni Maticewski and Liza Stedman at the opening of *Thomas Harrison: Milliner* at NGV Australia
12. NGV Members are taken on a guided tour of *Picture to Print: Reproductive Prints in the NGV Collection* at 2006 Christmas party
13. Rev. Ian Brown, Life Member, Gerard Vaughan and Allan Myers at the 2006 Life Members Dinner. Photograph: Vicki Jones Photography
14. Dame Elisabeth Murdoch and Sir Andrew Grimwade at the 2006 Life Members Dinner. Photograph: Vicki Jones Photography
15. Caroline Searby, Life Member and Richard Searby at the 2006 Life Members Dinner. Photograph: Vicki Jones Photography
16. Diana Widmaier-Picasso enjoys one of the many evening functions held during the Picasso exhibition
17. Kitty Kantilla's daughters, Dymphna Kerinauia, Cabrini Wilson, Maree-Carmel Kerinauia at the opening of *Kitty Kantilla*, NGV Australia
18. Pedro Wonaemirri and Patrick Heenan at the media preview of *Kitty Kantilla*, NGV Australia
19. Charles Blackman at the media preview of *Charles Blackman: Alice in Wonderland* at NGV Australia
20. Gerard Vaughan, NGV Director (second from left) with Lorenz Grollo, NGV President Allan Myers AO, Diana Ruzzene-Grollo and Rino Grollo at the opening of the Grollo-Equiset Garden
21. Hellen Gannon, Fiona Myer, Tania Brougham, Robin Campbell and Sally Browne at the Annual NGV Foundation Dinner
22. Nicole Monteiro Senior Exhibitions Coordinator, Frances Lindsay Deputy Director, Marina Larsson, Katie Somerville, Curator Australian Fashion and Textiles (with Archie) at the opening of *Cinema India: The Art of Bollywood*
23. Loti Smorgon (centre) and family, Vicki Vidor, Sandra Bardas, Ginny Green, Bindy Koadlow view Antony Gormley's *Inside Australia* at NGV International
24. Kalli Rolfe of Kalli Rolfe Galleries; the Director of MCA, Elizabeth Ann Macgregor, Prof. Graeme Smith and NGV Deputy Director Frances Lindsay at the opening of *Juan Davila*
25. Jennifer and Daryl Stanisich, and Valma Ingliss (centre) at a Felton Society function
26. Connie Fedele, Amanda Mueller, Lisa Schuiz and Emma Lawlor at the 2006 Members Garden party in the new Grollo-Equiset Garden at NGV International

Five-Year Financial Summary

The table below distinguishes between the NGV's operating and fundraising activities, a distinction not readily seen in the Operating Statement on p. 69.

This distinction is important as the NGV raises substantial funds, largely from the private sector, which are not generally available for operating purposes but are committed to the purchase of works of art or capital works.

The 2006–07 reported surplus of \$7.5 million (2005–06: \$6.8 million) is calculated after taking account of some \$15.8 million (2005–06: \$17 million) of such income.

The operating deficit for 2006–07, after depreciation and similar charges and before taking account of fundraising income, was \$8.3 million. This was an improvement on the 2005–06 operating deficit of \$10.2 million

which had included the one-off impact of de-accessioning certain artworks to the Heide Gallery of Modern Art. The 2006–07 deficit includes \$9.8 million of depreciation and similar charges, most of which have no immediate cash impact and are not fully funded by Government.

The NGV's 2006–07 financial performance reflects ongoing commitment to effective cost management and revenue generation from non-Government sources. One key success was the exhibition program at NGV Australia, which not only exceeded attendance expectations but also generated strong retail and membership income.

Employee costs increased in the year, reflecting both new resources to support our Priority Projects and agreed pay rises under our Enterprise Agreement and the Victorian public sector management framework.

Our 2007–08 focus will be to ensure that, given these cost pressures, we effectively manage our financial resources to meet our strategic objectives.

The NGV's balance sheet (see p. 70) is dominated by the State Collection, included in cultural assets at a carrying value of \$2.5 billion. The balance sheet also includes cash and other financial assets of \$44.6 million (\$46.8 million previously).

These funds are largely attributable to endowed funds held for the purchase of works or art or other purposes as restricted by the donor. During 2006–07 the NGV spent \$8.8 million on the purchase of new works of art for the State Collection. The balance of funds is available to meet working capital needs and provide sufficient funding to meet our Priority Project objectives.

FIVE YEAR FINANCIAL SUMMARY		Notes	2007 \$ '000s	2006 \$ '000s	2005 \$ '000s	2004 \$ '000s	2003 \$ '000s
Operating revenue							
Government grants	1		38,526	38,862	35,783	34,906	31,653
Other revenue			14,316	13,583	13,703	10,814	4,788
			52,842	52,445	49,486	45,720	36,441
Operating expenses							
Employee benefits			(18,393)	(17,176)	(17,792)	(17,202)	(12,561)
Other supplies and services			(32,980)	(32,976)	(33,405)	(34,666)	(18,099)
Net depreciation and similar charges	2		(9,770)	(12,491)	(11,916)	(1,968)	4,022
			(61,143)	(62,643)	(63,113)	(53,836)	(26,638)
Operating (deficit)/surplus before fundraising and capital activity			(8,301)	(10,198)	(13,627)	(8,116)	9,803
Income from fundraising and capital activity							
Gifts and donations	3	4	10,720	12,047	9,886	31,716	10,233
Net investment income			5,092	2,457	4,772	1,904	1,471
Capital grants and similar income			–	2,500	2,500	4,562	14,552
			15,812	17,004	17,158	38,182	26,256
Net reported result			7,511	6,806	3,531	30,066	36,059

NOTES

1 Excludes Government grants for depreciation, Capital Assets Charge and capital works.

2 Comprises depreciation and other similar expenses, including adjustments to the value of non-current assets, which have no cash impact, and net of relevant Government grants.

3 Represents revenue streams dedicated to the purchase of works of art or capital works.

4 Includes gifts in kind.

Financial and Other Statutory Reports

INDEPENDENT AUDIT REPORT

Council of Trustees of the National Gallery of Victoria

To the Members of the Parliament of Victoria and Trustees of the Council

Matters Relating to the Electronic Presentation of the Audited Financial Report

This auditor's report for the financial year ended 30 June 2007 relates to the financial report of the Council of Trustees of the National Gallery of Victoria included on its web site. The Council of Trustees of the National Gallery of Victoria are responsible for the integrity of the web site. I have not been engaged to report on the integrity of the web site. The auditor's report refers only to the statements named below. An opinion is not provided on any other information which may have been hyperlinked to or from these statements. If users of this report are concerned with the inherent risks arising from electronic data communications, they are advised to refer to the hard copy of the audited financial report to confirm the information included in the audited financial report presented on this web site.

The Financial Report

The accompanying financial report for the year ended 30 June 2007 of the Council of Trustees of the National Gallery of Victoria which comprises an operating statement, balance sheet, statement of changes in equity, cash flow statement, a summary of significant accounting policies and other explanatory notes to and forming part of the financial report, and the declaration by the president, director and chief financial officer has been audited.

The Responsibility of the Trustees for the Financial Report

The Council of Trustees of the National Gallery of Victoria are responsible for the preparation and the 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*. This responsibility includes:

- establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error
- selecting and applying appropriate accounting policies
- making accounting estimates that are reasonable in the circumstances.

Auditors 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. These Standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance 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 judgment, 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 internal control relevant to the Trustees' 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 Council's internal control. An audit also includes evaluating the appropriateness of the accounting policies used, and the reasonableness of accounting estimates made by the Trustees, as well as evaluating the overall presentation of the financial report.

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Independent Audit Report (continued)

Independence

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

Auditor's Opinion

In my opinion, the financial report presents fairly, in all material respects, the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2007 and its financial performance and 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*.

MELBOURNE
31 August 2007


for D.D.R. Pearson
Auditor-General

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FINANCIAL STATEMENTS for financial year ended 30 June 2007

In our opinion,

(a) the attached 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 2007 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2007,

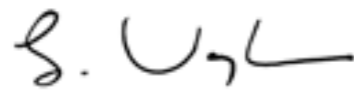
(b) the accounts have been maintained in accordance with the *National Gallery of Victoria Act 1966* and regulations made thereto,

(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 statements the Council of Trustees is not aware of any circumstances that would render any particulars included in these statements misleading or inaccurate.



Allan Myers
President
30 August 2007



Gerard Vaughan
Director
30 August 2007



Elizabeth Grainger FCA
Chief Financial Officer
30 August 2007

OPERATING STATEMENT for financial year ended 30 June 2007

OPERATING STATEMENT	Notes	2007 \$ '000s	2006 \$ '000s
Revenue from ordinary activities			
Income from Government	2.1	42,448	42,826
Resources received free of charge	2.2	400	400
Other income	2.3	29,728	30,188
		72,576	73,414
Expenses from ordinary activities			
Employee benefits	3	18,393	17,176
Depreciation	10	9,758	10,486
Use of premises provided free of charge	1(e)	400	400
Capital asset charge	1(i)	3,858	3,764
Supplies and services	4	32,580	32,577
Other expenses from ordinary activities	5	76	2,205
		65,065	66,608
Net result for the reporting period		7,511	6,806

The above operating statement should be read in conjunction with the accompanying notes.

BALANCE SHEET

As at 30 June 2007

BALANCE SHEET	Notes	2007 \$ '000s	2006 \$ '000s
Current assets			
Cash and cash equivalents	22	4,135	12,744
Receivables	6	2,713	2,149
Inventories	7	1,484	1,528
Prepayments and other assets		3,732	340
Other financial assets	8	6,326	5,137
Total current assets		18,390	21,898
Non-current assets			
Other financial assets	8	34,157	28,894
Cultural assets	9	2,489,495	2,481,510
Property, plant and equipment	10	236,588	207,415
Total non-current assets		2,760,240	2,717,819
Total assets		2,778,630	2,739,717
Current liabilities			
Payables	11	11,410	11,839
Other current liabilities	12	1,808	1,777
Provisions	13	3,047	2,974
Total current liabilities		16,265	16,590
Non-current liabilities			
Other non-current liabilities	12	–	1,809
Provisions	13	199	207
Total non-current liabilities		199	2,016
TOTAL LIABILITIES		16,464	18,606
NET ASSETS		2,762,166	2,721,111
EQUITY			
Contributed capital	14.1	159,345	159,345
Reserves	14.2	2,619,336	2,571,289
Accumulated deficit	14.3	(16,515)	(9,523)
TOTAL EQUITY		2,762,166	2,721,111
Contingent liabilities and contingent assets	19		
Commitments for expenditure	20		

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

STATEMENT OF CHANGES IN EQUITY

for financial year ended 30 June 2007

	Notes	2007 \$ '000s	2006 \$ '000s
Total equity at beginning of financial year		2,721,111	2,712,899
Net increase/(decrease) in asset revaluation reserve	14.2	37,488	(486)
Net increase/(decrease) in cultural assets revaluation reserve	14.2	(5,006)	200
Net increase/(decrease) in available-for-sale revaluation reserve	14.2	1,062	1,692
Net income recognised directly in equity		33,544	1,406
Net result for the period		7,511	6,806
Total recognised income and expense for the period		41,055	8,212
Total equity at end of financial year		2,762,166	2,721,111

The above statement of changes in equity should be read in conjunction with the accompanying notes.

CASHFLOW STATEMENT

for financial year ended 30 June 2007

	Notes	2007 \$ '000s	2006 \$ '000s
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from Government		38,151	39,138
Receipts from other entities		21,064	24,843
Net Goods and Services Tax recovered from the Australian Tax Office		2,498	1,702
Payments to suppliers and employees		(58,553)	(52,707)
		3,160	12,976
Investment income received		275	274
Net cash inflow from operating activities	23	3,435	13,250
CASH FLOWS FROM INVESTING ACTIVITIES			
Transfer from investments		1,800	–
Payments for cultural assets		(10,466)	(3,773)
Payments for property, plant and equipment	10	(1,570)	(701)
Net cash outflow from investing activities		(10,236)	(4,474)
CASH FLOWS USED IN FINANCING ACTIVITIES			
Repayments of Government loan		(1,750)	(1,750)
Repayment of finance lease		(58)	(27)
Net cash flows used in financing activities		(1,808)	(1,777)
NET CASH FLOWS FOR PERIOD		(8,609)	6,999
CASH AT THE BEGINNING OF THE FINANCIAL YEAR		12,744	5,745
CASH AT THE END OF THE FINANCIAL YEAR	22	4,135	12,744

The above cashflow statement should be read in conjunction with the accompanying notes.

NOTES TO AND FORMING PART OF THE ACCOUNTS

I. Summary of significant accounting policies

A. STATEMENT OF COMPLIANCE

This general purpose financial report has been prepared on an accrual basis in accordance with the *Financial Management Act 1994*, applicable Australian Accounting Standards, Interpretations and other mandatory professional requirements. Accounting Standards include Australian equivalents of International Financial Standards ('A – IFRS'). The financial report was authorised for issue by the Council of Trustees on 30 August 2007.

B. BASIS OF PREPARATION

The financial report is prepared in accordance with the historical cost basis except for the revaluation of certain non-current assets and financial instruments. Cost is based on the fair value of the consideration given in exchange for assets.

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 below have been applied in preparing the financial statements for the year ended 30 June 2007 and the comparative information presented for the year ended 30 June 2006.

C. GOODS AND SERVICES TAX

Revenues, expenses and assets are recognised net of GST, except where the amount of the GST incurred is not recoverable, in which case it is recognised as part of the cost of acquisition of an asset or part of an item of expense. The net amount of GST recoverable from, or payable to, the Australian Taxation Office is included as part of receivables or payables in the Balance Sheet. The GST component of a receipt or payment is recognised on a gross basis in the Cash Flow Statement and is classified as operating cash flows.

D. INCOME RECOGNITION

In accordance with AASB 118 *Revenue*, revenues are measured at the fair value of the consideration or contribution received or receivable.

Sale of goods and disposal of other assets: Revenue arising from the sale of goods or the disposal of other assets is recognised when the following conditions have been satisfied:

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

Revenue for services

Revenue arising from a contract for the provision of services is recognised by reference to the stage of completion of the contract when the following conditions have been satisfied:

- (a) the amount of the revenue, stage of completion and transaction costs incurred can be reliably measured; and
- (b) it is probable that the economic benefits associated with the transaction will flow to the National Gallery of Victoria.

Sponsorship Income

Revenue from sponsorship contracts, both cash and contra, is recognised as revenue over the period during which the contractual and servicing obligations of the National Gallery of Victoria are discharged.

The National Gallery of Victoria enters into contra sponsorship contracts to receive sponsorship in various forms other than cash in exchange for promoting the provider as a corporate supporter. These contracts are treated as contracts for the provision of services.

Contribution of assets

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

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

State Government Income

State Government appropriation and other State grants are recognised on receipt in accordance with AASB 118, 'Revenue'.

Investment Income

Investment income is generally recognised when receivable. Dividends are recognised when the right to receive payment is established.

Memberships

Memberships are recognised as income when received.

Gifts

Bequests and donations are recognised on receipt. Donated cultural assets are recognised when the gift is accepted by the Council of Trustees 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 Taxation Incentives for the Arts Scheme, or by a curatorial assessment by the National Gallery of Victoria.

E. RESOURCES PROVIDED AND RECEIVED FREE OF CHARGE OR FOR NOMINAL CONSIDERATION

Contributions of resources and resources provided free of charge or for nominal consideration are recognised at their fair value. Contributions in the form of services are only recognised when a fair value can be reliably determined and the services would have been purchased if not donated.

F. EMPLOYEE BENEFITS

Employee benefits include all costs related to employment, including wages and salaries leave entitlements, redundancy payments and superannuation contributions. These are recognised when incurred.

G. SUPERANNUATION

The amount charged to the Operating Statement in respect of superannuation represents the contribution made by the National Gallery of Victoria to the superannuation funds of employees.

H. DEPRECIATION

Property Plant and Equipment

Depreciation is provided on property, plant and equipment, including freehold buildings but excluding land. Depreciation is calculated on a straight-line basis so as to write off the net cost of each item of property (excluding land) over its expected useful life to the National Gallery of Victoria. Estimates of the remaining useful lives for all assets are reviewed at least annually.

Depreciation is treated as an operating expense and recognised in the Operating Statement using the following rates (for years ended 30 June 2006 and 30 June 2007):

Buildings	1.00%
Building fit-out	6.67–7.50%
Leasehold improvements	9.76%
Plant and equipment	3.33–33.33%

Cultural assets

Cultural assets are kept under special conditions so that there is minimal physical deterioration. They are expected to have indeterminate useful lives to the National Gallery of Victoria. No amount for depreciation has, therefore, been recognised in respect of cultural assets, as their service potential to the National Gallery of Victoria has not, in any material sense, been consumed during the reporting period.

I. CAPITAL ASSET CHARGE

The capital asset 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).

J. SUPPLIES AND SERVICES

Supplies and services represents the day-to-day operating costs, including maintenance, security and exhibition related costs, incurred in the normal operations of the National Gallery of Victoria.

K. CASH AND CASH EQUIVALENTS

Cash and cash equivalents comprise cash on hand and cash in banks and investments in money market instruments.

L. RECEIVABLES

Receivables consist predominantly of debtors in relation to goods and services and GST input tax credit recoverable.

A provision for doubtful receivables is made when there is objective evidence that the debts will not be collected. Bad debts are written-off when identified.

M. INVENTORIES

Inventories include goods held for sale and are valued at the lower of cost or net realisable value. Full provision is made for slow-moving and obsolete stock. Net realisable value represents the estimated selling price less all estimated costs of completion as costs to be incurred in marketing, selling and distribution.

N. FINANCIAL ASSETS

Financial assets held are classified as being available for sale and are stated at fair value. Gains and losses arising from the 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 the net result.

Non-current financial assets represent the market value of endowed funds held in perpetuity. The majority of these funds has been donated or bequeathed by the general public to the National Gallery of Victoria. The income generated by such funds is generally directed towards the purchase of works of art, or other purpose, as specified by the original donor. The unspent portion of any such investment income is included in current assets, along with other operating, capital and donated funds held for use in the short term.

O. NON-CURRENT ASSETS

Carrying value of non-current assets

Land and buildings are measured initially at cost, then subsequently at fair value. Plant and equipment are measured at cost less accumulated depreciation and impairment. Cultural assets are measured at valuation.

Revaluations of non-current assets

Non-current assets measured at fair value are revalued in accordance with FRD 103B *Non-Current Physical Assets*. This revaluation process normally occurs every five years, based upon the asset's Government Purpose Classification.

Revaluation increments or decrements arise from differences between carrying amount and fair value. Revaluation increments are credited directly to the asset revaluation reserve, 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 asset revaluation reserve in respect of the same class of assets, they are debited directly to the revaluation reserve.

Impairment of assets

All assets including cultural assets are assessed annually for indications of impairment (i.e. as to whether their carrying value exceeds their recoverable amount)

If there is an indication of impairment, the assets concerned are tested to determine whether their carrying value exceeds their recoverable amount. Where the asset's carrying value exceeds its recoverable amount, the difference is written-off by a charge to the Operating Statement except to the extent that the write-down can be debited to an asset revaluation reserve applicable to the specific asset.

The recoverable amount for assets is measured at the higher of the net present value of future cash flows expected to be obtained from the asset and fair value, less costs to sell.

Revaluation increments and decrements are offset against one another within a class of non-current assets.

Restrictive nature of 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*

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

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.

P. LEASED ASSETS

A distinction is made between finance leases which effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership. Finance leases are capitalised. An asset and liability are established at the present value of minimum lease payments. Lease payments are allocated between the principal component of the lease liability and the interest expense.

The leased asset is amortised on a straight-line basis over the term of the lease, or where it is likely that the National Gallery of Victoria will obtain ownership of the asset, the expected useful life of the asset to the National Gallery of Victoria. Any leased assets that would be held at the reporting date would be amortised over the period of the underlying lease or a shorter period if the expected useful life were less.

Operating lease payments are charged to the Operating Statement in the periods in which they are incurred, as this represents the pattern of benefits derived from the leased assets.

Q. PAYABLES

Payables consist predominantly of creditors and other sundry liabilities. Payables are carried at amortised cost and represent liabilities for goods and services provided to the National Gallery of Victoria prior to the end of financial year that are unpaid, and arise when the National Gallery of Victoria becomes obliged to make future payments in respect of the purchase of these goods and services.

R. PROVISIONS

(i) Wages, salaries, and annual leave

Liabilities for wages and salaries including

non-monetary benefits and annual leave are:

- (a) disclosed in accordance with AASB 101, as a current liability even where the agency does not expect to settle the liability within 12 months as it will not have the unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months;
- (b) Measured at:
 - nominal value under AASB 119 where a component of this current liability is expected to fall due within 12 months after the end of the period; and
 - present value under AASB 119 where the entity does not expect to settle a component of this current liability within 12 months.

(ii) Long service leave

Liability for Long Service Leave (LSL) is recognised in the provision for employee benefits:

- (a) Unconditional Long Service Leave (representing seven or more years of continuous service) is disclosed in accordance with AASB 101 as a current liability even when it is not expected that settlement will occur within 12 months because there is no unconditional right to defer the settlement of this entitlement should an employee take leave within 12 months.
- Where the agency does not expect to settle within 12 months amounts are measured at present value under AASB 119 and nominal value for the component that is expected to settle within 12 months.
- (c) Long Service Leave representing less than seven years of continuous service is disclosed as a Non-current Liability as there is an unconditional right to defer the settlement of the entitlement until the employee has completed the requisite years of service. This is measured at present value.

(iii) Employee on-costs

Related employee on-costs have been included in the calculation of liabilities for employee benefits.

S. CONTRIBUTED CAPITAL

Consistent with AASB Interpretation 1038 *Contributions by Owners Made to Wholly-Owned Public Sector Entities*,

appropriations for additions to net assets have been designated as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributed capital.

T. RESERVES

(i) Contributed capital

Represents transfers of capital to the National Gallery of Victoria by the State Government of Victoria to fund its infrastructure.

(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) Asset revaluation reserve

Represents increments arising from the periodic revaluation of non-current assets, including cultural assets.

(v) Available-for-sale revaluation reserve

Represents increments arising from the revaluation of investments.

U. CONTINGENT ASSETS AND CONTINGENT LIABILITIES

The National Gallery of Victoria discloses both contingent assets and contingent liabilities when they arise by way of note. All contingencies are discounted to their present value using the pre-tax rate that reflects current market assessments of the time value of money and risks specific to the contingencies.

V. ROUNDING OF AMOUNTS

Amounts shown in the financial statements are rounded to the nearest thousand dollars, except where indicated otherwise.

W. COMPARATIVES

Some comparative figures have been changed to ensure consistency of the previous year's presentation with that of the current year.

X. NEW ACCOUNTING STANDARDS AND INTERPRETATIONS

Certain new accounting standards and interpretations have been published that are not mandatory for 30 June 2007 reporting period. As at the 30 June 2007 AASB 7, *Financial Instruments*: Disclosures standard was issued but not mandatory. The National Gallery of Victoria has not, and does not intend to, adopt these standards early.

Y. COMMITMENTS

Commitments include those operating, capital and other outsourcing commitments arising from non-cancellable contractual or statutory sources and are disclosed at their nominal value.

Z. FOREIGN CURRENCY

All foreign currency transactions during the financial year are brought to account using the exchange rate in effect at the date of the transaction. Foreign monetary items at reporting date are translated at the exchange rate existing at reporting date. Exchange differences are recognised in profit or loss in the period in which they arise.

AA. FUNCTIONAL AND PRESENTATION CURRENCY

The functional currency of the National Gallery of Victoria is the Australian Dollar, which has also been identified as the presentation currency of the National Gallery of Victoria.

2. Revenue from ordinary activities

2	REVENUE FROM ORDINARY ACTIVITIES	Notes	2007 \$ '000s	2006 \$ '000s
2.1	Income from Government	1(d)		
	State—recurrent		37,229	38,042
	State—depreciation equivalent revenue		64	200
	State—other		891	—
	State—capital asset charge	1(i)	3,858	3,764
	State—Department of Education and Training		406	425
	State—Office of the Commonwealth Games		—	395
			42,448	42,826
2.2	Resources received free of charge			
	Premises at the Public Records Office occupied			
	without financial consideration	1(e)	400	400
			400	400

2. REVENUE FROM ORDINARY ACTIVITIES (CONT.)

— 2	REVENUE FROM ORDINARY ACTIVITIES (CONT.)	Notes	2007 \$ '000s	2006 \$ '000s
2.3	Other income			
	Operating revenue			
	General activities			
	Gross trading sales		5,188	4,811
	Less: cost of goods sold		(2,993)	(2,800)
	Gross trading margin		2,195	2,011
	Exhibition and program admissions		4,274	3,502
	Cash sponsorship	1(d)	1,060	1,133
	Contra sponsorship	1(d)	903	782
	Membership		1,390	1,302
	Catering and venue hire income		1,502	1,591
	Donations for operating purposes		382	691
	Other revenue		1,709	1,389
			13,415	12,401
	Net investment income			
	Distributions		278	578
	Interest		226	214
	Realised (loss)/gain on sale of investments		—	(5)
	Investment expenses		(2)	(5)
			502	782
			13,917	13,183
	Non-operating revenue			
	Fundraising income			
	Donations and bequests		5,917	8,871
	Cash sponsorship		—	2,500
	Memberships		309	328
	Donated cultural assets		4,493	2,849
			10,719	14,549
	Net investment income			
	Distributions		5,077	2,466
	Interest		49	60
	Realised (loss)/gain on sale of investments		4	(34)
	Investment expenses		(38)	(35)
			5,092	2,457
			15,811	17,005
			29,728	30,188

3. Employee benefits

3. EMPLOYEE BENEFITS	Notes	2007 \$ '000s	2006 \$ '000s
Salaries and associated costs		16,595	15,446
Provision for annual leave		1,583	1,439
Provision for long service leave		215	291
	1(f)	18,393	17,176

4. Supplies and services

3. SUPPLIES AND SERVICES	Notes	2007 \$ '000s	2006 \$ '000s
Building management (including security)		10,373	9,676
Promotion and marketing		4,748	4,540
Rent		4,609	5,307
Building and equipment services		4,547	3,892
Freight and materials		2,742	3,646
Office supplies, insurance and communications		3,392	3,183
Other operating expenses		2,169	2,333
	1(j)	32,580	32,577

5. Other expenses from ordinary activities

5. OTHER EXPENSES FROM ORDINARY ACTIVITIES	Notes	2007 \$ '000s	2006 \$ '000s
Assets written down	10	76	—
Loss on disposal of cultural assets	9	—	2,205
		76	2,205

6. Receivables

6. RECEIVABLES	Notes	2007 \$ '000s	2006 \$ '000s
Debtors	1(l)	1,786	956
Less: provision for doubtful debts	1(l)	(223)	(150)
Net trade debtors		1,563	806
GST receivable		487	454
Other debtors		663	889
	16	2,713	2,149

7. Inventories

7. INVENTORIES	Notes	2007 \$ '000s	2006 \$ '000s
Goods held for resale	1(m)	1,484	1,528

8. Other financial assets

8. OTHER FINANCIAL ASSETS	Notes	2007 \$ '000s	2006 \$ '000s
Investments at market value			
Current assets			
Unit Trust Managed Funds	1(n)	6,326	5,137
Non-current assets			
Unit Trust Managed Funds	1(n)	34,157	28,894
Investments at market value	16	40,483	34,031
Investments at cost		37,423	32,033

9. Cultural assets

9. CULTURAL ASSETS	Notes	2007 \$ '000s	2006 \$ '000s
Works of art acquired		25,364	12,207
Library works acquired		84	-
Library valuation: 2006		2,739	2,739
Works-of-art valuation: 2005	1(o)	2,461,308	2,466,564
		2,489,495	2,481,510

2007	Library acquired \$ '000s	Library valuation '000s	Works of art acquired \$ '000s	Works of art valuation \$ '000s	Total Cultural assets \$'000s
Carrying amount at start of year	-	2,739	12,207	2,466,564	2,481,510
Additions	84	-	13,157	-	13,241
Deaccessions	-	-	-	(250)	(250)
Impairments	-	-	-	(5,006)	(5,006)
Carrying amount at end of year	84	2,739	25,364	2,461,308	2,489,495

Revaluation of the National Gallery of Victoria's library collection was performed by Sainsbury's Books Pty Ltd, a member of the Antiquarian Booksellers Association on a fair value basis. The valuation was completed as at 30 June 2006.

Revaluation of the National Gallery of Victoria's works of art collection was performed on a fair value basis by Simon Storey Valuers as at 30 June 2005 and resulted in a total valuation of \$2,468,769,000. 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.

10. Property, plant and equipment

10. PROPERTY, PLANT AND EQUIPMENT	Notes	2007 \$ '000s	2006 \$ '000s
Land			
At valuation (2006)		-	23,807
At valuation (2007)	1(o)	43,250	-
		43,250	23,807
Buildings			
At valuation (2004)		-	74,876
At valuation (2007)	1(o)	92,153	-
		92,153	74,876
Total land and buildings		135,403	98,682
Building fit-out			
At cost		54,294	54,182
Less: accumulated depreciation		(12,922)	(9,285)
		41,372	44,897
Leasehold improvements			
At cost		13,614	13,594
Less: accumulated depreciation		(6,095)	(5,071)
		7,519	8,523
Plant and equipment			
<i>General plant and equipment</i>			
At cost		72,906	71,646
Less: accumulated depreciation		(20,620)	(16,378)
		52,286	55,268
<i>Motor vehicle under finance lease</i>			
At cost		173	173
Less: accumulated depreciation		(165)	(129)
		8	44
Total plant and equipment		52,294	55,312
	1(o)	236,588	207,415
Profit / (loss) on disposal of non-current assets			
Proceeds on sale of non-current assets		-	-
Less: carrying amount		(51)	(1)
		(51)	(1)
Depreciation charge for the year			
Buildings		768	768
Building fit-out		3,642	3,629
Leasehold improvements		1,033	1,173
Plant and equipment		4,315	4,915
	1(h)	9,758	10,486

13. Provisions

PROPERTY, PLANT AND EQUIPMENT (CONT.)

	Land \$ '000s	Buildings \$ '000s	Building fit-out \$ '000s	Leasehold improvements \$ '000s	Plant and equipment \$ '000s	Total \$ '000s
At start of year	23,807	74,876	44,897	8,523	55,312	207,415
Additions	-	-	117	29	1,424	1,570
Disposals	-	-	-	-	(51)	(51)
Asset write downs	-	-	-	-	(76)	(76)
Depreciation expense	-	(768)	(3,642)	(1,033)	(4,315)	(9,758)
Revaluation increment	19,443	18,045	-	-	-	37,488
At end of year	43,250	92,153	41,372	7,519	52,294	236,588

Revaluation of land and buildings to fair value was performed by the Valuer-General Victoria as at 30 June 2007.

11. Payables

11. PAYABLES	Notes	2007 \$ '000s	2006 \$ '000s
Trade creditors	1(q)	3,279	2,972
Other creditors and accruals		6,163	7,640
Income in advance		1,968	1,227
	16	11,410	11,839

12. Other liabilities

12. OTHER LIABILITIES	Notes	2007 \$ '000s	2006 \$ '000s
Current			
Advance from State Government		1,750	1,750
Finance lease	20	58	27
		1,808	1,777
Non-current			
Advance from State Government		-	1,750
Finance lease	20	-	59
		-	1,809
Aggregate carrying amount of other liabilities			
Current		1,808	1,777
Non-current		-	1,809
		1,808	3,586

13. PROVISIONS	Notes	2007 \$ '000s	2006 \$ '000s
Current employee benefits			
Annual leave entitlements		1,588	1,456
Unconditional long service leave entitlements		1,459	1,518
		3,047	2,974
Current employee benefits that:			
Are expected to be utilised within 12 months after the end of the reporting period		1,762	1,669
Are expected to be utilised more than 12 months after the end of the reporting period		1,285	1,305
		3,047	2,974
Non-current employee benefits			
Conditional long service leave entitlements		199	207
		199	207
Total employee benefits	1(r)	3,246	3,181

14. Equity and movements in equity

14. EQUITY AND MOVEMENTS IN EQUITY		Notes	2007 \$ '000s	2006 \$ '000s
14.1	Contributed capital			
	Opening balance		159,345	159,345
	Net capital contribution by State Government		-	-
	Closing balance	1(t) i)	159,345	159,345
14.2	Movement in reserves			
	Collection reserve			
	Opening balance		144,597	133,972
	Transfer from accumulated surplus		14,043	10,625
	Closing balance	1(t)(ii)	158,640	144,597
	Infrastructure reserve			
	Opening balance		42,795	39,306
	Transfer from accumulated surplus		460	3,489
	Closing balance	1(t)(iii)	43,255	42,795
	Asset revaluation reserve			
	<i>Land and buildings</i>			
	Opening balance		8,549	9,035
	(Decrement)/increment during the year		37,488	(486)
	Closing balance		46,037	8,549
	<i>Cultural assets revaluation reserve</i>			
	Opening balance		2,373,656	2,373,456
	Increment during the year		-	200
	Impairments		(5,006)	-
	Closing balance		2,368,650	2,373,656
		1(t)(iv)	2,414,687	2,382,205
	Available-for-sale revaluation reserve			
	Opening balance		1,692	-
	Net increment / (decrement) during the year		1,062	1,692
	Closing balance	1(t)(v)	2,754	1,692
			2,619,336	2,571,289
14.3	Accumulated deficit			
	Opening balance		(9,523)	(2,215)
	Result for the year		7,511	6,806
	Transfer to collection reserve	1(t)(ii)	(14,043)	(10,625)
	Transfer to infrastructure reserve	1(t)(iii)	(460)	(3,489)
	Closing balance		(16,515)	(9,523)

14. EQUITY AND MOVEMENTS IN EQUITY (CONT.)

Summary of movements in reserves	At start of year \$ '000s	Movements \$ '000s	At end of year \$ '000s
Contributed capital	159,345	-	159,345
Collection reserve	144,597	14,043	158,640
Infrastructure reserve	42,795	460	43,255
Asset revaluation reserve	2,382,205	32,482	2,414,687
Available-for-sale revaluation reserve	1,692	1,062	2,754
	2,571,289	48,047	2,619,336
Accumulated deficit	(9,523)	(6,992)	(16,515)
Total equity	2,721,111	41,055	2,762,166

15. Audit fees

15. AUDIT FEES	2007 \$ '000s	2006 \$ '000s
Audit fees paid and payable to the Victorian Auditor-General's Office	38	35

16. Financial instruments

i) ACCOUNTING POLICIES

The accounting policies and terms and conditions of each class of financial asset and financial liability at the balance date are as follows:

Financial Assets

Investments are held in Unit Trust Managed Funds, which include equities, fixed interest securities and listed property. Investments on the Stock Exchange and market securities are brought to account at market value. Investment income is recognised in the Operating Statement when receivable.

Receivables

Trade debtors are carried at nominal amounts due, less any provision for doubtful debts. A provision for doubtful debts is recognised when collection of the full nominal amount is no longer probable. Credit sales are generally on 30-day terms.

Payables

Payables represent liabilities for goods and services provided to the entity prior to the end of the financial year and which are unpaid. The amounts are unsecured and usually paid within 30 days of recognition.

Interest bearing liabilities

Loans are carried at historical cost. Interest is accrued over the period it becomes due and is recorded as part of other creditors.

ii) NET FAIR VALUE

Unless otherwise stated each class of financial asset and financial liability is recognised in the Balance Sheet at book value, which approximates net fair value.

iii) CREDIT RISK

The maximum credit risk on financial assets which have been recognised in the Balance Sheet is generally the carrying amount less any provision for doubtful debts. The total credit risk exposure of the entity could also be considered to include the difference between the carrying amount and the realisable amount.

16. FINANCIAL INSTRUMENTS (CONTD.)

iv) INTEREST RATE RISK — FIXED INTEREST MATURING IN:	Notes	Floating interest rate \$'000	1 year or less \$'000	Over 1 year to 5 years \$'000	More than 5 years \$'000	Non- interest bearing \$'000	Total \$'000
2007							
Financial assets							
Cash and cash equivalents	22	4,135	–	–	–	–	4,135
Receivables	6	–	–	–	–	2,713	2,713
Other financial assets	8	–	–	–	–	40,483	40,483
		4,135	–	–	–	43,195	47,330
Weighted average interest rate		5.45%	N/A	N/A	N/A	N/A	N/A
Financial liabilities							
Payables	11	–	–	–	–	(11,409)	(11,409)
Advance from Government	12	–	–	–	–	(1,750)	(1,750)
Finance lease	20	–	(58)	–	–	–	(58)
		–	(58)	–	–	(13,159)	(13,218)
Weighted average interest rate		N/A	7.1%	N/A	N/A	N/A	N/A
Net financial assets/(liabilities)		4,135	(58)	–	–	30,036	34,113
2006							
Financial assets							
Cash and cash equivalents	22	12,744	–	–	–	–	12,744
Receivables	6	–	–	–	–	2,149	2,149
Other financial assets	8	–	5,137	–	–	28,894	34,031
		12,744	5,137	–	–	31,043	48,924
Weighted average interest rate		4.74%	6.67%	N/A	N/A	N/A	N/A
Financial liabilities							
Payables	11	–	–	–	–	(11,839)	(11,839)
Advance from Government	12	–	–	–	–	(3,500)	(3,500)
Finance lease	12, 20	–	(27)	(59)	–	–	(86)
		–	(27)	(59)	–	(15,339)	(15,425)
Weighted average interest rate		N/A	7.1%	7.1%	N/A	N/A	N/A
Net financial assets/(liabilities)		12,744	5,109	(59)	–	15,704	33,499

17. Superannuation

The National Gallery of Victoria has several staff who are members of the public sector superannuation schemes listed below. As at 30 June 2007, 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 operating statement.

There were no contributions outstanding at the year end (2006 – nil).

The details of the major employee superannuation funds and contributions made by the National Gallery of Victoria are as follows:

Fund	Employee contribution rate (%)	Employer contribution rate (%)	Contribution for the year 2007 \$	Contribution for the year 2006 \$
Government Superannuation Office (Revised Scheme)	9.5	17	108,638	156,171
Government Superannuation Office (New Scheme)	–	8.5	104,111	109,780
	3	8.8		
	5	9.7		
	7	10.5		
VicSuper Pty Ltd	–	9	935,838	1,059,385
Various other	–	9	25,878	17,666
Total			1,174,465	1,343,002

18. Responsible persons disclosures

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*:

Ministers:

The Hon. M Delahunty MLA
The Hon. L. Kosky MLA
(from November 2006)

Trustees who served during the year were:

Mr R Dewhurst
Mr V FitzGerald
Mr R Grollo
Ms M Kelsall
Mr A Myers (President)
Ms A Ndalianis
Ms M Palmer
Mr B Parncutt
Ms M Plavsic
Ms S Smart
Mr J Sau Lee Yeap

Director: Dr G Vaughan

No benefits or remuneration were paid to responsible persons other than to the Accountable Officer, the Director of the National Gallery of Victoria.

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

18. RESPONSIBLE PERSONS DISCLOSURES (CONT.)

Remuneration benefits of Executive Officers (including the Accountable Officer)
The numbers of Executive Officers are shown below in their relevant income bands.

Remuneration bands	2007 No.	2006 No.
\$60,000–\$69,999	–	1
\$140,000–\$149,999	1	2
\$150,000–\$159,999	1	2
\$160,000–\$169,999	1	–
\$220,000–\$229,999	1	–
\$240,000–\$249,999	–	1
\$250,000–\$259,999	1	–
Total	5	6

Total remuneration	2007 \$	2006 \$
Total remuneration	945,846	904,448
Being: Base remuneration	899,650	788,617
Other remuneration including long service leave, redundancy and retirement benefits and performance related incentive payments	46,196	115,831

Related party transactions

There were no related party transactions during the year (2006:nil).

19. Contingent assets and contingent liabilities

As at the 30 June 2007 the National Gallery of Victoria had no known contingent assets or contingent liabilities (2006: nil).

20. Commitments for expenditure

20. COMMITMENTS FOR EXPENDITURE	Notes	2007 \$ '000s	2006 \$ '000s
Building occupancy services under contract			
Expenditure contracted for is payable as follows:			
Within one year		5,205	14,234
Later than one year but not later than five years		22,958	32,217
		28,163	46,451
Equipment operating leases			
Expenditure contracted for is payable as follows:			
Within one year		426	363
Later than one year but not later than five years		442	292
		868	655
Representing:			
Cancellable operating leases		868	635
Non-cancellable operating leases		–	20
	1(p)	868	655
The National Gallery of Victoria leases certain plant and equipment under operating leases. Leases of plant and equipment generally provide a right of renewal at which time all terms are renegotiated.			
Finance leases			
Commitments in relation to finance leases are payable as follows:			
Within one year		59	32
Later than one year but not later than five years		–	59
Minimum lease payments		59	91
Less: future finance charges		(1)	(5)
Recognised as a liability		58	86
Total lease liabilities		58	86
Representing lease liabilities:			
Current		58	27
Non-current		–	59
	1(p)	58	86
Minimum future lease payments include any guaranteed residual value			

21. Events occurring after reporting date

There were no significant events occurring after the reporting date in 2007 (2006: nil).

22. Cash and cash equivalents

For the purposes of the Balance Sheet and the Cash Flow Statement, cash includes cash on hand, cash at bank and investments in short-term deposits.

22. CASH AND CASH EQUIVALENTS	Notes	2007 \$ '000s	2006 \$ '000s
Cash at bank and on hand		2,009	10,373
Short-term deposits		2,126	2,371
	1(k)	4,135	12,744

23. Note to cash flow statement

23. NOTE TO CASH FLOW STATEMENT	2007 \$ '000s	2006 \$ '000s
Net result for the reporting year	7,511	6,806
<i>Plus:</i>		
Depreciation	9,758	10,486
Capital Asset Charge	3,858	3,764
Loss on disposal of cultural assets	250	2,205
Increase in provisions for employee entitlements	65	-
Increase in payables	-	714
Increase in income in advance	741	-
Decrease in inventories	44	372
Decrease in prepayments and other assets	-	345
Assets written down	76	-
	14,792	17,886
<i>Less:</i>		
Donated cultural assets	(4,493)	(2,849)
Increase in receivables	(564)	(864)
Increase in prepayments and other assets	(3,392)	-
Decrease in payables	(1,171)	-
Decrease in provisions for employee entitlements	-	(71)
Capital Asset Charge grant	(3,858)	(3,764)
Net investment distribution reinvested	(5,390)	(3,894)
	(18,868)	(11,442)
Net cash flows from operating activities	3,435	13,250

Other Statutory Reports

STAFF STATISTICS

The National Gallery of Victoria started the 2006/07 financial year with 233 (full-time equivalent) staff members and ended it with 248.7 (full-time equivalent).

Paid Staff	Executive Staff	Permanent	Fixed Term	Casual	Total
Full-time male	1 (2)	68 (72)	7 (5)	Nil (Nil)	76 (79)
Full-time female	3 (3)	106 (97)	25 (19)	Nil (Nil)	134 (119)
Part-time male	Nil (Nil)	12 (12)	4 (3)	39 (30)	55 (45)
Part-time female	Nil (Nil)	36 (34)	6 (8)	71 (55)	113 (97)
TOTAL PERSONS	4 (5)	222 (215)	42 (35)	110 (85)	378 (340)

Note: numbers in brackets refer to 2005–06 staff numbers.

MERIT AND EQUITY PRINCIPLES

The NGV is committed to ensuring that merit and equity principles are integral to all aspects of human resource policy, both in its development and application. This is included in:

- NGV recruitment, selection and probation procedures
- the grievance resolution process
- the induction process
- the NGV's performance development and progression system

UPHOLDING PUBLIC SECTOR CONDUCT

All new NGV staff are provided with information induction and orientation covering:

- equal opportunity, discrimination, harassment and bullying awareness
- NGV's grievance process
- Whistleblower's Policy and Guidelines
- Confidentiality and Intellectual Property Policy
- Financial Code of Practice
- other NGV policies
- Code of Conduct for the Victorian Public Sector
- NGV Values, which are excellence, integrity and access

REVIEWING PERSONAL GRIEVANCES

Under the Gallery's grievance process, any staff member who wishes to lodge a personal grievance against any action that directly affects them has been fully informed on the appropriate process. The process complies with the requirements as set out in the *Public Administration Act 2004*. For the 12 months ended 30 June 2007 there were no grievances lodged.

RESPONSIVENESS TO CULTURAL DIVERSITY, WOMEN, YOUTH AND INDIGENOUS AFFAIRS

In line with the State Government's whole-of-government approach on agency responsiveness to multicultural, women, youth and Indigenous affairs, NGV initiatives taken in 2006–07 have included:

a) Internal initiatives:

- Implementing a comprehensive leadership development program, encompassing both the Strategic Leadership Team (SLT) and Senior Management Team (SMT); provision of individual coaching and mentoring to senior managers; structured Skill Development Training workshops; and training programs to provide managers with the skills and knowledge to coach and/or mentor their own staff
- Completing an interactive, organisation-wide series of staff workshops, designed to promote both awareness and engagement in relation to our core NGV values of Excellence, Integrity and Access and the Public Sector Values/VPS code of Conduct (by which we are also bound). The workshop was called 'Living NGV Values' and focussed on ensuring that these values are actually practised within the context of daily workplace behaviours

b) Valuing cultural diversity:

- Cultural diversity enhanced by Indian, Indonesian and Chinese cultural days
- Offering 1,003 programs (3,015 including guided tours)
 - including 162 student programs offered on multiple times and days
 - including 55 teacher professional development programs

— including 786 public and NGV Member programs, 390 free and 396 paid programs (2,798 including guided tours)

- Working on NGV program development with artists, academics, art critics, community leaders and bodies, including Multicultural Arts Victoria, CAE, Goethe Institute, the Modern Languages Teachers Association and COASIT (Italian Assistance Association)

- COASIT funding a full-time Italian Education Officer at the NGV assisting a diverse range of classes, workshops, resources, professional development and curriculum support for students and teachers focused on the NGV collections and exhibitions as a resource for teaching and learning Italian language

c) Valuing Women initiatives:

- Regular internal promotions of women to more senior positions within the organisation
- Starting the NGV Leadership Development training program providing all new and current managers with opportunities to develop their leadership skills
- Education programs focusing on women artists
- Active commitment to gender programs in all public and education programs
- Youth Access programs targeting young women at risk
- Art education program for primary carers of children with preschool children

d) Valuing Youth initiatives

- NGV Youth Forum advising on programs, exhibitions and services to attract young people to gallery exhibitions, programs and events

- Young Ambassadors receiving 30 applications from 18–24 year olds neither in education nor employment for 2007 training; selecting six young men and four young women, several with disabilities
 - NGV Youth Access Forum, a disadvantaged youth advisory group, bringing young people from 50 youth organisations to NGV tours and workshops
 - Youth Access Forum members securing a \$5,000 grant from The Foundation of Young Australians for youth-focused gallery activities during *Sneakers: Classics to Customs*
 - NGV Young Ambassadors, with Kangan Batman TAFE and the Juvenile Justice Centre, implementing a 12-week fabric screen printing and rap dance program for 15 young women in custody
 - Providing tailored gallery access visits for primary and secondary school students from socio-economically disadvantaged schools and English language centres and schools
- e) Valuing Indigenous Victorians initiatives**
- Active commitment to the inclusion and representation of Indigenous artists, academics, performers and musicians in NGV education and public programs
 - Targeted public programs raising profile of and valuing Indigenous people in the arts and culture industry—forums, artists talks, demonstrations and workshops presented by Indigenous people, focused on contemporary and historical issues for Indigenous communities
 - NGV Youth Access Programs for Indigenous youth providing free workshops and tours presented by NGV Young Ambassadors and the NGV Indigenous Project Officer
 - NGV School Programs designed for Indigenous young people in schools with a range of programs exploring contemporary Indigenous issues, Indigenous art and culture with the NGV Indigenous Project Officer and Education Officers. In particular, a sustained program established in conjunction with the Koorie College of Education in Glenroy
 - Our Indigenous Project Officer liaising directly with schools with Indigenous Victorian students (approximately 600 schools)

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 \$22.00 application fee. 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 be waived or reduced if the applicant would be caused hardship because he/she had to pay the fee. Requests are forwarded to the FOI Coordinator, NGV, PO Box 7259, Melbourne Vic 3002. For the 12 months ending 30 June 2007, nine requests were received and all requests were finalised.

STATEMENT OF AVAILABILITY OF OTHER INFORMATION

Subject to the provisions of the *FOI Act*, the following information is retained by the Gallery's accountable officer: a statement that declarations of pecuniary interests have been duly completed by all relevant officers; details of shares held by a senior officer as nominee or held beneficially in a statutory authority or subsidiary; details of publications produced by the entity about itself and how these can be obtained; details of changes in prices, fees, charges, rates and levies charged by the entity, details of any major external reviews carried out on the entity; details of major research and development activities undertaken by the entity; 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 entity to develop community awareness of the entity and its services; details of assessments and measures undertaken to improve the occupational health and safety of employees; a general statement on industrial relations within the entity and details of time lost through industrial accidents and disputes, and a list of major committees sponsored by the entity, the purposes of each committee and the extent to which the purposes have been achieved. Requests are forwarded to the FOI Coordinator, NGV, PO Box 7259, Melbourne Vic 3002.

ENVIRONMENTAL PERFORMANCE

In 2006–07 the NGV achieved excellent progress in energy and water management programs, building on the policies and procedures, data collection systems, and sustainability initiatives that commenced in the previous year.

- Energy:** NGV successfully completed the State Government's Sustainability Targets program (GSETs), which was established in 2001 to improve energy efficiency in Government facilities. Through GSETs and other initiatives the energy saving to June 2007 is estimated to be 126,000 kilowatt hours per annum. The initiatives included:
- installation of time clocks, movement sensors, energy-efficient lights and re-wiring of light switches to control lighting levels in selected areas, notably including Federation Court
 - reduction to security levels of lighting in Gallery spaces when closed
 - 10 per cent Green Energy in the electricity supply contracts for both The Ian Potter Centre NGV Australia and NGV International
 - continued joint action with the Arts Centre to develop energy efficiency projects for shared infrastructure, with emphasis on the high energy consumption infrastructure of cooling towers and air conditioning equipment

Water: Large reductions in water usage were achieved through the implementation of the NGV International Water Management Plan and also through cooperative projects with Federation Square Management. The annual impact of initiatives is estimated to be over 12 million litres per annum.

- The initiatives included:
- plumbing improvements, such as waterless bio-enzyme systems in urinals, flow rate controls to basins, sinks and many other plumbing systems
 - recycling of weekly fire pump system test water at NGV International
 - capture and storage of storm water for NGV International garden irrigation
- In June 2007 the State agency Sustainability Victoria invited NGV to participate in a pilot program called 'ResourceSmart', for development of a corporate Environmental Management System. The program will commence in the second half of 2007.

OCCUPATIONAL HEALTH AND SAFETY

In 2006–07, 261 days were lost as a result of work-related accidents, compared to 199 days in 2005–06.

PRIVACY

NGV has complied with all requirements under the *Information Privacy Act* 2000. For the 12 months ending 30 June 2006, there were no complaints against the National Gallery of Victoria in relation to breaches of privacy.

WHISTLE BLOWERS PROTECTION ACT

This section of the report contains information that is required to be published annually under section 104 of the *Whistleblowers Protection Act 2001* ('the Act'). NGV procedures established under Part 6 of the Act are:

- The NGV has received no disclosures during the year
- The NGV has not referred any disclosures to the Ombudsman for determination as to whether they are public interest disclosures during the year
- The Ombudsman has not referred any disclosed matters to the NGV during the year
- The NGV has not referred any disclosed matters to the Ombudsman to investigate during the year
- The Ombudsman has not taken over any investigation of disclosed matters from the NGV during the year
- The NGV has made no request under section 74 of the Act to the Ombudsman to investigate disclosed matters during the year
- The NGV has not declined to investigate a disclosed matter during the year
- There have been no disclosed matters that were substantiated on investigation. There has been no action required to be undertaken arising from an investigation, since there have been no investigations
- The Ombudsman has not made any recommendation under the Act that relates to the NGV.

NGV WHISTLEBLOWERS PROCEDURES

1. Statement of support to whistleblowers
The NGV is committed to the aims and objectives of the *Whistleblowers Protection Act* 2001 which commenced operation on 1st January 2001. It does not tolerate

improper conduct by its employees, or the taking of reprisals against those who come forward to disclose such conduct.

The NGV recognises the value of 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.

The purpose of the Act is to encourage and facilitate the making of disclosures of improper conduct by public officers and public bodies. It provides protection to whistleblowers 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. NGV responses require the disclosure to concern a staff member of the NGV.

2. Definition of key terms:

Improper conduct: NGV staff conduct that is corrupt, a substantial mismanagement of public resources or conduct involving substantial risk to public health or safety or to the environment. The conduct must be serious enough to constitute, if proved, a criminal offence or reasonable grounds for dismissal.
Corrupt conduct: NGV staff conduct that adversely affects the honest performance of a staff member or the NGV's functions; involves performing official staff functions dishonestly or with inappropriate partiality; amounts to the misuse of information or material acquired in the course of the performance of their official functions, or amounts to a conspiracy or attempt to engage in the above conduct.

Detrimental action: The Act makes it an offence for a person to take detrimental action against a person in reprisal for a protected disclosure including action causing injury, loss or damage; intimidation or harassment; and discrimination, disadvantage or adverse treatment in relation to a person's employment, career, profession, trade or business, including the taking of disciplinary action.

3. Reporting complaints

Disclosures of improper conduct or detrimental action by the NGV or its employees are to be made to the designated Protected Disclosure Coordinator (PDC) on <pdcc@ngv.vic.gov.au>. All correspondence, phone calls and emails from internal or external whistleblowers will be referred to the PDC. A disclosure about improper conduct or detrimental action by the NGV or its employees, may also be made directly to the Ombudsman on ombudvic@ombudsman.vic.gov.au or 1800 806 314.

4. Roles and responsibilities

The Protected Disclosure Coordinator will:

- be a contact point for general advice about the operation of the Act for any person wishing to make a disclosure about improper conduct or detrimental action
- receive all phone calls, emails and letters from members of the public or employees seeking to make a disclosure
- make arrangements for a disclosure to be made privately and discreetly and, if necessary, away from the workplace;
- commit to writing any disclosure made orally
- impartially assess each disclosure to determine whether it is a public interest disclosure made in accordance with Part 2 of the Act
- refer all public interest disclosures to the Ombudsman
- be responsible for appointing an investigator to carry out an investigation referred to the NGV by the Ombudsman
- be responsible for overseeing and coordinating an investigation
- appoint a welfare manager to support the whistleblower and to protect him or her from any reprisals
- advise the whistleblower of the progress of an investigation into the disclosed matter
- establish and manage a confidential filing system
- collate and publish statistics on disclosures made
- take all necessary steps to ensure the identity of the whistleblower and the identity of the person who is the subject of the disclosure are kept confidential
- liaise with the Director of the NGV

The Welfare Manager is responsible for ensuring the general welfare of the whistleblower and will examine the immediate welfare and protection needs of a whistleblower who has made a disclosure and seek to foster a supportive work environment; advise the whistleblower of the legislative and administrative protections available to him or her; listen and respond to any concerns of harassment, intimidation or victimisation in reprisal for making a disclosure and record details of the incident; advise the PDC or the Director of the NGV of the detrimental action; ensure the expectations of the whistleblower are realistic.

Where the Ombudsman refers a protected disclosure to the NGV for investigation, the PDC will appoint an investigator to carry out the investigation. An investigator will be a consultant engaged for that purpose. The objectives of an investigation will be to: collate information relating to the allegation as quickly as possible, which may involve taking steps to protect or preserve documents, materials and equipment; consider the information collected and to draw conclusions objectively and impartially; maintain procedural fairness in the treatment of witnesses and the person who is the subject of the disclosure; and make recommendations arising from the conclusions drawn concerning remedial or other appropriate action.

5. Natural justice

The NGV supports and ensures that natural justice and procedural fairness is afforded to the person who is the subject of the disclosure. Where investigations do not substantiate disclosures, the fact that the investigation has been carried out, the results of the investigation, and the identity of the person who is the subject of the disclosure, will remain confidential.

6. Confidentiality

The Protected Disclosure Coordinator, the Welfare Manager and investigators of protected disclosures will take all necessary steps to ensure the identity of the whistleblower and the identity of the person who is the subject of the disclosure remain confidential.

All record-keeping is to be maintained separately from other NGV paper and electronic systems. Email must not be

used to communicate matters relating to a whistleblower or a protected disclosure.

7. Criminal offences

The following criminal offences are created by the Act:

1. It is an offence for a person to take detrimental action against a person in reprisal for a protected disclosure being made. The Act provides a maximum penalty of a fine of 240 penalty units (\$24,000) or two years imprisonment or both;
2. It is an offence for a person to divulge information obtained as a result of the handling or investigation of a protected disclosure without legislative authority. The Act provides a maximum penalty of 60 penalty units (\$6,000) or six months imprisonment or both;
3. It is an offence for a person to obstruct the Ombudsman in performing his responsibilities under the Act. The Act provides a maximum penalty of 240 penalty units (\$24,000) or two years imprisonment or both; and
4. It is an offence for a person to knowingly provide false information under the Act with the intention that it be acted on as a disclosed matter. The Act provides a maximum penalty of 240 penalty units (\$24,000) or two years imprisonment or both.

CONSULTANCIES

During the year ended 30 June 2007, The National Gallery of Victoria engaged three consultancy services at a cost greater than \$100,000 (excluding GST) each. \$415,248 to Gadens Lawyers for legal advisory services, \$107,672 to Maddocks for legal advisory services, \$100,000 to S-COMM Australia for sponsorship servicing consulting under a contra-sponsorship arrangement.

In addition, a further 41 Consultancies where the total fees payable to the consultant were less than \$100,000 were engaged during the financial year at a total cost of \$664,633.

IMPLEMENTATION OF THE VICTORIAN INDUSTRY PARTICIPATION POLICY

In 2006–07 no contracts to which the VIPP applied were commenced or completed.

NGV AUDIT, RISK AND COMPLIANCE COMMITTEE MEMBERSHIP (AT 30 JUNE 2007)

Trustee members:

Ms Merran Kelsall (Chair)
Dr Vince FitzGerald
Mr Jason Yeap
Mr Rino Grollo
Mr Graham Smith (independent member)

In attendance:

Dr Gerard Vaughan (executive member)
Ms Liz Grainger (Secretary and executive member)
Ms Katrina Excell (executive member)

BUILDING MAINTENANCE

In 2006–07 the NGV occupied premises at 180 St Kilda Road, and as a tenant of Federation Square Management at the Ian Potter Centre: NGV Australia, and in the Public Records Office in North Melbourne. The NGV complied with all provisions of the *Building Act 1983*.

NATIONAL COMPETITION POLICY

The NGV is committed to neutrality principles ensuring fair and open competition. Many non-core activities such as cleaning, building and facilities maintenance, food and beverage services and security have been outsourced through open and competitive tender processes.

Donors

GIFTS FOR THE PURCHASE OF WORKS OF ART MAJOR GIFTS

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Margaret Stones

GIFTS IN SUPPORT OF THE CONSERVATION DEPARTMENT

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GIFTS IN SUPPORT OF SPECIAL PROJECTS

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GIFTS TO THE ENDOWMENT

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NGV CONTEMPORARY

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Fiona Carns
Mark Chapman
Bruno Charlesworth
Susan Cohn
Philip J Cornish
David Deague
Janne Faulkner
Suzanne Hampel
Greg Hargrave
Andrew Kroger
Ian Lowe
Metro5
Fiona Myer
Jenny Proimos
Andrew Rettig
Jacqueline Rose
Carol Schwartz
Michael Tong
David Wallage
Anne Wall-Smith
Sarah Watts

SUPPORTERS OF ASIAN ART

Joshua Chan
Rose Downer
Anne McComish
Lynton Morgan
S Baillieu Myer and Sarah Myer
Laurence O'Keefe

Philip Ross and Sophie Pavlovski-Ross
Jason Yeap
Gim Wah Yeo AM JP

SUPPORTERS & PATRONS OF INDIGENOUS ART

David Alexander
Catherine Allen
Carolyn Berger
Angela Berry
Harvey Bierman
Patricia Bodsworth
Rosie Brennan
Fiona Brockhoff
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Michael B Casper
Mark Chapman
Trevor Chappell
Stephen Charles
Ramona Chua
Patrick Corrigan
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 Jeremy Pascoe
 Rosemary Syme
 Jessica Taylor
 Jeffrey John Turnbull

Richard Reed
 Vivienne Reed
 Alan Rees
 Rio Tinto Limited
 Myra Scott
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 CAMPAIGN 2000–2003**

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 Peter Szental
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 Christopher Begg and Patricia Begg
 David Zerman
 Henrietta Mary Morgan
 Louisa Mary Vass
 Beatrice Moignard
 John Adams
 Kathy Comport
 Graham Peirson
 John Pizzey
 Eva Sweet
 Dianne Young
 Julie Farrell
 John Fasham
 Barbara Kane
 Phillip Benjamin
 Ann Bennett
 Jan Boyd
 Caroline Brain
 Philip Ross and Sophie Pavlovski-Ross
 Rae Rothfield
 William Mora
 Graham Buckett
 Anne Hunt OAM
 Lorraine McGregor
 Elizabeth Watson
 Kathryn M Liddell
 Michael Drummond
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 Philip Hopkins
 Elizabeth Scales
 Henri Alexander
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GENERAL DONATIONS

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Sponsors

NGV Partners



NGV Supporters

Alcoa of Australia	Dulux Australia	Melbourne Water
Blue Star Print – Australia	Inlink Media	South East Water
CSIRO	Lavazza	

Exhibition Principal Sponsors



Exhibition Support Sponsors

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Art Indemnity Australia	Japan Foundation	Qantas
Association of Independent Schools of Victoria	JCDecaux	Rutledge Engineering
Catholic Education Office	Joy FM	State Government of Victoria
Channel Seven	Lavazza	Singapore Airlines
City of Melbourne	Madman Entertainment	Sofitel Melbourne
Connex	Major Events Melbourne	The Age
Department of Education	Melbourne Airport	Tourism Victoria
Dulux	Mext	Triple M
Dunlop Sports	MG Distribution	Victorian Curriculum and Assessment Authority
Fox FM	Moonlight Projects	
George Patterson Y&R	Network Ten	

Scholarly Publications and Papers by NGV Staff

ALISA BUNBURY

- 'The Everard Studley Miller Bequest', in Andrew Grimwade & Gerard Vaughan (eds.), *Great Philanthropists on Trial: The Art of the Bequest*, Miegunyah Press, Melbourne 2006.
- *Picture to Print: Reproductive Prints in the NGV Collection*, NGV, 2006.

HUMPHREY CLEGG

- (compiler) 'Exhibition checklist', *Australian Impressionism*, NGV, 2007.

BRONWYN COSGROVE

Paper:

- Preprints: AICCM Textile Symposium, Adelaide: 'Modern Materials in fashion collections: A conservation issue for the National Gallery of Victoria' (2006).

DR ISOBEL CROMBIE

- (commissioning editor), *Art Bulletin of Victoria*: 46, NGV, 2007.
- *Light Sensitive: Contemporary Australian Photography*, NGV, 2006.
- 'Photography in Australia', in *Encyclopedia of Twentieth Century Photography*, Routledge Reference, New York, 2006.

Papers:

- Global Photography Now – Asia Pacific Photography, Tate Modern, London: 'An overview of Asia Pacific photography' (2006).
- Visualising Childhoods Symposium, Humanities Research Centre, ANU: "'I'm going to photograph everything ... everything!": The remarkable case of child photographer J. H. Lartigue' (2007)
- U3A, Melbourne: 'From Bauhaus to Hellas: Sievers, Dupain and Australian modernist photography' (2007).
- Museums Australia Conference, Melbourne: 'The art of collecting and using photographs' (2007).

JANE DEVERY

- (with Danielle Whitfield), *Cicely and Colin Rigg Contemporary Design Award 2006*, NGV, 2006.
- 'Ricky Swallow's *Salad Days*', *Art Bulletin of Victoria*: 46, NGV, 2006.

PAOLA DI TROCCHIO

- 'John Galliano's *Elvira evening dress*', *Art Bulletin of Victoria*: 46, NGV, 2007.

KATE DOUGLAS

- Preprints: AICCM Textile Symposium, Adelaide: 'A preliminary investigation into a stumpwork panel dated c.1650' (2006).

CATHERINE EARLEY

- 'Climate control: Environmental conditions for display and storage', *Insite*, May–June 2007.

TONY ELLWOOD

Paper:

- Australia Japan Visual Arts Forum (Asialink), National Art Center, Tokyo: 'NGV history, collection and future vision' (Sept. 2006).

MAGGIE FINCH

- *Small Worlds: Travel Photography of the Nineteenth Century*, NGV, 2007.
- 'Portfolio: Samantha Everton: Childhood fears', *Photofile*, vol. 81, Spring 2007.
- 'Susan Bright's *Art Photography Now*', *Flash*, Centre for Contemporary Photography, Oct.–Dec. 2006.

STEPHEN GILCHRIST

- 'Gertrude Forum: The only thing you taught me was the only thing you know', *Eyeline*, no. 61: Spring 2006.

DR EDWARD GOTT

- 'Sight and sound. William Quiller Orchardson's *The first cloud*, 1887', *Melbourne Journal of Technical Studies in Art*, vol. 2, 2005.
- "'It is lovely to be a gorilla, sometimes", The art and influence of Emmanuel Frémiet, gorilla sculptor' (Joseph Burke Lecture), *Melbourne Art Journal*, University of Melbourne, 2006.
- "'Gently I wave the visible world away": Charles Conder, Arthur Streeton and the "problem children" of Australian Impressionism', in Terence Lane (ed.), *Australian Impressionism*, NGV, Melbourne, 2007.

LAURA JOCIC

- 'Textiles in Central Asia: Some recent projects in Uzbekistan', in S. Heffernan, A. Lassig & K. Ross (eds.), *Unleashing Collections: Cloth, Costume and Culture*, 5th Annual Symposium of the NZ Costume and Textile Section, Auckland, 2006.
- 'Textiles of Central Asia', *World of Antiques and Art*, 72nd edn, 2007.

- 'The Australian Fashion and Textile Collection at the National Gallery of Victoria', *Context*, no. 12, March–June 2007.

PETRA KAYSER

- 'The intellectual and the artisan: Wenzel Jamnitzer and Bernard Palissy uncover the secrets of nature', *Australian & New Zealand Journal of Art*, vol. 7, no. 2, 2006.

TERENCE LANE

- 'A life revealed: Emil Todt, a German sculptor in nineteenth-century Melbourne', *Art Bulletin of Victoria*: 46, NGV, 2006.
- 'Southern lights', *Age* A2, 24 March 2007.
- (commissioning editor & co-author) *Australian Impressionism*, NGV, 2007, (including Introduction and 3 chapters).
- 'A Homeric goddess for the modern age: Circe 1893', in Deborah Edwards (ed.) *Bertram Mackennal*, Art Gallery of New South Wales, Sydney, 2007.

Paper:

- *Australian Impressionism* Symposium, NGV (31/3/2007).

ROGER LEONG

- *Sneakers: Classics to Customs*, NGV, 2006.

FRANCES LINDSAY

- 'Jane Sutherland: Thoroughly Australian landscapes', in Terence Lane, et al., *Australian Impressionism*, NGV, 2007.

DR MAE ANNA PANG

- *Mountains and Streams from the Collection of the National Gallery of Victoria*, NGV 2006.
- 'Chinese influences on Japanese screens' *Golden Screens* Seminar, NGV, May 2007.
- The concept of creativity of Chinese art, June 2007, (lecture to Friends of the Library of the National Gallery of Victoria).

Paper:

- 'Returning to the shore' Symposium, University of California, Berkeley, California: 'Collecting Chinese paintings at the National Gallery of Victoria' (27–28/4/2007).

JUDITH RYAN

- 'Unsettledness: Julie Gough's *Locus*', in *Sydney Biennale* catalogue, Museum of Contemporary Art, Sydney, 2006.

- 'Ivan Namirrkki', in Jason Smith (ed.), *2006 Clemenger Contemporary Art Award*, NGV, 2006.
- 'Ken Thaiday', in *2006 Clemenger Contemporary Art Award*, NGV, 2006.
- *Kitty Kantilla*, NGV, 2007.
- 'George Tjungurrayi', in *Art & Australia*, vol. 44, no. 4, 2007.

LISA SASSELLA

Paper:

- Melbourne Business School, *National Gallery of Victoria: Rethinking a Brand* (23/3/2007)

SOLITAIRE SANI

- 'A minimalist approach to the conservation of a wood and textile composite object: The finials from Queen Anne's state bed', interim ICOM-CC Textile, Leather, Furniture conference, *Upholstery +*, Krakow, Poland, May 2007. (Poster presented on behalf of Solitaire Sani – as the work undertaken for this poster was done prior to Solitaire's joining the NGV.)

SUSAN VAN WYK

- *After Image: Social Documentary Photography in the Twentieth Century*, NGV.
- *Dark Stories: Photographs by Sharon Green and Stephen Danzig*, Beijing Film Academy, Beijing.

DR GERARD VAUGHAN

- (with Andrew Grimwade), *Great Philanthropists on Trial: The Art of the Bequest*, Miegunyah Press, Melbourne, 2006 (includes Vaughan, 'Before Felton: Private philanthropy and the NGV 1861–1904').
- 'Some reflections on defining Australian Impressionism', in Terence Lane (ed.), *Australian Impressionism*, NGV, 2007.

Papers:

- Public discussion with Oleg Caetani, Chief Conductor of the Melbourne Symphony Orchestra, on Picasso and Stravinsky (chaired by Mairi Nicholson), broadcast by the ABC (27/8/2006).
- Lecture for the Commissioners Council of the Venice Biennale: 'Venetian art in the collections of the NGV; and reflections on the origin of the Venice Biennale' (22/2/2007).

Disclosure Index

The Annual Report of the Council of Trustees National Gallery of Victoria is prepared in accordance with all relevant Victorian legislation. This index has been prepared to facilitate identification of the NGV's compliance with statutory disclosure requirements.

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