



NGV
08/09
Annual
Report

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NGV INTERNATIONAL

180 St Kilda Road

THE IAN POTTER CENTRE:

NGV AUSTRALIA

Federation Square

NATIONAL GALLERY OF VICTORIA

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Cover image

Federation Court, the opening night of
Art Deco 1910–1939, featuring the 1936
Mercedes-Benz 540K Cabriolet C on loan
from Mr George Hetrel
Photograph: Christian Markel

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4 About the National Gallery of Victoria



NGV MISSION

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

VISION

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

VALUES

Excellence
Integrity
Access

ORIGINS

Founded in 1861, the National Gallery of Victoria is Australia's oldest public art gallery. We will celebrate 150 years in 2011.

GOVERNANCE

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

LOCATIONS

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

COLLECTION

Over 66,000 works including paintings, sculpture, antiquities, works on paper, photography, decorative arts, furniture, fashion, textiles and multimedia.

ADMISSION

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

OPENING HOURS

NGV INTERNATIONAL

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

THE IAN POTTER CENTRE:

NGV AUSTRALIA

Federation Square
Open 10am–5pm
Closed Mondays



- Acquired a number of major masterpieces including Cornelis de Vos' *Mother and child* 1624, John Brack's *The bar* 1954, André Lhote's *Le port de Bordeaux* c1914, Rosalie Gascoigne's *Crop 2* 1982 and Ben Nicholson's *1938*
- Staged our fifth Melbourne Winter Masterpieces exhibition, *Art Deco: 1910–1939*, the second most popular MWM exhibition behind *The Impressionists*, securing a record \$13 million in value for media and editorial coverage
- Held 20 diverse exhibitions, including the first John Brack retrospective in more than 20 years, the first Australian exhibition of renowned German photographer Andreas Gursky and the first major exhibition of Rosalie Gascoigne's work to be seen in Melbourne
- Raised \$12 million for our Masterpieces for Melbourne campaign and launched the Patrons Program, designed to encourage annual support from a broader constituency for the immediate purchase of major works of art
- Reappointment of Dr Gerard Vaughan as NGV Director for a further five years, and his invitation to join the Bizot Group of international museum directors
- Remained the most visited Australian gallery and the 25th most visited gallery in the world
- Welcomed the six millionth visitor to The Ian Potter Centre: NGV Australia
- Presented over 1500 educational and public programs to some 235,000 people, including Gallery visits for close to 3,000 disadvantaged school children and a diverse program of *art after dark* events
- Achieved a 1-in-12 pick up rate for the *John Brack* catalogue, one of the highest ever
- Showcased the recent acquisition of Carlo Bugatti's *Snail Chair* 1902 in *Bugatti: Carlo Rembrandt Ettore Jean*, which attracted a high proportion of younger visitors and rated among the top 10 of all free exhibitions at NGV International since 2006
- Achieved international acclaim for attributing a portrait by an unknown painter to Renaissance master Dosso Dossi, after five years of research
- Acquired a black glass Vase, by Josef Hoffmann for the Wiener Werkstätte, adding to the Gallery's outstanding collection of early twentieth century Viennese design
- Transformed the Grollo Equiset Garden with a spectacular large-scale bamboo installation by Master Tetsunori Kawana of the Sogetsu Ikebana School in Tokyo
- Achieved a 12% increase in NGV Memberships, taking the total number of Members to 41,511, the highest membership of any gallery or museum in the country
- Celebrated the 40th anniversary of the NGV Voluntary Guides
- Successfully bid for a new dedicated NGV Kids Gallery at Federation Square
- Hosted a major public symposium exploring the past, present and future of art conservation
- Won a National PICA Award for printing excellence for the *Modern Britain* exhibition catalogue and an Arts Portfolio Leadership Award for the NGV's outreach programs
- Loaned Signac's *Gasometers at Clichy* 1886 to the Palazzo Reale, Milan, and Rembrandt's *Two old men disputing* 1628 by Rembrandt to the Museo Nacional del Prado in Madrid
- Toured 86 works from the NGV Collection throughout regional Victoria in the family-friendly *Gallery Ark*, the most extensive and popular touring exhibition for some years

6 President's Review



The past 12 months was a period of significant accomplishment for the National Gallery of Victoria. The Gallery performed solidly in all areas and our Director, Dr Gerard Vaughan, and his team again delivered an impressive array of exhibitions and events over the course of the year, all of which were enthusiastically received by the public. As I look back on the year, I am struck by the breadth and diversity of artistic experience that the NGV is able to offer its visitors.

The Melbourne Winter Masterpieces program just keeps getting better and really hit its stride last year with *Art Deco: 1910-1939*, the fifth exhibition in the MWM series. Following on from the great success of previous MWM exhibitions, the Art Deco show was an absolute knockout and succeeded in bringing decorative arts to a younger and more diverse audience. This year's MWM exhibition, *Salvador Dali: Liquid Desire*, which opened in June, gives an insight into one of the most well-known and fascinating figures of the 20th century art world, and promises to be just as successful.

Towards the end of the year, we opened a major exhibition of the work of John Brack, whose

affinity with the Gallery and with Melbourne is well known. The exhibition has certainly struck a chord with the general public, who have been turning out in great numbers and have already doubled our visitation target. This speaks volumes about the importance of Brack to our city and the depth of community interest in art that touches the lives of people here.

As well as showcasing great works of art and attracting the widest possible audiences, another key focus for the Gallery continues to be the development of the already impressive State Collection. In 2008/09, the NGV was again able to deliver on this strategy, with some important new acquisitions.

In a fortuitous turn of events, John Brack's outstanding work, *The bar*, became available to the NGV at short notice during the year, and we were extremely pleased finally to acquire it after having been unsuccessful at auction in 2006. On behalf of the Trustees, I would like to extend our thanks to everyone who contributed to the campaign to raise the necessary funds and to the Victorian Government for its generous advance to help with the acquisition.

The funds raised for the purchase of *The bar* were in addition to those committed as part of the Gallery's major endowment campaign, Masterpieces for Melbourne, which was launched last year. Gifts, pledges and notified bequests for Masterpieces for Melbourne reached \$58 million by the end of the financial year, and I thank all of our donors and patrons. The campaign promises significantly to augment the NGV's purchasing strength, which had been deteriorating for some years, and will enable us to make some substantial acquisitions for the State Collection to coincide with the NGV's forthcoming 150th anniversary in 2011.

We are now reaping the benefits of our strategic investment in development over the past few years. The new NGV Shop, Tea Room and wonderful Persimmon Café/Bistro have been extremely popular, enhancing the experience of visitors to the Gallery while also providing important sources of additional revenue. The beautiful Grollo Equiset Garden provides a tranquil setting in which visitors can relax as well as a unique space for displaying art – the Japanese bamboo installation on show over winter has been exceptional.



The next phase in the Gallery's development strategy will see the opening of a dedicated gallery space for children and family-friendly activities at Federation Square.

On behalf of my fellow Trustees, I would like to thank the Victorian Premier, the Hon. John Brumby MP, the Minister for the Arts, Lynne Kosky MP, the Director of Arts Victoria, Penny Hutchinson, and the Secretary of the Department of Premier and Cabinet, Helen Silver, for their support during the year. We are also grateful to the Federal Government for its Cultural Gifts Program, through which the NGV received 266 artworks gifted during the year and valued at \$1,937,978.

Under the highly respected leadership of Dr Vaughan the Gallery has continued to go from strength to strength, and I am delighted that Gerard has agreed to serve as Director for a further five-year term from July 2009. Gerard has made an immense contribution to the NGV as Director over the past 10 years – including overseeing a major redevelopment program involving the creation of The Ian Potter Centre: NGV Australia at Federation Square and the substantial refurbishment of NGV International, introducing the highly successful Melbourne Winter Masterpieces series and launching our unique Masterpieces for Melbourne campaign. I thank Gerard for his dedication and outstanding service to the NGV and look forward to working with him during the next exciting phase of the Gallery's development.



I thank especially my fellow Trustees for their diligence, commitment and generosity during the year. It was with regret that we farewelled one of our members, Maudie Palmer, who retired after nine years on the Council. Maudie's contribution to the life of the Gallery over that time was enormous, especially her involvement with the Members Committee and the Collections Committee. Maudie was a champion of contemporary art, and devoted to fostering contemporary Australian art in particular, and her advice on exhibitions and acquisitions has been invaluable. My colleagues and I would like to thank Maudie for all that she has done for the Gallery over the years.

In January we welcomed Professor Andrea Hull AO to the Council of Trustees. Andrea brings a wealth of experience from a highly successful career in education and arts management, as well as fundraising for the arts, and I am very confident that she will make an outstanding contribution in her role as Trustee.

The Trustees would also like to thank the NGV's hard-working Strategic Leadership Team for their efforts during the year and gratefully acknowledge the contribution of all employees to this year's achievements. Our thanks must also go to all of our fundraising support groups, volunteers and many friends in the community.

I would like to extend our congratulations to Dame Elisabeth Murdoch, a great friend and supporter of the Gallery for many years, who celebrated

her 100th birthday in February. Dame Elisabeth has given an extraordinary amount to the Gallery, and to the arts community in general, since the early years of her marriage to Sir Keith Murdoch, who was a Trustee and President of the Council from 1939 to 1952. I would like to thank Dame Elisabeth for her personal generosity and for the exceptional contributions she has made to the life of the NGV.

Looking ahead, we are starting to plan for the Gallery's 150th anniversary, only some 18 months away now. As part of the fabric of Melbourne for almost one and a half centuries, the NGV certainly has a great deal to be proud of. While it is important to recognise significant achievements and celebrate successes, a milestone such as this is also an occasion for renewal and for refocussing the objectives of an organisation to ensure continued success.

The future of the Gallery looks bright indeed and we will continue to deliver on our mission to illuminate life by collecting, conserving and presenting great art. The Trustees look forward to another successful year for the Gallery in 2009/10, including the acquisition of more great masterpieces for Melbourne.

Allan Myers
President, Council of Trustees
National Gallery of Victoria
27 August 2009



We have concluded another challenging and successful year at the National Gallery of Victoria. From our hugely popular 2008 Melbourne Winter Masterpieces exhibition, *Art Deco 1910–1939*, to attaining worldwide acclaim for solving the mystery of the 'oval portrait of Lucrezia Borgia', to our long-sought acquisition of John Brack's *The bar* at the beginning of our Brack retrospective, it's been a year of special achievements.

FUNDRAISING THROUGH TOUGH TIMES

In May we completed the first full year of our *Masterpieces for Melbourne* campaign, aimed at securing \$150 million for acquisitions to coincide with the Gallery's 150th anniversary in 2011.

Building on a long history of generous donations, the aim of this focussed campaign is to restore to the NGV the significant buying power it enjoyed in the heyday of the Felton Bequest, enabling us once again to compete for some of the greatest national and international masterpieces and maintain our position as one of the world's premier art galleries.

Like other major art museums around the world, the NGV has faced a challenging year financially,



although I am delighted that we are reporting a surplus, with significantly increased levels of visitation and event participation. We saw a certain slowing of general philanthropy and corporate sponsorship, as Australia weathered the storm of a global financial crisis. Notwithstanding these challenges, I am pleased to say that *Masterpieces for Melbourne* remains on track, with \$58 million already donated, pledged or as promised bequests.

We are deeply indebted to all who have contributed to the campaign, and it is heartening to see that art continues to be an important source of inspiration and enjoyment for our community during trying times. This report has more information on the *Masterpieces for Melbourne* campaign, our donors and recent acquisitions, including two major works: John Brack's *The bar* and Cornelis de Vos's *Mother and child*.

Brack's iconic work was purchased for \$3.2 million in March, with a generous advance of \$2 million provided by the Victorian Government. The NGV quickly commenced a public appeal to raise the funds needed to meet the full purchase price. Within two months some 90% of this was either gifted or pledged



– a remarkable achievement given the current economic climate. *The bar* became a major highlight of the very successful John Brack retrospective and will now hang in perpetuity alongside its companion painting – and one of the NGV's most popular works – *Collins St., 5p.m.*, for all visitors to enjoy.

We are extremely grateful to the Victorian Government, and to all those private supporters of the NGV, whose generosity allowed us to acquire this iconic example of Brack's work.

In conjunction with *Masterpieces for Melbourne*, we launched our Patrons' Program, an annual giving group, which aims to encourage ongoing support from a broader donor community.

The *Masterpieces for Melbourne* campaign is our number one priority project, and I thank the Chairman of the NGV Foundation, Bruce Parncutt, the members of the Foundation Board, and the members of our "Campaign Committee" for the time, experience and expertise they give so freely.

On a sadder note, this year Victoria suffered its worst natural disaster on record – February's devastating Black Saturday bushfires. I was pleased that the NGV was able to assist the



community fundraising effort by being an authorised collection point for the Red Cross appeal. Tragically, Victorians are no strangers to bushfire, as shown by John Longstaff's haunting depiction of the 1898 Gippsland fires, which featured on the NGV's material for the Red Cross appeal. Our sincere thanks to everyone who contributed. Pictures like the Longstaff play a special role in the State Collection, as part of our mission to represent the stories and memories of our community.

ART DECO A ROARING SUCCESS

One of the most universally recognised and celebrated of styles, *Art Deco* was the focus of the fifth exhibition in our Melbourne Winter Masterpieces series, the first dedicated to decorative arts.

Organised with the assistance of London's Victoria and Albert Museum, *Art Deco 1910–1939* was a tremendous success, exceeding projections. More than 2,000 visitors a day saw the exhibition, with 1 in 19 picking up the well-illustrated and informative catalogue.

The impact of the Art Deco movement was felt across the globe and across every form of creative endeavour, including painting, jewellery, fashion, industrial design, graphic design, film, architecture, automotive design, photography and furniture, and each of these areas was represented in the show, which included more than 300 items.

Art Deco's streamlined glamour (installed in one of the most stylish settings we have ever designed) resonated with the media and public alike, and achieved a huge amount of press coverage; an independent valuation of free editorial coverage of the show (newspapers, magazines and TV) put a value of \$13 million on the media outcome, an exceptional result, and the highest achieved for any *Melbourne Winter Masterpieces* exhibition.

Our *art after dark* sessions continued to attract big crowds – visitors to the Gallery kicked up their heels every Wednesday night with wine, food and plenty of dancing to hot

jazz and swing tunes from the Art Deco era. The *art after dark* program is now firmly established as a place to be during *Melbourne Winter Masterpieces*.

The total number of visitors was 240,751, making *Art Deco* the second most popular exhibition in the NGV's history, behind the Impressionists (MWM 2004) – a very pleasing result!

OTHER EXHIBITION HIGHLIGHTS

This year, the NGV again presented a diverse and stimulating series of exhibitions at both our venues – 11 at NGV International and 9 at The Ian Potter Centre: NGV Australia.

I have already mentioned above how popular and successful the *John Brack* exhibition proved to be, attracting nearly 100,000 visitors, making it the third most attended Australian exhibition in our history, and the highest-ever attendance at an exhibition dedicated to an individual Australian artist; our marketing team's survey returned an astonishing 98% visitor approval rating of "good or very good" for this exceptional show.

Conceived as a survey of Brack's complete career, it incorporated over 150 works from all his major series, and brought together both well-known, iconic works as well as many others from private collections that have rarely been seen publicly since they were first exhibited, and in some cases have never been seen. We were honoured to have had Helen Brack's close involvement in the planning and delivery of the exhibition and we thank Helen most warmly for her invaluable input and support.

The catalogue take-up rate was also astonishing at 1 in 12 – one of the highest ratios ever achieved by the NGV – and for good reason, as it is an outstanding publication about one of Australia's greatest 20th century artists.

Another important highlight of the year was our exhibition of 21 major works by internationally renowned German photographer Andreas Gursky, widely regarded as one of the world's most influential contemporary practitioners.



Organised by Munich's Haus der Kunst and opened by its Deputy Director, Thomas Weski, the exhibition was the first major collection of Gursky's work to be shown in this country.

Gursky's large-scale photographs of contemporary life in a globalised world fascinated visitors (and especially the large crowds of photography students and artists). The artist himself selected the works, and we were privileged not only to be the only Australian venue for this internationally significant show, but also to welcome Andreas Gursky himself to the opening events.

Bugatti: Carlo, Rembrandt, Ettore, Jean celebrated the NGV's recent acquisition of a group of furniture items by Carlo Bugatti, of which the most important was the *Snail Chair*, one of four produced for Bugatti's Snail Room installation at the 1902 Turin International Exhibition of Decorative Arts – and widely regarded as one of the greatest design classics of the early 20th century. The chair, arguably the most important item of furniture acquired by the NGV in a quarter of a century, formed the centrepiece of this exhibition, which showcased the diverse creativity of three generations of the remarkable Bugatti family: Carlo as a furniture designer, Rembrandt as a sculptor, and Ettore and Jean as racing car designers.

The art of Kim Hoa Tram was on show in *Moon in Reflection*, drawing considerable interest and enthusiasm from the public, and especially from the Chinese and Vietnamese communities. Related programs included everything from Zen meditation sessions, to shakuhachi and Chinese puppetry performances, to calligraphy demonstrations and artist-led workshops, with all activities attracting maximum capacity audiences. Some of the calligraphy demonstrations attracted a crowd in excess of the gallery's capacity, a first for a public program!

In May, *Five Elements – Water*, transformed the Grollo Equiset Garden. Ikebana Master Tetsunori Kawana, an internationally renowned practitioner of contemporary Japanese bamboo sculpture, created a series of breathtaking,



large-scale installations with the assistance of a small army of volunteer helpers. This ethereal work, constructed of natural material, provided a fascinating backdrop to the gardens as they changed over winter.

The financial year ended with the opening of our edgy new *Melbourne Winter Masterpieces* exhibition, *Salvador Dalí: Liquid Desire*. The exhibition is drawn from the collections of the Fundació Gala – Salvador Dalí, in Figueres, Spain, and the Salvador Dalí Museum, St Petersburg, Florida, USA (which between them have the most extensive Dalí holdings in the world), and we were delighted to welcome the directors of these respective institutions, Joan Manuel Sevillano Campalans and Dr Hank Hine, to Melbourne to assist with the opening events. Attendances so far have been excellent, with over 210,000 people having seen the exhibition as at the end of August, and *Dalí* is on track to become our second most visited exhibition ever, even exceeding *Art Deco*.

ACQUIRING GREAT ART

It was a good year for acquisitions – one of our best yet. In addition to *The bar* (an undisputed masterpiece of high significance for the history of art in Melbourne), the NGV acquired a number of other important works.

As previously mentioned, a major purchase for the Gallery was Cornelis de Vos's superb *Mother and child* of 1624. This exceptional work, in perfect condition, will make a crucial contribution to our already strong collection of Dutch and Flemish portraits of the late 16th and 17th centuries, including of course our fine Rembrandts, and will draw together, and make sense of, some of our key works of the period.

We are deeply grateful to Alan and Mavourneen Cowen, who made a magnificent gift to the acquisition fund, and to everyone whose generous support has enabled us to acquire this masterpiece.

Ben Nicholson's *avant-garde* abstract, 1938, acquired in July through the Loti and Victor Smorgon Fund for 20th century and Contemporary Art, has been greatly enjoyed by visitors, especially students.



Lyn Williams effectively completed her magnificent gift, ongoing over several years, of Fred Williams' prints. Lyn's gift is one of the most important received by our Department of Prints and Drawings and makes the NGV the prime repository of Williams' graphic oeuvre. This was a transforming gift for which we are hugely grateful.

GLOBAL COVERAGE OF A NEW DISCOVERY

Late last year, the NGV received worldwide attention after announcing that the subject of a mysterious oval portrait we have owned since 1965 is in fact Lucrezia Borgia, one of the most famous (indeed, notorious) women of the Italian Renaissance, and that the previously unidentified painter is the celebrated northern Italian artist Dosso Dossi (c.1486–1542).

The culmination of five years of research and analysis by Carl Villis, our Conservator of European Painting before 1800, this finding was a great outcome for the Gallery, and one that demonstrates the importance of our continuing work on attribution. I thank Carl for his painstaking work in the quest to identify both the subject and the artist.

VISITORS

According to the latest statistics published by London's *The Art Newspaper*, the NGV was the 25th most visited gallery in the world in the calendar year 2008. Our final calculation for the 2008/09 financial year was almost 1.6 million. Considering the fact that Melbourne cannot, for reasons of geography, enjoy the same level of international tourism as the cities where so many of the great museums and galleries ranked ahead of us are located, this is truly a great achievement. We continue to welcome more visitors than any other museum

or gallery in Australia – and it is worth reflecting that recent figures released by the Council of Australian Museum Directors showed that more people are now visiting galleries than attending the AFL's home and away season! It is also worth noting the high level of overlap between audiences in the arts and sports constituencies. I think this says a great deal about the value Melbourne ascribes to the arts.

EDUCATION AND COMMUNITY

The NGV regards itself as a leading educational resource for our community. Each year we strive to find innovative ways to increase community access to art and enhance the experience of visitors through new programs, educational resources, tours and first-class facilities. We continue to take our education remit very seriously, with great results, and during 2008/09 we again supplemented our diverse program of exhibitions with a full calendar of related educational events.

DEECD funding for 2009–2011 was confirmed at the commencement of the financial year, with a grant of \$410,000 committed for each year of the period. We are grateful for this continuing support, which has enabled the NGV to provide an impressive range of educational services and resources during 2008/09 and will ensure we can continue to do this in future.

Our wide-ranging NGV Kids programs continued to reach new audiences, with specialised activities and our free Artsparks and Artcart programs drawing good crowds of eager youngsters and their families every weekend. A particular highlight was seeing 500 children from primary schools, disadvantaged by economic hardship or distance, enjoying a full-day program of art and music in the Great Hall and NGV international galleries in March.



Now in its 15th year, *Top Arts* again proved popular with tens of thousands of students, teachers and families visiting the show, voting in the Goldman Sachs JBWere People's Choice Awards and participating in associated programs. The exhibition showcases artworks by VCE students from around the State, and each year we are impressed by the high calibre of works presented by these talented young artists.

Our educational resources and intensive programs for teachers continued to be well attended and highly regarded. Feedback received throughout the year was extremely positive, with teachers saying they found the sessions and materials invaluable.

December saw the launch of a new Spanish Language Education Resource *Un paseo por el arte* inspired by the NGV's rich collection of sculpture and painting related to the history, art and culture of Spain and this also tied in well with our approaching *Dalí* exhibition. The Ambassador of Spain and the Melbourne-based Consul General joined with the NGV and Department of Education and Early Childhood Development to launch the educational kit and CD-ROM for students and teachers of Spanish. Special programs for Italian, French and German language teachers were developed to accompany our *Bugatti*, *Art Deco* and *Gursky* exhibitions respectively.

As always, we ran a diverse program of activities both for specific community groups and the general public. As part of the late-night openings of Federation Square, a pilot project made possible by special government funding (regrettably, Government has been unable to continue the funding for these highly successful events), we hosted a very popular Art Chat program at the Ian Potter Centre:

Alisa Bunbury, Curator Prints and Drawings, with the Reverend Ian Brown, at the opening of *Making a Mark: prints and drawings gifted by Ian Brown*

NGV Australia. Every Thursday evening, visitors enjoyed guest speakers' thought-provoking perspectives on selected themes, followed by live music and a gallery viewing. The program included everything from Julian Burnside QC speaking on the value of art, to Catherine Deveny discussing the art of procrastination, to information on how to care for your own collection presented by NGV conservators and curators.

To celebrate Valentine's Day, our Curator of International Art, Laurie Benson, presented *What Great Love Stories Are Made Of*, a tour of the Gallery with a focus on the passion and tragic love represented in great 19th century paintings and sculptures at NGV International. The paid tours were booked out, with attendees also enjoying a romantic meal and wine in our Persimmon restaurant.

In addition to the many visitors who came through the doors of our two CBD buildings during the year, 75,698 more were able to access works through touring exhibitions and loans.

Gallery Ark, an exhibition featuring works from the NGV Collection with animals as the subject matter, has been touring regional and outer metropolitan centres since January. The exhibition has been curated with children in mind and is accompanied by a kids' trail and other family friendly activities. The exhibition has had very strong visitation and has received excellent coverage in the local press. The exhibition has already toured Mildura, Geelong and Frankston. I had the privilege of opening the Geelong leg, an event attended by many hundreds of Geelong Art Gallery supporters.

We continued our successful collaboration with the ABC's *Collectors* program, with

segments on Art Deco, 19th and 20th century chairs, Hoffman artworks, our Memphis textile collection, Krimper furniture items, bentwood furniture, Bugatti and the Aesthetic Movement airing during the year. More features are planned for coming months as this very positive relationship continues to flourish, with a growing viewer audience.

SHARING OUR COLLECTION

The report which follows contains a number of sections which give details about how we share our collections not only with the broader community here in Victoria, but with Australian and international audiences. We remain committed to the idea that the state collection should be shared as broadly as possible, and that works of art not currently required for exhibition in the permanent galleries of the NGV should be available for loan.

We have continued our long term loans to major government offices, ranging from Parliament House and Government House to the offices of the Department of Premier and Cabinet, and many other public spaces, to a program of lending hundreds of works to regional galleries throughout Victoria, and to other museums and galleries around the country.

We also lend as generously as we can to many overseas exhibitions, and last year was no exception, with a group of the NGV's greatest masterpieces making a strong contribution to international shows. These contributions ranged from lending our highly important early Rembrandt to the major exhibition at the Prado Museum in Madrid, to our early Francis Bacon being exhibited in London, New York and Madrid, to our two incomparable Impressionist landscapes by Claude Monet being contributed to the Monet exhibition which began at the Art Gallery of NSW, and then travelled to Te Papa in Wellington, New Zealand. Our commitment to sharing our collections in these diverse ways remains high.

Our professional staff work hard to ensure that each work of art which leaves the NGV is properly framed, that it travels in secure crates to ensure complete safety, and that

David Broadbent, GM Strategic Marketing & Communications Arts Victoria, Penny Hutchinson, Director Arts Victoria and Brendan McClements, CEO VMEC at the media preview of *Salvador Dalí: Liquid Desire*

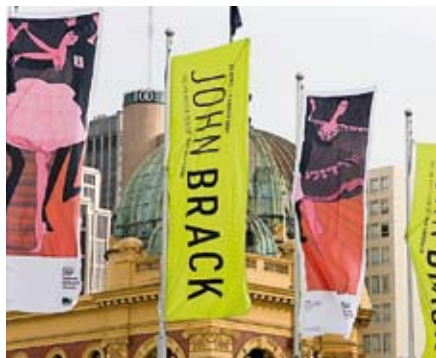


whenever possible works of art are conserved and cleaned, so that they look their best when exhibited. A special highlight of our loans program was the NGV contribution to the magnificent Emily Kam Kngwarray retrospective in Japan, which began in The National Museum of Art, Osaka and then travelled to the new National Exhibition Centre in Tokyo. The NGV contributions were amongst the most important in the show, and the exhibition in both venues concluded with Emily's magisterial *Big Yam Dreaming*, the largest single work of art in the collection of the NGV. The complexities of transporting this work to Japan were considerable, but we also took the view that it was well worth the effort, as it would be important for the huge Japanese audience which would see Emily's work to have access to what is perhaps the greatest work produced in her career, and one of the jewels in the crown of the NGV collection. I had the privilege of representing the NGV at the opening of the exhibition in Tokyo, and also took the opportunity to call on the directors of many of the major museums of art in Japan, in order to pursue conversations about present and future collaborations.

THANK YOU

As always, we are indebted to a great many people, without whom the NGV's success would not be possible.

First, I would like to thank the Victorian Government, particularly the Premier, the Hon. John Brumby MP, the Minister for the Arts, Lynne Kosky MP, the Director of Arts Victoria, Penny Hutchinson, and the Secretary of the Department of Premier and Cabinet, Helen Silver, for their continued patronage and support. On behalf of the management team and staff I would also like to thank our President, Allan Myers, and all members of our Council of Trustees, whose commitment, leadership and guidance have been essential and highly valued by us all. Our Trustees lead very busy lives, and yet all of them, led by Allan Myers, dedicate considerable additional time to chairing a group of key committees which report to the main Council. We are very aware of the demands of these commitments. I would



like to acknowledge in particular the strong and continuous contribution made by Maudie Palmer, who retired as a Trustee after reaching the maximum statutory term of nine years. Maudie's commitments to the Gallery over that period have been immeasurable and her input will be missed.

Our tireless Strategic Leadership Team do an outstanding job, whatever the challenge, and I thank them, and all of our staff, for their dedication and service. Our Deputy Director Frances Lindsay has continued to make an exceptional contribution, and I would like to acknowledge in particular her achievements in managing not only her own division, but also that of Exhibition and Collection Services, as we awaited the arrival of Pierre Arpin. I would also like to extend a warm welcome to Pierre Arpin, who joined us in February from heading the Visual Arts section of the Canada Council, in the new role of General Manager, Exhibition and Collection Services. During the year we farewelled Philip Jago, who retired after 36 years of exemplary service to the Gallery. As Publications Manager, Philip was responsible for producing some of our most impressive and diverse publications. Our Senior Librarian Michael Watson also retired during the year after 22 years of distinguished and scholarly service. We wish them both well in their retirement.

We are deeply grateful to all NGV donors, whose generosity enables us to continue acquiring and showcasing great art for all Victorians. And last, but by no means least, our heartfelt thanks go to all of our many volunteers and supporters, whose outstanding work we rely on year after year. In 2008, we celebrated the 40th anniversary of our Voluntary Guides. To mark this special occasion, some 270 guests, including guides from the original 1969 intake, gathered under the stained glass ceiling of the Great Hall to share their experiences and memories. It was a wonderful night, and I thank the guides for all that they've done for the Gallery over nearly half a century, and for the knowledge and enthusiasm they have imparted to vast numbers of visitors.



LOOKING AHEAD

This is a good moment to reflect upon what we have achieved in the last decade, and what lies ahead. It has now been five years since the full re-opening of the NGV following our major redevelopment, and some 12 million visitors have enjoyed the collections, the buildings and the many programs and facilities we offer. We must, however, continue to plan, and to evolve in response to changing circumstances, and changing patterns of use and engagement. It is crucially important to consider the renewal of infrastructure, and we must continue to plan for new facilities for the future. There has been considerable discussion in the community about the possibility of a museum of asian art being constructed in Federation Square, beside the existing Ian Potter Centre, should a project to cover over the railway yards to the east of Federation Square proceed. We believe that a new wing, containing not only a museum of asian art, but also bigger and better facilities for our Indigenous collections, and with linking space dedicated to the visual cultures of Oceania, would allow Melbourne to acquire a museums hub for the visual arts unique in our region, with a major feature being the presentation of global contemporary art, linking the Australian collections, Indigenous and non-Indigenous, with those of Asia and Oceania.

Earlier this year I was honoured with an invitation to join the Bizot Group, comprising directors of the world's major art museums and galleries. I think this recognises the NGV's status as a key player on the international stage, and will no doubt have a positive effect on our ability to collaborate with other major galleries around the world.

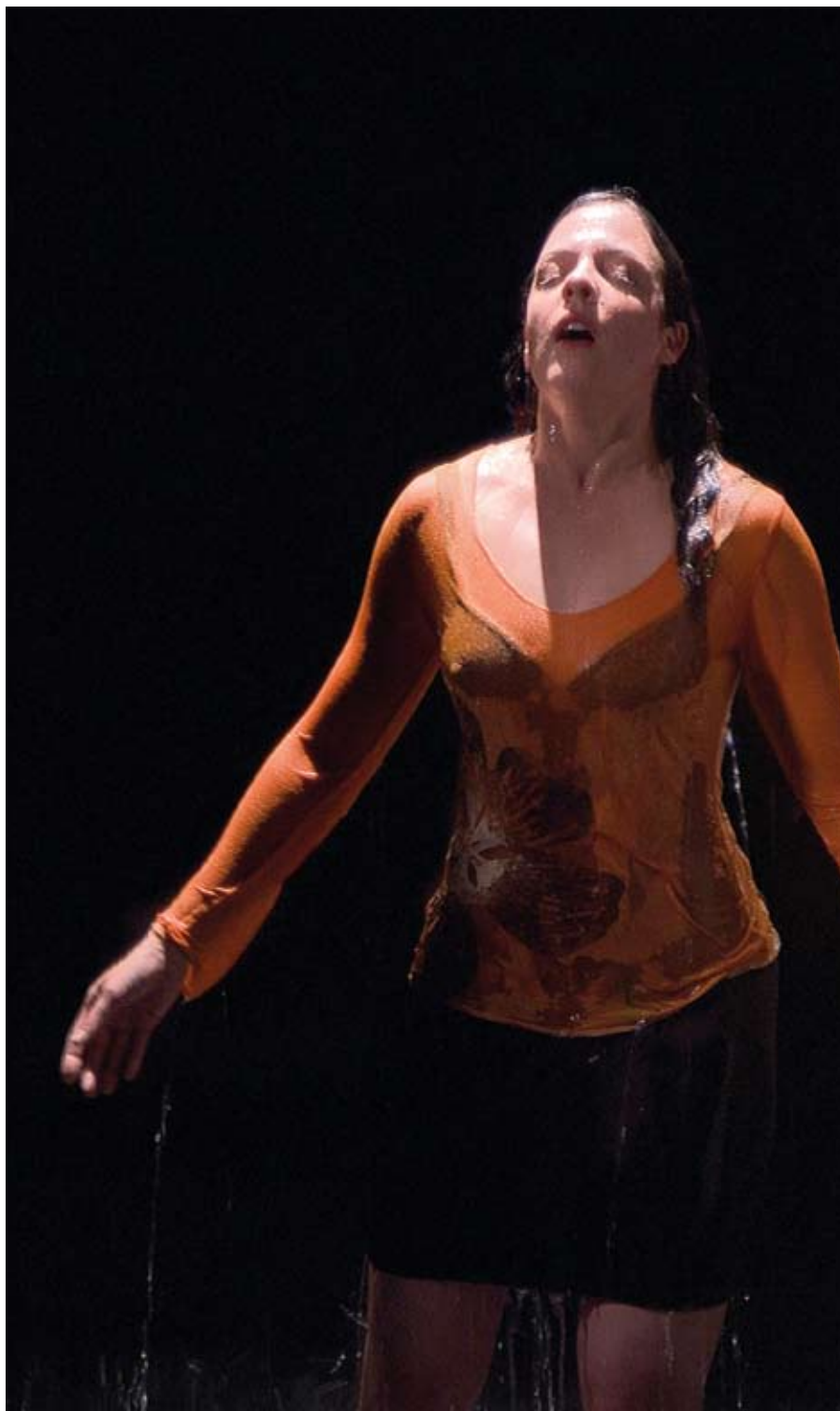
In 2011 we will celebrate our 150th Anniversary, and a committee consisting of Trustees and senior management is already

"In 2011 we will celebrate our 150th Anniversary, and the NGV is already planning the celebrations."
Gerard Vaughan, Director

planning a very special series of celebratory events. We are about to begin our new strategic planning cycle, to deliver the next three year Strategic Plan which will set out in clear and inspiring ways where we are heading. Above all, the NGV will go on being deeply committed to engaging our community to experience the visual arts in every possible way, and to making a positive contribution to cultural tourism, with a demonstrable financial impact upon the Victorian economy. The *Melbourne Winter Masterpieces* series have certainly achieved this, and exhibitions at the NGV have already produced around \$100 million of economic benefit to the State of Victoria.

My colleagues and I remain confident that we can look forward to another highly successful year, notwithstanding the continuing fallout from the global financial crisis, and we believe that, given these circumstances, the NGV – with rising visitor numbers – will weather the storm surprisingly well. The turnover in our retail and catering operation is holding up strongly – and in some areas is increasing – and this stream of income contributes around 10% of our operating costs. The best thing about the NGV is the level of community involvement and support. This institution means a great deal to Victorians, demonstrated on a daily basis by the huge numbers who flock into our building, (making us still the most visited museum or gallery in the country), the huge numbers who come to our exhibitions, the number of volunteers who freely give their services (from the Council of Trustees to our Foundation Board, and all our other supporter groups) and those who support the NGV financially by making generous gifts for the purchase of works of art. It is an inspiring story, and it is this community involvement and commitment which encourages us to go forward.

Gerard Vaughan, Director
27 August 2009



Bill VIOLA American, 1951– Still from *Ocean without a shore* 2007 (detail)
Three channel colour high definition video transferred to computer hard drive, sound, plasma screen monitors. 90min, edition of 3, room dimensions variable. National Gallery of Victoria, Melbourne. Purchased with funds donated by Loti Smorgon AO and Victor Smorgon AC, 2008. © Bill Viola, courtesy James Cohan Gallery, New York. Photo: Kira Perov

14 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;
- To make material within the State Collection available to persons, departments and institutions in such manner and subject to such conditions as the Council determines with a view to the most advantageous use of the State Collection;
- Conduct public programs and exhibitions of material within the State Collection;
- To carry out and make available such other services, including computer and other technologies, and the printing publication and sale of books, information and reproductions in relation to pictures, works of art and art exhibits as the Council thinks fit;

- Assist the promotion, organisation, and supervision of art galleries and any body or association established for the promotion of art within Victoria;
- Advise the Minister and these organisations on matters of general policies relating to art galleries;
- Provide leadership in the provision of art gallery services in Victoria;
- Carry out other functions as the Minister from time to time approves;
- 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 2007/10 Strategic Plan is based on achieving four overarching Goals. They are:

- **NGV Goal 1: COLLECTION**
To develop, maintain and research the State Collection to ensure it remains Australia's finest
- **NGV Goal 2: AUDIENCE AND ACCESS**
To create opportunities for broadly based

public participation, engagement and enjoyment in both our galleries, on-line and through other media

▪ NGV Goal 3: DEVELOPMENT

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

▪ NGV Goal 4: RESOURCES

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

ALIGNMENT WITH VICTORIAN GOVERNMENT POLICY

The NGV's 2007/10 Strategic Plan supports the State Government's *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.

Creative Capacity+: Arts for all Victorians identifies four strategies to achieve the Government's goals. These are: Developing artists, ideas and knowledge (S.1); Engaging creative communities (S.2); Building creative industries (S.3); and Creating place and space (S.4).

NGV's Goals, Values, Mission, Vision and our 2007/10 Strategic Plan are consistent with the above. Our Strategic Plan in particular recognises and addresses the challenges of building audiences in under-represented groups and effectively utilising our limited financial resources.

Our Plan is aligned to the three year Overarching Agreement (Series 3) entered into with Government in September 2007.

The table (p15) shows the NGV's contribution in 2008/09 to the implementation of the *Creative Capacity+: Arts for all Victorians*

NGV contributions to *Creative Capacity+* in 2008/09

CREATIVE CAPACITY+ STRATEGIES	RELEVANT 2008/09 NGV PROJECTS	HOW NGV CONTRIBUTED TO CREATIVE CAPACITY+
Strategy 1: Developing artists, ideas and knowledge	<ul style="list-style-type: none"> ▪ Masterpieces for Melbourne ▪ State Collection Stocktake ▪ Harnessing Science and Technology ▪ Sustainable Collection and Business Records 	<ul style="list-style-type: none"> ▪ Acquiring new works for the State Collection, including through VFLAA ▪ Managing and documenting the Collection (including digitally as resources allow) ▪ Conserving and preserving the Collection, through utilisation of technology and science ▪ Storing the Collection and conducting inventory processes ▪ Encouraging scholarly research and technical enquiry ▪ Maintaining a varied and high quality publication program
Strategy 2: Engaging creative communities	<ul style="list-style-type: none"> ▪ NGV Kids ▪ Virtual NGV ▪ Extended Opening Hours ▪ MWM – Business Model ▪ Cultural Tourism ▪ State Collection Promotion 	<ul style="list-style-type: none"> ▪ Promoting free entry to the State Collection ▪ Holding diverse exhibitions including our annual MWM exhibition ▪ Engaging students and teachers through on-site, on-line and travelling education programs ▪ Engaging young people not in education or employment through our Youth Access and Young Ambassador programs ▪ Attracting families through creative kids-based activities ▪ Engaging academics and arts sector professionals in our programs ▪ Participating in arts festivals and events ▪ Engaging regional, interstate and overseas audiences by lending artworks and touring exhibitions ▪ Engaging Melbourne's philanthropic community, including our Masterpieces for Melbourne campaign ▪ Growing supporter groups by establishing Supporters of Decorative Arts ▪ Increasing NGV Memberships ▪ Maintaining an active volunteer base ▪ Engaging NGV Members and volunteers in the life and work of the NGV
Strategy 3: Building creative industries	<ul style="list-style-type: none"> ▪ NGV Touring ▪ Fed Square East Concept: Art of our Region 	<ul style="list-style-type: none"> ▪ Enhancing Victoria's museum industry skills through NGV staff professional development and travel ▪ Enhancing Victoria's specialist marketing skills through collaborating with Fed Square Pty Ltd and Tourism Victoria ▪ Enhancing Victoria's technological and creative skills through producing online cultural content for Cultural Broadband Victoria ▪ Building employment opportunities through our exhibition program ▪ Building strong and viable partnerships with sponsors, especially for MWM
Strategy 4: Creating place and space	<ul style="list-style-type: none"> ▪ Integrated Collection Storage Solution ▪ Southbank Cultural Precinct Redevelopment ▪ Asset Sustainability 	<ul style="list-style-type: none"> ▪ Enhancing the visitor experience by refurbishing NGV International's shop and cafes ▪ Maintaining fit for purpose infrastructure ▪ Leveraging existing resources for more effective care and development of our physical assets ▪ Implementing new environmental initiatives including, reducing our ecological footprint in line with the State Government's Sustainable Energy Targets Scheme (GSETS) in collaboration with our utilities suppliers and landlords ▪ Supporting the case for shared storage space with Victorian arts agencies

Collection

AIM

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



Research reaps rewards – the curious case of the Oval Portrait

In November, the NGV stunned the art world by announcing to a packed press conference that a mysterious Renaissance painting in the Collection for more than four decades is the only known formal portrait of Lucrezia Borgia, by Northern Italian master Dosso Dossi.

The announcement reverberated around the globe, sparking intense media interest and prominent national and international coverage, including across all Australian media as well as in the UK, Italy, South Africa, Brazil, Japan, China, Canada and New Zealand.

Acquired by the NGV in 1965, the painting was thought to be a portrait of a youth, by an unknown Renaissance painter. Clearly a great outcome for the NGV, the finding illustrates the importance of continued research into the Collection and how looking beyond long-held assumptions can reveal new insights.

Cracking the code of the portrait's true identity involved several years of detailed technical examination, curatorial analysis and study, in order to uncover and interpret the painting's many clues, which scholars had previously failed to notice.

"Hampering this process was the perception that the portrait had been cut into its oval shape, from an original rectangular format," notes the

NGV's Conservator of European Paintings before 1800, Carl Willis, who led the research effort.

"This assumption was turned on its head by an examination of the painting's surface under stereoscopic magnification; along the edges it was clear that original paint curled around the poplar-wood panel."

The discovery helped narrow down the portrait's origins, as only a very small number of oval Italian paintings were ever produced, all hailing from the northern town of Ferrara around 1520, and all associated with Dosso Dossi.

Similarly, the subject had always been assumed to be a young man, on account of the dagger in the sitter's hands. While this sounds reasonable, other elements in the painting did not sit well with this idea, such as the Latin inscription referring to beauty and virtue, the flower tucked into the sitter's bodice and the myrtle bush in the background, symbolic of Venus, the Roman goddess of love and beauty.

Deciphering these elements allowed Carl to see the dagger's symbolism for what it really was: a reference to the ancient Roman heroine Lucretia, suggesting her later namesake, the infamous Duchess of Ferrara, Lucrezia Borgia. Symbols like these hinting at a sitter's name were commonly used in Renaissance portraiture.

In Carl's words, "It was a case of putting aside previously held beliefs and letting the artwork speak for itself".



Across the universe – *Shared Sky* and *Light Years*

From Ptolemy to the present day, the heavens have been a source of mystery and wonder for all who have gazed upwards. Over the centuries, the skies have been looked to as a navigational aid for explorers sailing uncharted waters, as a way of explaining the creation of the universe and even in the hope of foretelling natural disasters and other significant events.

To coincide with the International Year of Astronomy (IYA) and the 40th anniversary of the first moon landing, the NGV presented two fascinating exhibitions featuring the celestial as their subject matter, drawn almost entirely from the State Collection.

At NGV Australia, *Shared Sky* explored the cultural experience of the night sky over our continent through prints, drawings, sculpture, painting and photography by Indigenous and non-Indigenous artists. From Warmun in North Western Australia to Melbourne in Victoria, artists of different cultural backgrounds explored humanity's enduring psychological engagement with the southern stars.

Concurrently, at NGV International, *Light Years: Photography and Space* presented NASA photographs of space travel alongside artists inspired by space exploration, science and altered perceptions of reality.

The photographs in *Light Years* dated predominantly from the 1960s and 1970s – an exciting time for the artistic and scientific exploration of worlds beyond our own.

There was an integrated approach to exhibit works drawn from different departmental collections with related concepts and themes across both NGV venues. The exhibitions also featured linked websites, co-branded room brochures and cross-referenced educational resource packs. Related public programs included afternoon talks by astronomers, artists and academics, which expanded on the ideas of astronomy and science in art and were promoted nationally with other IYA events.

These exhibitions exemplify the NGV's strategy actively to research and develop innovative ways of showcasing the Collection which reflect key events occurring in the community. The approach was very successful, and given the breadth of the NGV Collection, visitors can look forward to more exhibitions organised in this way in future.

Key Achievements



PERFORMANCE INDICATORS

- Total value of 2008/09 acquisitions: \$12.2 million (target: \$6.5 million; 07/08: \$8.7 million)
- Total value of gifts in kind: \$2.6 million (target: \$3 million; 07/08: \$3.3 million)
- Percentage of recent acquisitions displayed or on loan: 15% (target: 14%; 07/08: 9%)
- Number of works loaned to peer institutions: 661 (target: 550; 07/08: 515)
- Number of new Collection images loaded onto the NGV website: 9,785 (target: 15,000; 07/08: 63)

ACQUISITIONS

- International painting, including Cornelis de Vos' masterpiece of 1624, *Mother and child*, André Lhote's *Le port de Bordeaux* c1914 and Ben Nicholson's 1938 abstract
- Australian painting, including John Brack's iconic painting *The bar* 1954 and Leon Pole's *The village laundress* 1891
- Photography, including major works by Bae Bien-U and Thomas Ruff
- Indigenous art, including Tommy McRae's *Hunting figures* c 1891
- Contemporary art, including Rosalie Gascoigne's *Crop 2* 1982, Robert Klippel's bronze *No. 709* and Hilarie Mais' *Rotation no. 3 (effigy)* 2007
- Prints and drawings, including works by Colin McCahon, Sean Scully and Christiane Baumgartner
- Fashion, including items by Franco Moschino, Thierry Mugler, Akira Isogawa and Gavin Brown



- 266 artworks, valued at \$1,937,978, gifted through the Federal Government's Cultural Gifts Program

COLLECTION ROTATIONS

- Extensive permanent collection changeovers, including 2,295 works rotated on and off display
- De-installation of the Pre-Columbian, Egyptian, and Greek and Roman antiquities galleries at NGV International in preparation for the installation of Bill Viola's *Ocean without a shore* 2007
- Complete rehang of the contemporary galleries on level 3 of NGV International as well as rehang of the Antiquities galleries
- Light-sensitive changeovers undertaken in a number of galleries throughout NGV Australia
- Re-installation of the Asian Tombwares gallery following closure for essential display case repairs

CONSERVATION AND ATTRIBUTION

- Hosted a major conservation symposium, which was open to the public for the first time, in which some of Australia's most prominent conservators explored the past, present and future of painting conservation
- Exhibited a rare 19th century quilt following more than 500 hours of cleaning and restoration
- Continued research and conservation work on Sebastiano Ricci's *The finding of Moses* to investigate its potential reattribution to Giambattista Tiepolo



- Commenced conservation work on Frederick McCubbin's *Study in blue and gold* 1907
- Collaborating in The Twentieth Century in Paint project co-ordinated through The University of Melbourne, involving the application of research findings into the deterioration of polymers in relation to objects in the NGV Collection

DISPLAY

- Installation of Bill Viola's extraordinary three-screen video work *Ocean without a shore* 2007 at NGV International and Robert Klippel's *No. 709* in the foyer at NGV Australia
- Works recently gifted by the Yulgilbar Foundation (Baillieu and Sarah Myer) went on display in September
- Newly hung gallery opened on level 2 at NGV Australia to mark Remembrance Day and the 90th anniversary of the Armistice that ended the First World War, with works by artists such as war photographer Frank Hurley, the iconic painting by George W. Lambert, *A sergeant of the Light Horse*, and the rarely exhibited life-size portrait of Australian World War I hero General Sir John Monash painted by Isaac Cohen in 1919
- Emily Kam Kngwarrey's *Big Yam Dreaming* returned to display after touring to Japan as part of a retrospective of the artist's works

“We are delighted that the ABC’s popular Collectors program has highlighted a wide variety of works from the NGV Collection – Art Deco, 19th and 20th century chairs, Hoffman artworks, Memphis textile collection, Krimper furniture items, bentwood furniture, Bugatti and the Aesthetic Movement.”
Gerard Vaughan, Director



CUSTODIANSHIP

- Commenced major improvement works to offsite Collections storage areas, completed a major reorganisation of the offsite screen storage area and upgraded the Collection database
- Number of works sighted as part of stocktake: 40, 636, over 54% of the NGV Collection

KEY OUTWARD LOANS

- Loaned *Reverend on ice* 2005 and two recently acquired photographs by Yinka Shonibare to Sydney’s Museum of Contemporary Art
- Loaned seven works, including William Blake’s *The Creation of Eve* c. 1822 and *Standing bather*, drapery over right arm 1900 by Maillol, to the Art Gallery of Ballarat for its exhibition *The Naked and the Nude*
- International loans, including the transit and installation of Signac’s *Gasometers at Clichy* 1886 to *Seurat, Signac e il Neoinpressionismo*, on display at the Palazzo Reale, Milan, and *Two old men disputing* 1628 by Rembrandt on loan to the Museo Nacional del Prado
- Interstate loans, including two works by Monet to the Art Gallery of New South Wales’ exhibition *Monet and the Impressionists*, Nigel Helyer’s multimedia sound installation *Silent forest* to an exhibition at the Casula Powerhouse, Liverpool, NSW, and works to the National Gallery of Australia, the ANU School of Art Gallery, the National Library of Australia, the Queensland Art Gallery, the



- Art Gallery of Western Australia and Carrick Hill in South Australia
- Loaned works by Narelle Jubelin, Wolfgang Sievers, and Grant and Mary Featherston to Heide Museum of Modern Art for its exhibition *Modern Times: The untold story of Modernism in Australia*
- New long-term loans arranged with State Government organisations, including the Department of Premier and Cabinet, the Department of Justice, the Department of Planning and Community Development, the Department of Human Services and the Office of the Public Transport Ombudsman, as well as loans to Federal Government offices in Melbourne

REGIONAL AND GLOBAL COLLABORATION

- NGV Director Gerard Vaughan invited to join the Bizot Group, comprising directors of the world’s major art institutions
- Participated in the Council of Australian Art Museum Directors forum to exchange ideas and discuss challenges facing the arts sector in the current economic climate
- Hosted a joint meeting of Council of Australian Art Museum Directors attended by New Zealand Directors

THE SHAW RESEARCH LIBRARY

- Appointment of Paul Reynolds as Library Manager, previously at the University of Tasmania’s School of Art
- Following a review a new “Liaison” system of support for NGV staff has been



- implemented. This provides a ‘whole of Gallery’ emphasis for the provision of Library and Research support that empowers NGV staff in the use of library and research information sources.
- The Library Management System software was upgraded to the InMagic Genie system. This will allow the library to enhance user interface including improved search functionality, the ability to track ordered items and the capture of book cover images.

YEAR AHEAD

- Exploring the use of new technologies and opportunities such as the Australian Synchrotron to develop innovative imaging techniques and refine our ability to perform precise chemical analysis of the NGV Collection
- Participating in planning for “Collections Victoria: a secure home for our cultural assets”

Victorian Foundation for Living Australian Artists



2008/09 HIGHLIGHTS

- Works of art acquired by the Victorian Foundation for Living Australian Artists (VFLAA)*, now in its fifth year, extended the representation of Australian artists in the collection of the NGV, and supported and enhanced the exhibitions held at Victorian regional and metropolitan galleries.
- The VFLAA committee convened 4 times, with meetings being held in August and December 2008, April and June 2009.
- A total of 81 works across a range of disciplines including photography, painting, prints, jewellery, fashion & textiles and new media works were acquired by the VFLAA during this financial year.
- Regional representatives on the VFLAA committee were Di Mangan, Director, Wangaratta Exhibitions Gallery and Murray Bowes, Warrnambool Art Gallery.
- The Council of Trustees has approved the transfer of \$700,000 from the accumulated income of the VFLAA to the corpus of the VFLAA fund with effect at 30 June 2009. This will assist in rebuilding the value of the capital whilst still maintaining an active acquisitions program.

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



Ricky Swallow
born Australia 1974, lived in England 2003–06, United States 2006–
One nation underground 2007
watercolour
(1-10) 35.0 x 28.0 cm (each)
Purchased, Victorian Foundation for Living Australian Artists, 2008
© Ricky Swallow



Samantha Hobson
 Kuuku Ya'u born 1981
Calm night...down at the beach 2008
 synthetic polymer paint on canvas
 167.5 x 338.5 cm
 Purchased, Victorian Foundation for
 Living Australian Artists, 2008
 © Samantha Hobson, courtesy of
 Vivien Anderson Gallery, Melbourne

ARTISTIC PERFORMANCE

Indicator	2008/09	2007/08
Number of artists whose art was acquired	41	21
Number of VFLAA works acquired	81	45
Number of Victorian artists whose art was acquired	22	10
Number of Indigenous artists whose art was acquired	3	4
% income spent in primary market	100	100

VFLAA/STATE COLLECTION ACCESS PERFORMANCE

Indicator	2008/09	2007/08
Number of Regional Galleries who received loans	3	7 (plus Arts Victoria foyer)
Number of VFLAA works loaned to galleries	44	79 (plus 16 works lent to Arts Victoria)
Number of works displayed and attributed to VFLAA at the NGV	47	38

NGV'S MANAGEMENT OF VFLAA PERFORMANCE

Indicator	2008/09	2007/08
Number of Regional Galleries having VFLAA membership	2	2
Number of VFLAA acquisition meetings	4	3
Publication of VFLAA annual (activities, financial & artistic) report in NGV Annual Report	1	1

FINANCIAL PERFORMANCE

Indicator	Notes	2008/09 Actual
Total return on investment	1	(15%)
Annual value of acquisitions		\$870,571
Market value of fund at year end		\$7,479,975

Note

- 1 The negative return on investments reflects the downturn in the performance of the market.

Acquisition & Gift Highlights: Australian



John Brack
Australia 1920–99
The bar 1954
oil on canvas
96.4 x 140.0 cm
Purchased NGV Foundation
with the assistance of
Peter Clemenger AM
and Joan Clemenger,
Elena Keown Bequest,
Spotlight Foundation,
Ross Adler AC and
Fiona Adler, Bruce Parncutt
and Robin Campbell,
Marc Besen AO and
Eva Besen AO,
William Bowness,
Lindsay Fox AO and
Paula Fox, Dorothy Gibson,
Rino Grollo and
Diana Ruzzene Grollo,
Ian Hicks AM, the NGV
Women's Association
and donors to the John
Brack Appeal, 2009.
© Helen Brack



Leon Pole Australian 1871–1951, lived in Canada 1902–51
The village laundress (1891), oil on canvas, 86.8 x 127.4 cm
Purchased with the assistance of the Eleanor M. Borrow Bequest, 2008



Aida Tomescu born Romania 1955,
arrived Australia 1980
Oz 2008, coloured inks, pastel and oil pastel,
120.0 x 80.0 cm. Purchased, Victorian Foundation
for Living Australian Artists, 2009. © Aida Tomescu



Shorty Lungkata Tjungurrayi Pintupi (c. 1920)–1987. *Old man's Dreaming* 1972. Synthetic polymer paint on composition board, 63.3 x 62.7 cm irreg. Purchased, NGV Supporters of Indigenous Art, 2009. © The artist's estate, courtesy of Aboriginal Artist's Agency, Sydney



Ian Burns born Australia 1964, worked in United States 2003–
Down under where... (2008). Table, ironing board, mop, fans, colour television monitors, video cameras, light globes, electric cords, found objects, (195.0 x 167.0 x 110.0) cm. Purchased, Victorian Foundation for Living Australian Artists, 2008. © Ian Burns courtesy Mother's Tankstation, Dublin
Photo: Courtesy Mother's Tankstation, Dublin



Robert Klippel
Australia 1920–2001, lived in United States 1958–67
No. 709 1988, cast 2008
Bronze, artist's proof, 318.9 x 94.8 x 100.2 cm.
Purchased with the assistance of Andrew Klippel and the Estate of Patrick Byrne, 2008. © Andrew Klippel



Fred Williams Australia 1927–82, lived in England 1951–56
Knoll in the You Yangs 1963. Aquatint, engraving, drypoint, deep etching and flat biting, ed. 19/25, 19.2 x 13.3 cm irreg. (image and plate); 25.8 x 18.5 cm irreg. (sheet). JM.208B xvii/xviii. Gift of Lyn Williams AM, 2008. © Fred Williams Estate

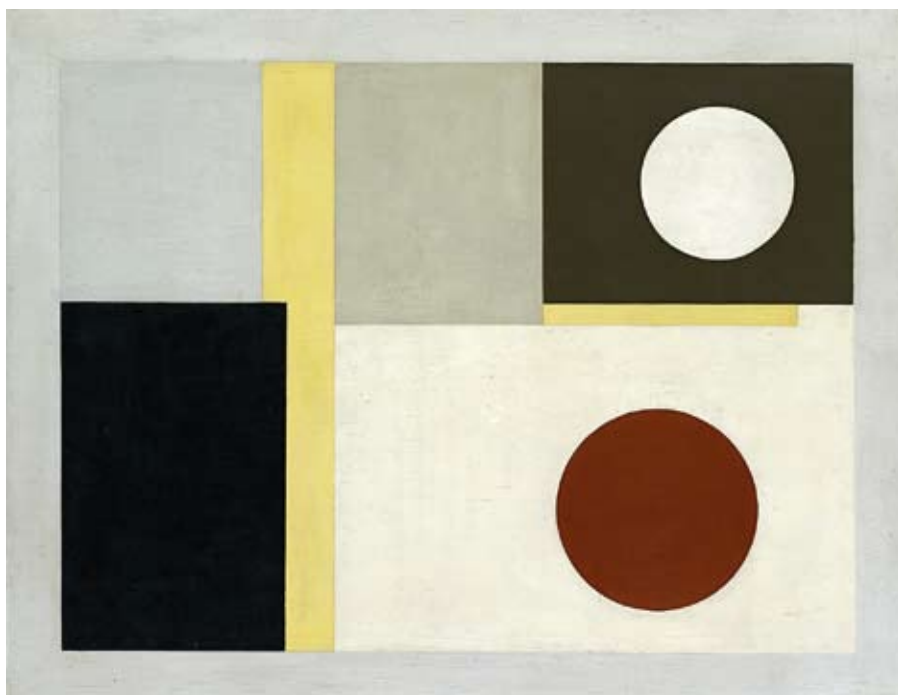


Tommy McRae Kwatkwat c. 1836–1901
Hunting figures (c. 1891), page 9 from *Sketchbook*
pen and blue ink on paper, 24.4 x 31.2 cm (image and sheet)
Purchased with funds donated by Ian Hicks AM, John Higgins and two anonymous donors, 2008



AKIRA, Sydney (fashion house), est. 1993
Akira Isogawa (designer), born Japan 1964, arrived Australia 1986
Outfit 2008 Resort collection 2009, silk
(a) 91.0 cm (centre back), 34.0 cm (sleeve length) (jacket); (b) 93.0 cm (centre back), 67.0 cm (waist, flat) (dress); (c) 13.0 x 166.0 x 1.5 cm irreg. (scarf). Purchased, Victorian Foundation for Living Australian Artists, 2008
© Akira Isogawa

Acquisition & Gift Highlights: International



Ben NICHOLSON English 1894–1982, worked in Switzerland 1958–71
 1938 1938. Oil on canvas, 71.5 x 91.6 cm
 Purchased with funds donated by Loti Smorgon AO and Victor Smorgon AC, 2008.
 © Ben Nicholson/DACS, London. Licensed by VISCOPY, Australia



Lacon Raltarin born (1980s)
 Ranpupure village, North Ambym, Vanuatu
Temar ne ari, ancestor spirit figure (1995)
 pigments and synthetic polymer paint on fibre, wood
 172.7 x 66.4 x 74.7 cm. Purchased NGV Foundation, 2009



André LHOTE
 French 1855–1962
The port of Bordeaux (Le Port de Bordeaux) (c. 1914)
 oil on canvas
 (65.5 x 92.0 cm)
 The Eugenie Crawford Bequest, 2009.
 © André Lhote/ADAGP, Paris.
 Licensed by VISCOPY, Australia



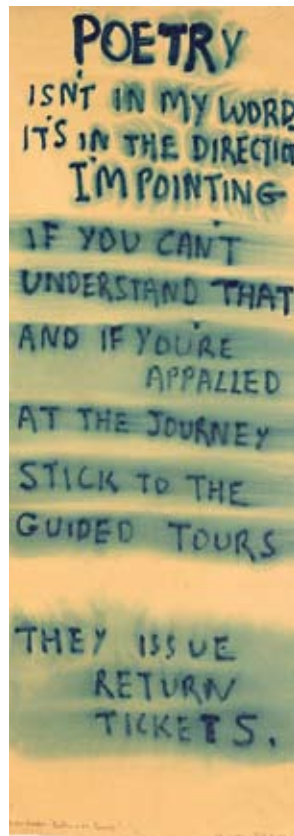
WORCESTER ROYAL PORCELAIN COMPANY
 Worcester (manufacturer). England est 1862
R. STEWART, Glasglow (retailer), Scotland est. c. 1882
Tea service 1882–84
 (a) 14.7 x 37.0 x 42.2 cm (box); (b-c) 12.1 x 17.8 x 11.2 cm (overall) (teapot); (d-e) 11.3 x 11.3 x 9.4 cm (overall) (sugarbowl); (f) 9.1 x 9.5 x 7.1 cm (milk jug); (g-h) 6.5 x 11.5 cm diameter (overall) (cup and saucer); (i-j) 6.6 x 11.5 diameter (overall) (cup and saucer); (k-l) 6.4 x 11.6 cm diameter (overall) (cup and saucer); (m-n) 6.2 x 11.5 cm diameter (overall) (cup and saucer); porcelain, silver, leather, silk, wood, brass
 The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2009



Sean SCULLY
 Irish/American 1945–
Wall of light crimson 2005
 colour aquatint printed with plate-tone, ed. 36/40
 45.2 x 55.5 cm (plate); 73.0 x 78.4 cm (sheet)
 Purchased with funds donated by the Vivien Knowles Fund for Contemporary Art, 2009
 © Sean Scully, courtesy Galerie Lelong, New York



Cornelis de VOS Dutch / Flemish (c. 1584)–1651
Mother and child 1624. Oil on wood panel, 123.4 x 92.8 cm
 Purchased with funds donated by Alan and Mavourneen Cowen, two anonymous donors
 and donors to the Cornelis de Vos Appeal, 2009



Colin McCahon
 New Zealander 1919–87
Peter Hooper: Poetry is for peasants 1969
 pastel and wash on wallpaper stock
 156.0 x 55.3 cm
 McCahon database
 Gift of the Reverend Ian Brown in memory of Annie
 Christina Brown, 2009
 © Colin McCahon Research & Publication Trust



Maurice DENIS French 1870–1943
Our souls with languorous gestures (c. 1897–98) Plate 10 from the *Amour (Love)*
 suite, published 1899. colour lithograph, edition of 100, 53.9 x 43.4 cm (image);
 58.8 x 44.8 cm irreg. (sheet). Purchased, NGV Women's Association with the
 assistance of Jennifer Lempriere, 2008



Thomas STRUTH German 1954–
Pergamon Museum IV, Berlin 2001. Type C photograph, 144.1 x 219.9 cm
 Purchased with the assistance of the Bowness Family
 Fund for Contemporary Photography, 2008.
 © Thomas Struth, courtesy Marian Goodman Gallery, New York



BAE Bien-U South Korean 1950–
Sonamu (Pine trees) (1985),
 printed (2008) from the
Sonamu series 1985–.
 Type C photograph, 159.8 x 200.0
 cm. Purchased, NGV Asian Art
 Acquisition Fund with the assistance
 of Michael Tong and an anonymous
 donor, 2008. © Bae Bien-U



JAPANESE
Stationery box (Ryoshibako)
 (c. 1710–50).
 Lacquer on wood, metallic
 powders and foils, pigment
 (*taka maki-e*, *hira maki-e*), (a-c)
 14.6 x 41.5 x 32.7 cm (overall)
 Purchased with funds donated by
 The Yulgilbar Foundation, 2008

Outward Loan Highlights



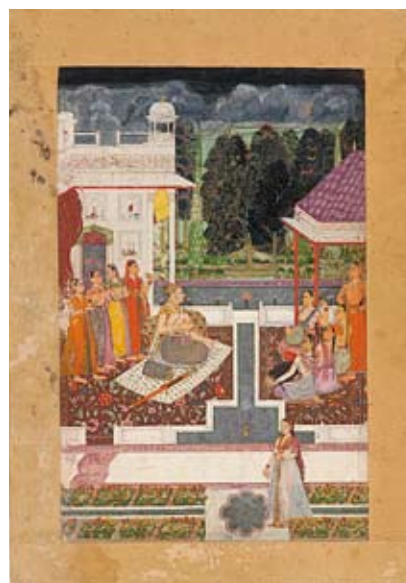
Mildura Arts Centre *Lives and Times: A selection of works on tour from the VFLAA Collection* 05 June 2008 – 03 July 2008

Bronwyn Oliver Australian 1959–2006
Crazed 2004. copper, 205.2 x 21.4 x 18.6 cm
 Purchased with funds from the Victorian Foundation for Living Australian Artists, 2005. © Estate of Bronwyn Oliver, courtesy of Christine Abrahams Gallery, Melbourne and Roslyn Oxley9 Gallery, Sydney



Art Gallery of South Australia *The Golden Journey: Japanese art from Australian collections* 06 March 2009 – 31 May 2009

KANO Tan'yu Japanese 1602–1674, **MOKUAN Shoto** (calligrapher), Chinese 1611–1684, worked in Japan 1655–84.
Sparrow on a blossoming plum tree 1661. ink on paper, 32.7 x 56.2 cm. Purchased through The Art Foundation of Victoria with the assistance of Mr S. Baillieu Myer AC, Founder Benefactor, 1993



Smithsonian Institution, Arthur M. Sackler Gallery, Washington D.C. *Garden & Cosmos: The Royal Paintings of Jodhpur* 11 October 2008 – 04 January 2009

INDIAN

Maharaja Jaswant Singh of Jodhpur listening to music c.1660. Jodhpur, Rajasthan, India. opaque watercolour and gold paint on paper, 26.8 x 17.4 cm
 Felton Bequest, 1980



Groninger Museum, Groningen

J. W. Waterhouse (1849–1917):
The Modern Pre-Raphaelite
 13 December 2008 – 03 May 2009

John William WATERHOUSE English 1849–1917
Ulysses and the Sirens 1891
 oil on canvas, 100.6 x 202.0 cm
 Purchased, 1891



Albury Regional Art Gallery
STEP RIGHT UP: the Circus in Australian Art
 10 October 2008 – 04 January 2009

Albert Tucker Australia 1914–99, lived in Europe and United States 1947–60 *Clown* 1943
 watercolour, pen and ink and gouache, 27.5 x 37.5 cm.
 Purchased, 1978. © Courtesy of Barbara Tucker



Arthemisia Sri, Rome *Seurat, Signac e il Neo-Impressionismo* Palazzo Reale, Milan
 09 October 2008 – 25 January 2009

Paul SIGNAC French 1863–1935
Gasometers at Clichy 1886. oil on canvas, 65.0 x 81.0 cm. National Gallery of Victoria, Melbourne. Felton Bequest, 1948



Museum of Contemporary Art, Sydney
Yinka Shonibare MBE
 23 September 2008 – 01 February 2009

Yinka SHONIBARE, MBE
 born England 1962, lived in Nigeria 1965–84
The sleep of reason produces monsters (Australia) 2008
 type C photograph on aluminium
 182.2 x 125.2 cm.
 Purchased, NGV Contemporary, 2008. © Yinka Shonibare, MBE, courtesy of James Cohan Gallery, New York and Stephan Friedman Gallery, London



Museo Nacional del Prado, Madrid *Rembrandt: Painter of Stories* 14 October 2008 – 06 January 2009

REMBRANDT Harmensz. van Rijn Dutch 1606–1669
Two old men disputing 1628
 oil on wood panel
 72.4 x 59.7 cm
 Felton Bequest, 1936



Tate Liverpool
Gustav Klimt: Painting, Design and Modern Life in Vienna 1900
 30 May 2008 – 31 August 2008

Josef HOFFMANN designer
 Austria 1870–1956
J. SOULEK, Vienna
 manufacturer
 Austrian active early 20th century
Chair, from the Gallia apartment boudoir c.1912
 painted wood, gilt
 91.1 x 48.3 x 49.5 cm
 Samuel E. Wills Bequest, 1976

AIM

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

Audience and Access



NGV Voluntary Guides – Sharing the passion

For more than four decades, visitors to the NGV have been welcomed, assisted and informed by a remarkably dedicated group of volunteers, known as the NGV Voluntary Guides.

Over the years, the program has evolved from relatively humble beginnings to the highly knowledgeable, diverse and professional group they are today, providing more than 7,000 hours of free tours and talks a year.

Formed in 1968 to coincide with the opening of the NGV's St Kilda Road building, the Voluntary Guides were the first such group to be established in Australia, the result of the pioneering vision of the NGV's Director at the time, Eric Westbrook. Under the leadership of co-founders Lorli Ullin and Pat Baer, the guides' mission was to make the Gallery more accessible, by helping visitors to navigate the space and feel more informed about and connected to the works in the Collection.

These days, there are more than 100 guides sharing their passion and knowledge with visitors and enhancing the public's enjoyment of the NGV. Today's guides provide services at both NGV venues, as well as out in the community, along with programs for the hearing-impaired, vision-impaired and the disabled, and tours in several languages, including Mandarin, Dutch, German, Italian and Hindi.

All guides now take part in a comprehensive 18-month training program as well as ongoing lectures, with continuous assessment and peer review. The next intake of guides will commence training this year and will graduate in time to participate in the Gallery's 150th anniversary celebrations in 2011.

While it is a demanding role, it is also a highly rewarding one, and many guides over the years have commented that the Gallery felt like their second home.

To commemorate the Voluntary Guides' 40th anniversary in August 2008 and to acknowledge the tremendous contribution the group has made to the life of the NGV over that time, the NGV published *Bringing Art and People Together: Voluntary guiding at the National Gallery of Victoria, 1968–2008*.

As Director Gerard Vaughan wrote in the book's preface, "The many comments regularly received from appreciative visitors are a testament to the guides' expertise and professionalism, and the high regard in which the public holds them. I have often observed that the guides represent the first line of official contact with many visitors, and that visitors' opinions are influenced by that experience. We could not have more dedicated and impressive ambassadors than the Voluntary Guides."



Art Deco – capturing the style of the times

Distilling one of the most elegant and influential artistic periods into marketable products for a discerning audience is no easy task. Yet this was the challenge faced by NGV Product Buyer Caree Staples and Product Development Coordinator Toby Newell, who were charged with commissioning a range of merchandise to accompany our glamorous 2008 Melbourne Winter Masterpieces exhibition, *Art Deco: 1910–1939*.

As Caree explains, “Melburnians are well-informed and style-conscious people, so our products need to reflect that. People want to see something unique, which has been designed beautifully and has real artistic value.”

The development team did an outstanding job, producing one of the NGV’s most attractive and successful product ranges ever, as part of a strategy to offer innovative products inspired by works in the NGV Collection. An art deco evening dress, designed by French couture house Vionnet, circa 1923, was the inspiration for a collection of pure silk lingerie and sleepwear, made exclusively for the NGV. Capturing the spirit and style of the era, the NGV designers recreated the graphic rose pattern featured on the Vionnet evening dress and had it woven in the finest silk to produce a range of exquisite garments, including a kimono style gown, chemise, pyjamas, and camisole and French knicker set.

The pure sterling silver brooch inspired by the bronze sculpture of a Polar Bear from the NGV’s Decorative Arts collection by French artist François Pompon



The specially designed range was the first of its kind produced for the NGV, generating over \$65,000, and demonstrating things to come. Another best-seller was a range of elegant brooches, earrings and cufflinks in sterling silver and bronze, as well as more contemporary Perspex jewellery, inspired by François Pompon’s sleek *Polar bear*, an iconic work of the Art Deco period. As the represented works form part of the NGV Collection, these product lines continued after the *Art Deco* show.

According to Director Gerard Vaughan, galleries are increasingly becoming a ‘destination’ – a place not just to see exhibitions, but also to see art films and concerts, attend seminars, browse in shops and enjoy the ambience of a gallery’s various spaces. “Our visitors expect high-quality services and facilities; and every dollar that we earn through these outlets goes straight back into acquiring, conserving and presenting great works of art.”

The NGV’s two shops, together with our refashioned Tea Room, Gallery Kitchen and Persimmon Café/Bistro, add an extra dimension to visitors’ experience of the NGV and are a vital source of revenue, generating revenue to the NGV in excess of \$6 million over the past 12 months.

Visitors enjoying The Tea Room at NGV International

30 'We get to know our Members. We make it our business to find out what our Members want and to tailor our services and events accordingly.'
Noela Foote, Manager NGV Members



Members – a world of benefits

When Jerome Miller joined up as an NGV Member around three years ago, it was his way of honouring an artistic heritage going back four generations. Jerome's great-great-grandfather was Ivan Aivazovski, a Russian painter of Armenian descent, who lived during the time of Tsar Nicholas I and Alexander Pushkin, and became famous for his romantic, luminescent seascapes.

Jerome has visited his ancestor's paintings in the National Gallery of Armenia, the State Russian Museum and the Central Navy Museum in St Petersburg, but he still cites the NGV as a favourite gallery to visit.

"I love the Australian collection – especially the paintings of the Heidelberg School, which depict a connection with the local landscape" says Jerome, naming Frederick McCubbin's triptych of 1904, *The pioneer*, as a particular favourite.

Long-time member Mary Glue, who together with her husband, Don, has been an NGV Member for almost 50 years, agrees on the resonance of the Australian collection, having been "brought up on it" to some extent. "And the Leonard French ceiling in the Great Hall is, of course, just magnificent," she adds. "That's a work of art in itself!"

Both Mary and Jerome cite the *John Brack* exhibition as a major highlight of the past 12 months. While Mary has seen many changes at the Gallery in almost half a century of membership, she says she has always enjoyed the member lectures, which enhance the experience and enjoyment of

the artworks, particularly the major exhibitions. For Mary, the Gallery holds many fond memories over the years, from visiting with her parents when she was a girl, to returning with her own children and now introducing grandchildren to the Collection.

Mary is also a volunteer, helping out with administrative duties and in the Members' Lounge. "Many older people visit the Gallery on their own, particularly older women, so it's lovely for them to be greeted by a cup of tea and a smile," she says. "I believe we are extremely lucky in Melbourne to have such a wonderful Gallery full of such wonderful treasures."

As an artist herself, Pei Pei He says being a Member helps her meet likeminded people and stay up to date with what's happening in the art world, through Member benefits such as seminars and the monthly Gallery magazine.

Pei Pei visits the Gallery three or four times a week to reflect and find inspiration. She says she is especially drawn to the diverse creativity of the contemporary collection and loves Yayoi Kusama's installation *Tender are the stairs to heaven* 2004.

Born in Shanghai, Pei Pei reflects that coming from a different culture she finds the NGV and the daily life in Melbourne's CBD so fascinating. This finds expression in her cityscapes, which were exhibited in the Wynne Prize at the Art Gallery of New South Wales.

With almost 42,000 members, the NGV enjoys the highest membership of any gallery or museum in the country.

Audience and Access

Key Achievements

Thank you for an amazing day at the National Gallery [...] Everyone has commented on your passion for art and the way it was portrayed on your tour. We came away from that day enlightened, refreshed and inspired!

Angie Mastoras, REC, St Roch's Primary School, Glen Iris, attending a Professional School Learning Day at the NGV



PERFORMANCE INDICATORS

- Total visitor numbers: 1.58 million (target: 1.39 million; 07/08: 1.48 million)
- Pay exhibition tickets sold: 311,015 (target: 225,200; 07/08: 262,000)
- Participants in school and public programs: 235,000 (target: 208,000; 07/08: 233,000)
- Visitors to touring exhibitions: 75,698 (target: 78,000; 07/08: 375,000)
- Visitors rating NGV visit as 'good' or 'very good': 98% (target: 95%; 07/08: 95%)
- Number of NGV Members: 41,511 (target: 40,000; 07/08: 38,100)
- Number of NGV publications sold: 36,240 (target: 35,000; 07/08: 41,736)
- Spend per retail customer: \$35.23 (target: \$33; 07/08: \$33.69)

VISITORS

- 240,751 people visited the 2008 Melbourne Winter Masterpieces exhibition, *Art Deco: 1910–1939*, making it the second most popular MWM exhibition behind *The Impressionists* and the third most popular in the NGV's history
- *Art Deco* achieved a rating of 'good' or 'very good' among 98% of visitors, again second only to *The Impressionists*
- Around 800 people a day visited our much-anticipated *John Brack* retrospective, more than double the projected number
- Attracted a new generation of visitors to the gallery through exhibitions such as *Art Deco* and *Bugatti: Carlo Rembrandt Ettore Jean*,

with 59% of all visitors during this period aged under 40, and 41% of them men

- *Bugatti* exhibition was rated among the top 10 of all free exhibitions displayed at NGV International since 2006
- Welcomed the 6 millionth visitor to The Ian Potter Centre: NGV Australia
- The NGV remains the most visited Australian gallery and the 25th most visited gallery in the world according to the annual survey of museum and exhibition attendances published by *The Art Newspaper*

EXHIBITIONS

- Showed 20 exhibitions (11 at NGV International and 9 at NGV Australia), 17 of which were free to the public and 3 ticketed
- Displayed more than 300 works in *Art Deco 1910–1939*, the first MWM exhibition to focus on the decorative arts, including precious Cartier jewels, fashion by Chanel, a pristine vintage vehicle as well as painting, photography, sculpture, homewares and furniture from the era
- Held the first John Brack retrospective in more than 20 years, incorporating works from all of the artist's major series and including some of the most iconic images of 20th century Australian art such as *The bar 1954* and *Collins St., 5 p.m. 1955*
- Photography, including the first large-scale exhibition of the work of renowned German artist Andreas Gursky to be seen in Australia and *No Standing, Only Dancing*, featuring

images of contemporary Australian life by Rennie Ellis, which received wide press coverage

- Asian art, including *The Moon in Reflection: The art of Kim Hoa Tram, Dressed to Rule: Imperial Robes of China* and *Five Elements – Water*
- Indigenous art, including *Across the desert: Aboriginal batik from Central Australia*, featuring the NGV's unrivalled collection of indigenous textiles and showing the evolution of Aboriginal batik since the early 1970s
- Provided a fresh take on the NGV's extensive holdings of contemporary art with *Look! New Perspectives on the Contemporary Collection*, which juxtaposed works to enable viewers to see them in a new light
- Fashion, from *Persuasion: Fashion in the Age of Jane Austen*, which surveyed the dramatic changes in dress and social customs that occurred around the end of the 18th century, to *Remaking Fashion*, which explored the creation of contemporary designs, drawing on the NGV's extensive and rare collection of Pierre Cardin toiles and contemporary examples from the houses of Comme des Garçons, Maison Martin Margiela, Helmut Lang, Yohji Yamamoto, Lanvin, Balenciaga and Christian Dior
- Celebrated the 15th year of *Top Arts*, featuring 61 works by VCE Art and Studio Arts students from government and independent schools from around the state



- Prints and drawings, including *The Satirical Eye: Comedy and Critique from Hogarth to Daumier*, which focused the 'Golden Age' of satirical art in Europe, and *Making a Mark*, which featured a fascinating range of 20th century works generously gifted by the Reverend Ian Brown
- Australian sculpture, including the first major retrospective exhibition of Rosalie Gascoigne's work to be seen in Melbourne and *Klippel/Klippel: Opus 2008*, which presented the work of the late Robert Klippel in combination with a musical response from his son, composer and producer Andrew Klippel
- Wowed children of all ages with the family-friendly and highly interactive *The cricket and the dragon*, which explored the symbolic and mythological meanings of animals in Asian art, including works from Southeast Asia, China, India, Persia and Japan
- Exhibited contemporary furniture as part of the 2009 *Cicely & Collin Rigg Contemporary Design Award*, won by Simone LeAmon for her *Lepidoptera* chair 2009
- Opened our sixth Melbourne Winter Masterpieces exhibition, *Salvador Dali: Liquid Desire*

TOURING

- Showcased 86 works from the NGV Collection with animals as their subject matter in regional and outer metropolitan galleries as part of the very popular *Gallery Ark*, the most extensive touring exhibition developed for some years with a specific focus on children
- Toured *Lives and Times: a selection of works from the Victorian Foundation for Living Australian Artists* across regional Victoria,



drawing very positive feedback at each participating venue

- Gordon Bennett* exhibition travelled to the Art Gallery of Western Australia and was very well received with extensive press coverage and strong attendances
- Attracted almost 11,000 visitors to *Preserving the past, enriching the future: Hugh Williamson's legacy*, which showed at the Ballarat Fine Art Gallery

FAMILIES

- Successfully negotiated a proposal for a new children's gallery space at Federation Square. It will host free exhibitions, events and multimedia activities designed especially for children and families
- More than 800 children attended *The Big Game*, a huge interactive performance and play space, a collaboration involving the Polyglot Puppet Theatre, artist Andrew Kennedy, children from the Carlton high-rise commission and the NGV
- Artcart* and *Artspark* free weekend children's activities attracted more than 100 eager participants each week
- Deco Kids*, the first NGV dedicated activity centre for family activities in close proximity to the Art Deco exhibition and all facilities, was extremely popular, drawing capacity crowds of around 300 children

SCHOOLS

- Presented in excess of 270 innovative student programs during the year, 40 professional development programs for teachers and nine comprehensive online education resources spanning a wide range of curriculum topics, exhibition themes and outreach services utilising the NGV as a resource for teaching and learning
- Developed online and hard-copy educational resources for all major NGV exhibitions, as well as a diverse calendar of seminars, teacher previews and student activities
- Conducted writing workshops for school children as part of the Melbourne Writers Festival
- Launched *Deco Detective*, an interactive educational resource that encourages



students to investigate Art Deco in their local environment and submit a photograph to the NGV's online image bank, with submissions received from as far as the Czech Republic

- Ran an intensive summer holiday program of workshops, tours, exhibitions and behind-the-scenes insights designed to give year 11 and 12 students of Art and Studio Arts a head start for the new school year
- Launched *Tradition and Transformation*, an innovative interactive resource that uses new technologies to help teachers and students explore and understand indigenous art and culture, in collaboration with Multimedia Victoria, the Department of Education and Early Childhood Development, Arts Victoria and the Victorian Curriculum and Assessment Authority
- Researched and developed a range of interactive language resources, programs and events for Spanish, Italian, French and German language students and teachers to accompany related exhibitions
- Hosted the Victorian Home Economics and Textiles Teachers Association Annual Seminar at NGV International
- Took on the role of convenor of the Arts Network for 2008–2011, which provides information and support to organisations, associations and cultural institutions that deliver educational services to schools across Victoria
- Participated in the VCE Resources for Courses Expo, held at the Caulfield Racecourse, which attracted more than 27,000 attendees



OUTREACH

- Provided Gallery visits for 2,969 primary and secondary school students who had not previously visited the NGV due to distance or economic circumstances and 35 tailored gallery programs for 550 refugees and newly arrived young people from English Language Schools and Centres, with funding generously provided by the Victorian Health Promotion Foundation
- Presented *Designers@Work* to 360 regional secondary students in partnership with Regional Arts Victoria, introducing students to the work of Akira Isogawa, one of Australia's most distinctive and respected contemporary designers
- Collaborated with the Australian Ballet to create *My Journey*, a program that enabled 320 disadvantaged primary school students to explore cultural diversity through an interactive contemporary dance performance, workshop and tour of the NGV's collection
- Hamilton North Primary School Outreach program involved NGV education staff being based at the school conducting full-day workshops for all year levels on themes such as ancient civilisations
- Donated art materials to the Bushfire Relief Centre in Diamond Creek to help entertain children through extremely difficult times
- Took out top honours in the Leadership in Collaboration category of the 2008 Arts Portfolio Leadership Awards for NGV's outreach programs and received a high commendation for the *Art Deco* public programs

Fashion designer Jenny Bannister standing before the photograph *Michelle, Windsor* featuring one of her dresses, in *No standing only dancing: Photographs by Rennie Ellis*



COMMUNITY AND CULTURE

- More than 700 people watched a fascinating demonstration of Japanese bamboo sculpture in the Great Hall by Master Tetsunori Kawana and the Sogetsu Ikebana School as part of the *Five Elements – Water* installation
- Presented a moving concert of 1930s work by Stravinsky followed by a piece by Dvorak to an audience of 650 in collaboration with Orchestra Victoria and Scope, and a program of enchanting Mozart arias, featuring soprano Emma Matthews, to an audience of 600 in conjunction with Muscular Dystrophy Australia
- Indigenous artists, performers and musicians presented a range of programs at NGV Australia in collaboration with the Ilbjerri Aboriginal and Torres Strait Theatre Cooperative and in support of major events such as NAIDOC week, International Day of the World's Indigenous People, Australia Day, Cultural Diversity Week and Mabo Day
- Hosted the 2008 Craft Victoria Annual Lecture, presented by Geoffrey Edwards, Director of Geelong Gallery, and the Meissen Porcelain Seminar, presented by the Glass and Ceramics Circle, attended by capacity crowds
- Collaborated with the Italian Institute of Culture to help celebrate the International Week of Italian Language with an afternoon program focused on the history and architecture of the Piazza, featuring a curator's talk on the Canaletto painting, an artist's talk on the changing role of the Piazza and a recital by two classical guitarists
- Held a highly successful series of programs to accompany *Moon in Reflection: the Art of Kim Hoa Tram*, including shakuhachi performances, workshops, floor talks, lectures and calligraphy demonstrations
- Ran a weekly Art Chat series as part of late night Thursdays at Federation Square, featuring celebrity guest speakers, a changing film program and live music
- Iranian artist Hossein Fallahi demonstrated the techniques and materials used in traditional Persian miniature painting, to coincide with The Boîte's 30th anniversary world music concert, which drew an

Children participating in the holiday program, *Look, Listen, Make!*, in the *Klippel/Klippel: Opus 2008* exhibition



enthusiastic audience of 1,200 to NGV International's Great Hall

- Provided free children's activities at Federation Square in support of the City Cares Day and the Victorian Bushfires Appeal program, and hosted the Longest Letter of Good Wishes, a community project initiate by Shekhar Kamat to record messages of good wishes and support for King Lake and Marysville residents suffering as a result of bushfires
- Presented Soundwalks, instrumental tours at NGV International, in conjunction with the Melbourne International Jazz Festival
- Ran programs as part of the Melbourne Food and Wine Festival, including a sumptuous Banquet of Cleopatra in the Great Hall and the Art of High Tea in the new NGV Tea Room, and created specially themed events for Valentine's Day, Mother's Day and Father's Day, all of which were booked out

ARTISTS AND ACADEMICS

- *Art Deco* symposium sold out, with extremely positive feedback received from the capacity audience on the quality and diversity of the papers presented
- Developed *New Worlds New Spaces and Four Seasons in Four Languages*, two unique intercultural and multilingual art, music and spoken word programs, in collaboration with the Faculty of the VCA and Music, the University of Melbourne, Alliance Française, the French Embassy, the Goëthe-Institut, the Consulate General of Italy Melbourne, the Italian Institute of Culture, the Spanish Consulate, Monash University and Latrobe University

Fred Mora with his installation *Not so funny* at the opening of *Top Arts 2008*



- Convened a symposium on Oceanic art in conjunction with the Oceanic Art Society, with in depth presentations and discussions by academics, curators, archaeologists, designers and artists
- Collaborated with the Melbourne Writers Festival to feature diverse perspectives on the impact of drought from artists and writers, including Domenici di Clario and Chris Wallace Crabbe
- Launched *Fresh Voices*, a collaborative program with the VCA, which involves tertiary students presenting research on the NGV Collection
- La Trobe University Alumni Rae Alexander Lecture 2008, presented by Carl Willis, Conservator of European Paintings Before 1800, focusing on the conservation of Renaissance portraits in the NGV Collection and new research findings on the c.1518 portrait of Lucrezia Borgia by Dosso Dossi
- Honoured the centenary of Victorian women's suffrage with a diverse public program, including a short course on the representation of women in 19th century French art by Sylvia Sagona, Associate Fellow, University of Melbourne, and floor talks by NGV curators highlighting women artists in the Australian and international collections
- Welcomed a distinguished group of local and international guest speakers, including author Eleanor Heartney, Aileen Dawson, Curator at the British Museum, Prof Michael Rosenthal, from the University of Warwick, UK, Professor Sasha Grishin, Head of Art History, Australian National University, Daniel Palmer, Senior Lecturer in Art and Design, Monash University, Dr Clara Tuite, Senior Lecturer in English, The University of Melbourne, and Susan Scollay, art dealer, writer and researcher
- In celebration of the Olympics, presented a fascinating day of papers by the Asian Arts Society of Australia on Beijing past, present and future exploring the changing faces of this ancient Chinese city in the new millennium
- 105 participants from 12 countries took part in the Asia Pacific International Baccalaureate Forum on Art and the Theory of Knowledge, held at NGV International



- Commemorated the 200th anniversary of the Spanish war of independence with a seminar on Goya's *Vision of War*, in conjunction with the Consul General of Spain in Melbourne
- Hosted the annual Melbourne Art Fair Forum with speakers on contemporary art, ideas and issues presenting to capacity audiences

VIRTUAL NGV

- 1.9 million website hits (07/08: 1.9million)
- Conducted a comprehensive national and international benchmarking review to identify best-practice approaches and innovative ways to improve the NGV website
- Agreed new design for the website applying updated NGV branding
- Introduced an automated capacity for credit card transactions to enable online ticket sales
- Successfully secured a grant of \$80,000 from DEECD for phase 2 of the Interactive Whiteboard educational project

RETAIL AND CATERING

- Sold 12,700 copies of the *Art Deco* catalogue (translating to a 1-in-19 pickup rate) and achieved a 1-in-12 pickup rate for the *John Brack* catalogue, one of the highest ratios ever achieved by the NGV
- Strong sales of merchandise inspired by the Art Deco era, including a stunning, specially designed range of lingerie and sleepwear in rose-printed silk, a collection of sterling silver "Pompon" jewellery and a wide range of Deco-inspired homewares and prints
- Won an award for printing excellence in the prestigious PICA awards for the *Modern Britain* hardcase catalogue
- Developed synergies between the NGV Shop at Federation Square and the Melbourne Writers Festival, with extended trading hours and activities
- Awarding new catering contract to Peter Rowland Catering following tender process
- Successful launch of The Tea Room on level 1, NGV International as a 45 seat patisserie and tea area
- Sale per retail customer highest ever at \$35.23



NGV MEMBERS

- 12% increase in memberships, taking the total number of Members to 41,511, the highest membership of any gallery or museum in the country
- Introduced 'New Member' nights to engage and retain first-year Members and a free exhibition ticket for those who renew by the due date, resulting in a renewal rate of first-year Members of 50%, a vast improvement on previous years
- Launched a Member campaign to raise funds for the reframing of Edouard Manet's *The house at Rueil 1882*
- Full calendar of exclusive Member events including overseas and interstate tours, and Artbeat cultural and social functions
- Recognised NGV Members who had achieved 40 and 50 year memberships with an afternoon tea and a specially produced commemorative pin

VOLUNTARY GUIDES

- Celebrated the 40th anniversary of the NGV Voluntary Guides with the launch of a publication tracing the history of the Guides' work with the Gallery

MARKETING

- Almost all visitors surveyed at the *John Brack* exhibition (93%) were aware of the show prior to their visit
- Very high advertising awareness for the marketing campaigns of the following ticketed exhibitions: *John Brack* (82%) and *Andreas Gursky* (73%)
- Co-promotion of *John Brack* exhibition with the Melbourne Food and Wine Festival, in conjunction with Media Partners The Age and JCDcaux, to maximise exhibition attendance



- Launched a new look for the NGV's *Gallery* magazine, which now features a bimonthly calendar of events insert and a greater editorial focus
- Lisa Sassella, General Manager Marketing, chaired the National Development and Marketing Forum

CORPORATE PARTNERSHIPS

- Delivered \$2.7 million in cash and contra partnerships with corporate sponsors
- Achieved a record 69% visitor awareness of Mercedes-Benz's sponsorship of the 2008 MWM exhibition (up from 61% last year)
- Mercedes-Benz appointed as Principal Partner and Fairfax appointed as Press Partner of the 2009 MWM exhibition
- Ernst & Young continued as Lead Supporter International Art with principal sponsorship of *Andreas Gursky* exhibition and support sponsorship of *Art Deco* and *Salvador Dali* exhibitions
- Macquarie Group continued as Lead Supporter Australian Art, including Principal sponsorship of *Rosalie Gascoigne* as part of the Macquarie Group Series

MEDIA COVERAGE

- Secured an exceptional \$13 million worth of free editorial coverage for *Art Deco*, as assessed by external media consultants, exceeding the previous year's record of \$11 million for *Guggenheim*
- Widespread national and international publicity for the reattribution of *Portrait of a youth* to Dosso Dossi, Lucrezia Borgia



- Extremely positive national coverage of the acquisition of *The bar* and the subsequent *John Brack* retrospective
- Continued our successful collaboration with the ABC's *Collectors* program, with nine segments filmed to date promoting examples of the NGV's decorative arts, and fashion and textiles collections
- Excellent coverage for all NGV exhibitions across print and electronic media, including many feature stories in *The Age*, numerous segments on the ABC's Sunday Arts program and on ABC radio, and an ABC 7.30 Report feature on Rennie Ellis, with a media preview attended by celebrities Molly Meldrum, Mirka Mora, Mark Holden, Ross Wilson and Jenny Bannister

GRANTS

- Received a grant of \$130,000 from the Pratt Foundation to continue the Youth Access Program
- Regional touring exhibition *The Gallery Ark* supported by a grant of \$85,000 from Arts Victoria
- The Japan Foundation provided funding to cover Master Kawana's airfares for the *Five Elements – Water* installation
- Negotiated a grant of \$90,000 from VicHealth for a three-year program on cultural diversity

DISABILITY ACTION PLAN

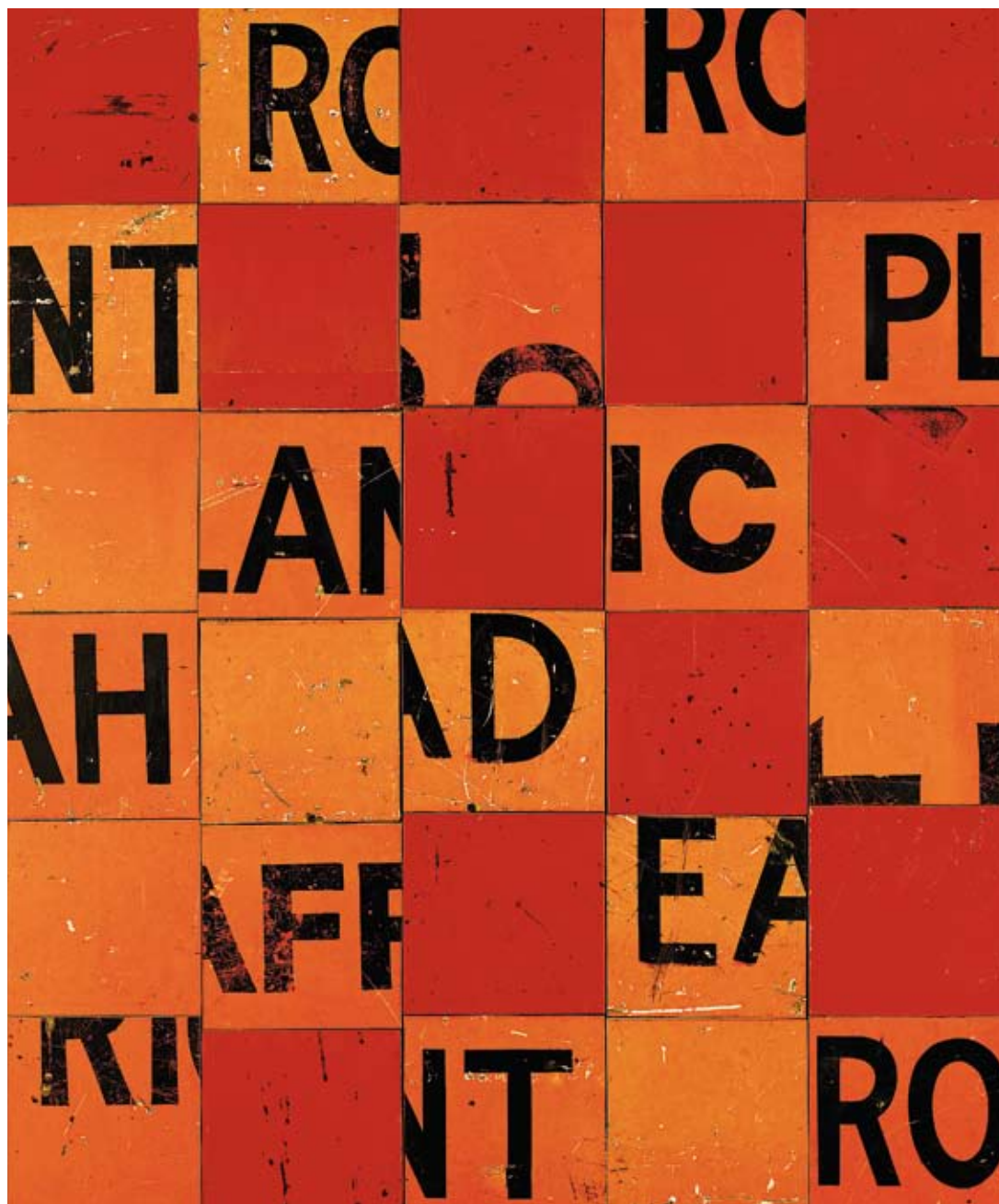
- NGV's initial Disability Action Plan was approved by the Council of Trustees in March 2009 and registered with the Australian Human Rights Commission



YEAR AHEAD

- Holding our sixth MWM exhibition, *Salvador Dali: Liquid Desire* and working on the MWM program to 2013 with VMEC and Arts Victoria
- Opening a dedicated NGV children's gallery at Federation Square
- Launching a completely redesigned NGV website, with increased capabilities for online sales
- Developing international partnerships for exhibitions, information exchange and staff development
- Ongoing active regional and national touring program
- Using the Victorian Cultural Network to extend the range of content and services for schools and the community
- Preparing a plan for culturally sensitive service delivery, based on 2008/09 work
- Finalising and implementing our Disability Action Plan
- Initiatives to increase patrons to Persimmon Café/Bistro and the function catering business in current economic climate
- Refurbishing both NGV Member lounges
- Achieving increased awareness throughout the community that entry to see the NGV Collection is free

Exhibitions: NGV Australia



Rosalie Gascoigne

19 December 2008 – 15 March 2009

Galleries 17 – 20, Level 3

Macquarie Group Series

Rosalie Gascoigne

born New Zealand 1917,
arrived Australia 1943, died 1999

Checkerboard 1990

reflective synthetic polymer film on wood
123.0 x 102.0 cm

Private collection, Canberra

© Rosalie Gascoigne Estate administered
by VISCOPY, Australia

Principal Sponsor

Macquarie Group

Support Sponsor

Inlink Media



Look! New Perspectives on the Contemporary Collection

17 July – 26 October 2008
Galleries 19 – 20, Level 3

Anne-Marie May
born Australia 1965
Untitled (Construction of coloured rays)
1993
coloured felt
122.4 x 122.4 cm
National Gallery of Victoria, Melbourne
Margaret Stewart Endowment, 1994
© Anne-Marie May



2009 Cicely & Colin Rigg Contemporary Design Award

12 March – 30 August 2009
Myer Fashion & Textiles Galleries,
Level 2

Simone LeAmon
born Australia 1971
Lepidoptera, chair 2008
stainless steel, polyurethane, polyester
110.0 x 85.0 x 70.0 cm
Collection of the artist, Melbourne
© Simone LeAmon

Principal Sponsor
Myer



John Brack

24 April – 9 August 2009
Galleries 17 – 20, Level 3

John Brack
Australia 1920–1999
The car 1955
oil on canvas
41.0 x 102.2 cm
National Gallery of Victoria, Melbourne
Purchased, 1956
© National Gallery of Victoria

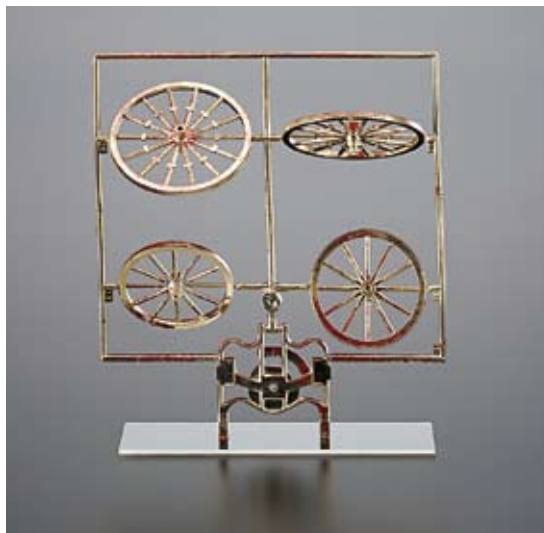
Support Sponsors

Qantas
The Age
Sofitel Melbourne On Collins
Dulux
JCDecaux
Melbourne Airport
Connex Melbourne



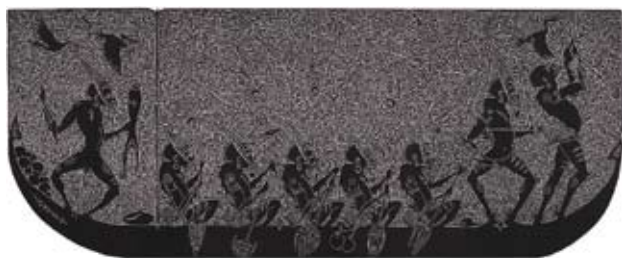
**No standing only dancing:
Photographs by Rennie Ellis**
31 October 2008 – 22 February 2009
Galleries 15 – 16, Level 3

Rennie Ellis
Australia 1940–2003
No standing, only dancing (1974)
gelatin silver photograph
15.6 x 23.2 cm
National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2006
© Rennie Ellis Photographic Archive



Klippel/Klippel: Opus 2008
7 August – 2 November 2008
Galleries 17 – 18, Level 3

Robert Klippel
Australia 1920–2001,
lived in United States 1958–63
No title (*No. 1314*) (c. 1990)
plastic, metallic paint, transparent
synthetic polymer resin
20.1 x 18.0 x 6.8 cm
Private collection, Sydney
© Courtesy of Andrew Klippel



Shared Sky
13 March – 2 August
2009
Gallery 11, Level 2

Alick Tipoti
Kala lagaw ya born 1975
Zugubal 2006
linocut, ed. 9/35
81.0 x 199.7 cm irreg. (block) 106.5 x
220.0 cm irreg. (sheet)
printed by Theo Tremblay; published by
Australian Art Print Network
National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for
Living Australian Artists, 2008
© Alick Tipoti courtesy The Australian
Print Network

**Across the Desert:
Aboriginal Batik from
Central Australia**

10 October 2008 – 1 February
2009
Myer Fashion and Textiles
Galleries, Level 2

Peggy Napurrula Poulson
Warrpiri born c. 1932
Yarla Jukurpa (Bush yam Dreaming)
1986
batik on cotton
257.3 x 84.8 cm
National Gallery of Victoria, Melbourne
Presented through the NGV Foundation
by Felicity Wright, Fellow, 2002
© Peggy Napurrula Poulson courtesy
of Warlukurlangu Artists, NT

Principal Sponsor
Myer



Top Arts: VCE 2008
25 March – 14 June 2009
Galleries 15 – 16, Level 3

Yvonne Chan
Untitled 1 (detail)
oil paint, gesso and watercolour on canvas
three works: 60.5 x 91.0 cm (each)
Lowther Hall Anglican Grammar School,
Essendon

Principal Sponsor
Goldman Sachs JBWere

Education Supporters
Department of Education and Early Childhood
Development, Victorian Curriculum and As-
sessment Authority, Catholic Education Office,
Association of Independent Schools of Victoria

Exhibitions: NGV International



MELBOURNE WINTER MASTERPIECES 2008
ART DECO 1910–1939
Exhibition organised by the Victoria
and Albert Museum, London
28 June – 5 October 2008
Temporary Exhibition Spaces 1, 2 & 3, Ground Level

François POMPON
French 1855–1933
CLAUDE VALSUANI, Paris
(foundry)
French 1909–79
Polar bear (Ours blanc) 1927
cast (c. 1933)
bronze
24.2 x 44.3 x 11.6 cm
National Gallery of Victoria,
Melbourne
Purchased with the assistance of
the proceeds of the National Gallery
of Victoria Annual Dinner, 2007

Principal Partner
Mercedes-Benz

Lead Supporter International Art
Ernst & Young

Support Sponsors
Sofitel Melbourne On Collins
Tourism Victoria
City of Melbourne
Clemenger BBDO
Nine Network Australia
The Age
JCDecaux
Melbourne Airport

Exhibition Supporters
Metlink
CityLink
Connex Melbourne
Synthesis Design + Build



Andreas Gursky

21 November 2008 – 22 February 2009

Temporary Exhibition Space 2, Ground Level

Andreas GURSKY

German 1955–
Tokyo Stock Exchange 1990
 C-Print
 205.0 x 260.0 x 6.2 cm
 © Andreas Gursky /VG Bild-Kunst. Licensed
 by VISCOPY, Australia
 Courtesy: Monika Sprüth /
 Philomene Magers, Berlin London

Principal Sponsor

Ernst & Young

Support Sponsors

Mercer, Dulux, JCDecaux



Persuasion: Fashion in the Age of Jane Austen

22 May – 8 November 2009

Myer Fashion and
 Textiles Galleries,

Level 2

ENGLAND

Carriage dress c.1830
 silk (Gros de Naples), cotton lace, metal
 (a) 153.0 cm (centre back); 34.0 cm (waist, flat);
 87.5 cm (sleeve length) (dress); (b) 49.5 x 28.5 cm
 (collar); (c) 77.7 x 9.0 cm (belt)
 National Gallery of Victoria, Melbourne
 The Schofield Collection
 Purchased with the assistance of a special grant
 from the Government of Victoria, 1974

Principal Sponsor

Myer



Making a mark: prints and drawings gifted by Ian Brown

29 August 2008 – 8 February 2009

Robert Raynor Gallery,
 Ground Level

Danila Vassilieff

Russian/Australian 1897–1958,
 worked in South America and
 West Indies 1929–34
(Head of a boy) (1940s)
 gouache
 49.0 x 39.0 cm
 The Ian Brown Collection
 Promised gift
 © National Gallery of Victoria,
 Melbourne



Order and disorder: Archives and photography

18 October 2008 – 19 April 2009
Photography Gallery, Level 3

Patrick POUND
New Zealander 1962–, worked in Australia 1989–
Writing in a library 1996
photocopies, oil stick, card
169.4 x 127.2 cm (image);
180.2 x 137.2 cm (sheet)
National Gallery of Victoria,
Melbourne
Purchased, 1997
© Patrick Pound



The Satirical Eye: Comedy and Critique from Hogarth to Daumier

27 February – 26 July 2009
Robert Raynor Gallery,
Ground Level

Thomas ROWLANDSON
English 1756–1827
A little bigger 1790
pen and coloured ink and
watercolour over pencil
29.8 x 27.8 cm
National Gallery of Victoria,
Melbourne
Felton Bequest, 1920



Five Elements – Water

15 May – 26 July 2009
Grollo Equiset Garden

Master Tetsunori KAWANA
Five Elements – Water
Photo: NGV Photographic Services
© Master Tetsunori Kawana

Principal Sponsor
Kazari

Support Sponsor
Japan Foundation



Bugatti: Carlo Rembrandt Ettore Jean

6 February – 26 April 2009
Temporary Exhibition Space 1,
Ground Level

Carlo BUGATTI
Italy 1856–1940
Chair, from the Snail Room
c.1902
wood, vellum, copper
97.0 x 45.0 x 40.0 cm
National Gallery of Victoria,
Melbourne
Purchased with the assistance
of Paula Fox, the NGV Women's
Association and the NGV
Supporters of Decorative Arts,
2008

Principal Sponsor
duttondirect.com

Support Sponsors
Lavazza
Qantas
Sanpellegrino



Remaking Fashion

26 September 2008 – 19 April 2009
Myer Fashion and Textiles Galleries,
Level 2

LANVIN, Paris fashion house

est. 1909

Alber ELBAZ designer

born 1961 Morocco, lived in Israel
1971–85,
United States 1985–96,
France 1996–

Dress and Necklace 2008

spring–summer (detail)

silk net and lining, nylon stiffener,
metal zipper (dress); plastic, rayon
ribbon, cotton cord, diamanté
(necklace)

104.5 cm (centre back); 36.5 cm

(waist, flat) (dress)

66.3 x 13.0 cm (necklace)

National Gallery of Victoria,

Melbourne

Purchased with funds donated

by Kerry Gardner, 2008

Principal Sponsor

Myer

Support Sponsor

Sofitel Melbourne On Collins



Dressed to Rule: Imperial Robes of China

17 April – 6 September 2009
Asian Temporary Exhibition Space, Level 1

Emperor's semi-formal court robe (Jifu)

(late 19th century) China

silk, silk and metallic thread, gilt

141.0 cm (centre back); 66.0 cm (sleeve length)

National Gallery of Victoria, Melbourne

Gift of Mr A. J. L. McDonnell, 1949

Support Sponsors

Qantas

Abercrombie & Kent



Light Years: Photography and Space

8 May – 27 September 2009
Photography Gallery, Level 3

NASA

United States est. 1958

James McDIVITT

(photographer)

American 1929–

Astronaut Edward H. White,

Gemini 4, June 19 65 1965 (detail)

type C photograph

39.0 x 49.1 cm

National Gallery of Victoria,

Melbourne

Presented by Photimport, 1971



The cricket and the dragon: Animals in Asian Art

17 October 2008 – 15 March 2009
Asian Art Temporary Exhibition Space,
Level 1

CHINESE

Cricket

(19th century – early 20th century)

China

jade

2.8 x 3.8 x 2.6 cm

Private collection, Melbourne

Support Sponsors

Dulux

Melbourne's Child

Exhibitions: NGV Touring Exhibitions

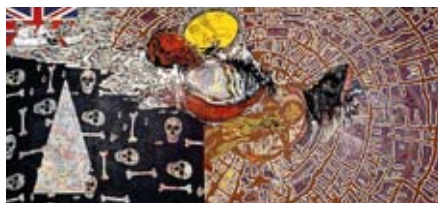


Rosemary Laing
born Australia 1959
brumby mound #5 (2003)
from the *one dozen unnatural disasters*
in the *Australian landscape* series 2003
type C photograph
109.4 x 220.9 cm
National Gallery of Victoria, Melbourne
Purchased with funds from the Victorian
Foundation for Living Australian Artists, 2004
© Courtesy of the artist

Lives and Times: a selection of works from the Victorian Foundation for Living Australian Artists.

A National Gallery of Victoria Touring Exhibition through the Victorian Foundation for Living Australian Artists

Monash Gallery of Art
17 July – 24 August 2008
Wangaratta Exhibitions Gallery
6 September – 5 October 2008



Gordon Bennett

A National Gallery of Victoria Touring Exhibition
Queensland Art Gallery (QAG)
10 May – 3 August 2008
Art Gallery of Western Australia (AGWA)
20 December 2008 – 22 March 2009

Gordon Bennett
born Australia 1955
Painting for a new republic (The inland sea) 1994
synthetic polymer paint on canvas
232.0 x 507.0 cm
Art Gallery of Western Australia, Perth
Gift of the Friends of the Art Gallery, 1995
Photography: Kenneth Pleban
© Courtesy of the artist



Preserving the past, enriching the future:

Hugh Williamson's legacy
A National Gallery of Victoria Touring Exhibition
Ballarat Fine Art Gallery
13 December 2008 – 1 February 2009

John Banagan
born England 1949, arrived Australia 1961
Tram, St Kilda (1982), (printed c. 1992)
cibachrome photograph
40.2 x 59.8 cm
National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of Victoria with
the assistance of The Hugh D. T. Williamson Foundation,
Founder Benefactor, 1992
© Courtesy of the artist



Gallery Ark

A National Gallery of Victoria Touring Exhibition
Mildura Regional Art Gallery
22 January – 18 February 2009
Geelong Art Gallery
28 February – 26 April 2009
McClelland Gallery & Sculpture Park
10 May – 19 July 2009

Gustave DORÉ
France 1832–1883
Little Red Riding Hood c.1862
oil on canvas
65.3 x 81.7 cm
National Gallery of Victoria, Melbourne
Gift of Mrs S. Horne, 1962

Development

AIM

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



Raising *The bar* – a Melbourne icon comes home

Two iconic representations of Melbourne life in the 1950s were reunited this year thanks to the NGV's fundraising efforts and the generosity of the community. John Brack's *The bar*, 1954, now hangs alongside its companion painting, *Collins St, 5pm*, 1955, for all visitors to the Gallery to enjoy for generations to come.

When *The bar* became available for purchase earlier this year, it was an opportunity not to be missed. The painting had been on the NGV's most-wanted list since it had slipped through our fingers at auction three years ago, into the hands of a private Tasmanian collector.

With the race on to secure the necessary funds, the NGV raised \$1.2 million in two weeks from its own resources (applying all available income from the NGV Foundation) and through philanthropic gifts, including generous contributions from Joan and Peter Clemenger and the Spotlight Foundation. This, along with support from the State Government in the form of a \$2 million advance, allowed us to commit to purchasing the picture for \$3.2 million, essentially the same amount for which it had been purchased in 2006.

Gerard Vaughan, Bruce Parncutt, Chairman, NGV Foundation and Ian Hicks, Deputy Chairman, NGV Foundation at the announcement of the acquisition of John Brack *The bar*

"While the NGV was given two years to repay the advance, we were committed to raising the funds as soon as possible and mounted a widespread campaign inviting supporters of the NGV and our public to contribute," explains the NGV's Head of Major Donors and Bequests, Anna Kopinski.

"The community heeded the call, pledging 90% of the shortfall within two months. This is an important painting for Melbourne, and our public understood that it was crucial for the NGV to acquire it, so it would be permanently on display."

The NGV has also drawn on a large bequest to the NGV from a dedicated supporter. This was particularly fitting, given that the bequestor had purchased the very apartment in which Brack's *The bar* had hung for 50 years and had commiserated with NGV Director Gerard Vaughan on the NGV's inability to acquire it in 2006.

The Trustees minuted their thanks to the Victorian Government and the Board of the NGV Foundation for the interest they took in the Brack project, and in particular the Chairman and Deputy Chairman, both of whom supported the project financially.

Gerard Vaughan being interviewed following the media announcement of the acquisition

'Our thanks go to all our patrons and members of the community who contributed to the campaign to purchase John Brack's *The bar*, enabling us to bring one of the most important Australian paintings of the 20th century to its rightful home at the NGV.'

Allan Myer, President of Council of Trustees



Supporting decorative arts

The NGV is unique among Australia's public art galleries for its sustained commitment to developing an in-depth, representative collection of decorative arts. Comprising more than 9,000 works encompassing ceramics, glass, metalwork, jewellery, furniture and woodwork, with both International and Australian holdings, the NGV Collection is the only one in the country that is able to illustrate the development of Australian and European design from antiquity to the present day.

Nevertheless, there are still significant gaps to be filled, and with this in mind a new supporter group – the Supporters of Decorative Arts – was formed to help strengthen and enrich the collection. Having just celebrated its first anniversary, the group has already been responsible for helping to purchase and showcase some significant new acquisitions.

One major acquisition has been Carlo Bugatti's *Chair*, from the 'Snail Room' the model exhibited at the 1902 Turin International Exhibition. *The Chair* is an outstanding contribution to the collection and will undoubtedly become a destination work for the Gallery. The acquisition was supported by Paula Fox, the NGV Women's Association and the Supporters of Decorative Arts, and the work was acquired in conjunction with an exhibition staged by the NGV in early 2009, *Bugatti: Carlo Rembrandt Ettore Jean*, the first exhibition on this remarkable family to have been held in Australia.

Our Supporters of Decorative Arts again answered the call when a number of notable works became available during the year. Elizabeth and Philip Williams generously supported the acquisition of a black glass *Vase*, by Josef Hoffmann for the Wiener Werkstätte, a significant addition to the NGV's already outstanding collection of early twentieth century Viennese design.

In the Australian field there have been a number of notable donations, including Robert Gould's gift of the *Pontiac tea set*, a striking example of local Art Deco design, and a group of ceramics by Klytie Pate gifted by Anne Howett Molan.

Peter and Ivanka Canet have also been particularly supportive and Dr Robert Wilson continues to be the department's single most important benefactor with his ongoing gifts of superb nineteenth century British ceramics. It is largely due to Dr Wilson's outstanding philanthropy that the NGV can now boast of possessing a collection of truly international significance.

Key Achievements



PERFORMANCE INDICATORS

- Total value of gifts received for immediate purchases of works of art: \$3.8 million (target: \$6 million; 07/08: \$11.2 million)
- Proportion of Masterpieces for Melbourne campaign target achieved: 36% (target: 45%; 07/08: 30%)

MASTERPIECES FOR MELBOURNE

- \$43 million in cash gifts and pledges and \$15 million in bequests for the Masterpieces for Melbourne campaign since January 2006
- Annual NGV Foundation dinner was very well attended, raising \$132,500 for new acquisitions
- 114 gifts, totalling \$130,280, received through the Patrons Program, launched to encourage annual support from a broad constituency for the immediate purchase of major works of art

FUNDRAISING

- New acquisition Cornelis de Vos' *Mother and child* 1624 fully funded through private donations raised in a matter of months
- Worked with ABC's *Stateline* program to develop a feature on NGV fundraising, and the process of acquiring a work, focusing on the de Vos and Nicholson acquisitions, and including interviews with Director Gerard Vaughan and Peter Edwards from the Victor and Loti Smorgon Foundation.
- Appointed a Senior Development Officer, responsible for maximising the NGV's ability to obtain philanthropic grants from private foundations and Government organisations, which has already generated \$243,000 in new funding



FELTON SOCIETY

- Celebrated the fourth anniversary of the Felton Society, established to encourage friends and supporters of the NGV to make a notified bequest to the Gallery
- Total notified bequests as at 30 June 2009 valued at \$38.5 million

SUPPORTERS OF INDIGENOUS ART

- Annual Dinner held in Persimmon Restaurant with a silent auction of a Trip of a Lifetime – a four-day tour of the most important art-producing communities of the Anangu Pitjantjatjara and Yankunytjatjara Lands in far north-west South Australia – to raise funds for the acquisition of two important additions to the Indigenous Collection
- NGV Supporters of Indigenous Art gathered to recognise and celebrate Mabo Day on 3 June with a lecture by NGV Senior Curator of Indigenous Art Judith Ryan entitled *The Raw and the Cooked: The Aesthetic Principle in Aboriginal Art*

NGV CONTEMPORARY

- Hosted *Contemporary Perspectives* forum where curators discussed contemporary art in a variety of media
- Celebrated the launch of the *Andreas Gursky* exhibition at a supper with the Artist
- Enjoyed a special viewing of the Bill Viola work *Ocean without a shore*



SUPPORTERS OF ASIAN ART

- Jointly hosted a lunch with the Asia Society for key NGV supporters to hear Dr Melissa Chiu, the Asia Society's New York Museum Director, speak on contemporary Asian art
- Three recent gifts from the Yulgibar Foundation went on show during the year: a pair of exquisite Japanese screens by Kano Eino, a rare Japanese lacquered incense bowl and a magnificent red and black lacquer stem table from the Muromachi period, c. 1540–1550, with thanks to Baillieu and Sarah Myer
- Enhanced the NGV's small jade collection with a unique and extremely beautiful cup, carved from a solid piece of translucent nephrite jade stone, thanks to a generous gift from Mrs Yvonne Perret

SUPPORTERS OF DECORATIVE ARTS

- Celebrating the Supporters of Decorative Arts' first anniversary
- Held our first MWM exhibition to feature decorative arts, *Art Deco: 1910–1939*, and showcased the recently acquired masterpiece *Chair, from the 'Snail Room'* 1902 by Carlo Bugatti in *Bugatti: Carlo Rembrandt Ettore Jean*
- Acquired a black glass *Vase*, by Josef Hoffmann for the Wiener Werkstätte, generously supported by Elizabeth and Philip Williams
- Fully booked lecture on *Art Deco: A curator's perspective* held in August

'The time has come for the National Gallery of Victoria to take the lead and again become one of the great acquiring institutions of the world; this is essential to maintain our relevance and vitality in this creative city.'

Bruce Parncutt, Trustee and Chairman of NGV Foundation



SIGNIFICANT DONATIONS

- Received the second and final instalment of the new Victor and Loti Smorgon Fund, which has already transformed the NGV Collection with Ben Nicholson's abstract painting *1938* and Bill Viola's three-screen video work *Ocean without a shore 2007*
- Major donations by Alan and Mavourneen Cowen, an anonymous donor, Lady Potter and Margaret Ross received for the purchase of Cornelis de Vos' *Mother and child 1624*
- Support from Ian Hicks AM, John Higgins and a couple who wish to remain anonymous enabled the purchase of a missing page to complete a century-old sketch book by important indigenous artist Tommy McRae, which was already in the NGV Collection

YEAR AHEAD

- Planning for the NGV's 150th anniversary in 2011
- Launch of the Supporters of Prints & Drawings in August 2009 in conjunction with the *Building a Collection* exhibition



Ian Phipps, Sarah Myer, Gerard Vaughan, Baillieu Myer and the Consul General of Japan, Mr Hasegawa at the Annual Supporters of Asian Art Dinner

Annual Dinner 2008

Resources



From nature into art

Over winter, the NGV's Grollo Equiset Garden was transformed by *Five Elements – Water*, a spectacular bamboo installation unlike anything the Gallery has seen before. Created by Master Tetsunori Kawana, an internationally renowned practitioner of contemporary Japanese ikebana, the vast sculpture underwent something of a metamorphosis as the Melbourne chill set in, changing colour and texture, adding an intriguing dimension to the gardens and fascinating visitors with its ethereal beauty.

Master Kawana is a member of the Sogetsu School of Ikebana, having studied under its third grand master, Hiroshi Teshigahara. While the ancient art of ikebana is traditionally associated with flower arrangement, the contemporary style of Sogetsu offers more flexibility, with practitioners often incorporating found objects, metal and wire along with organic materials, in this case hundreds of seven-metre lengths of fresh bamboo.

Given the huge scale of Master Kawana's creative visions, he readily acknowledges that he is unable to realise them alone, enlisting support from enthusiastic volunteers as he travels the world creating his extraordinary works. This project was no exception, with 30 volunteers sourced to assist Master Kawana by Gwen Delves, the President of Ikebana International's Melbourne Chapter 29, who originally approached the NGV with the idea of commissioning a work to coincide with its 50th anniversary this year. Volunteers comprised practitioners from the Melbourne chapter, the first chapter established in the Southern Hemisphere and today regarded as one of the leading chapters worldwide, along with members of international chapters from Japan, Singapore and New Zealand, with financial support provided by Kazari and the Japan Foundation.

Staff carrying bamboo to be used in the installation of *Five Elements – Water*

Before starting work on the installation, volunteers were given a comprehensive health and safety induction by Senior Exhibitions Coordinator Cherie McNair and Capital Works Manager Darren Hughes, and were kitted out with protective clothing and equipment, as the work involved climbing ladders, manual handling, drilling and using wire cutters, bamboo saws and even propane torches. The group was then organised into teams and allocated tasks based on their skills and experience.

The sculpture took 10 full days to build using young madake bamboo sourced from far north New South Wales and pre-cut to Master Kawana's specifications by Red Cloud Bamboo in Heatherton. Although not native to Japan, madake is preferred for building as it can grow to a height of more than 70 feet and is the strongest of all the temperate timber bamboos. While this makes it durable, coaxing the material into the undulating waves of Master Kawana's design proved to be quite a challenge. The project team were thrilled to see the work finally take shape following months of planning involving the Deputy Director and curatorial staff, Exhibition Management, Assets and Facilities, Media and Public Relations, Corporate Partnerships, Marketing, Public Programs and Exhibition Design staff.

The sculpture has been very popular, and ikebana clearly has many fans in Melbourne – a demonstration by Master Kawana as part of the opening of the installation drew a crowd of over 700 people, one of the largest audiences ever assembled in the NGV's Great Hall. Master Kawana sees the work as a conduit, channelling the vast energy of the natural world and the luck symbolised by bamboo towards the Gallery, something the NGV was honoured to receive.

Master Tetsunori Kawana constructing *Five Elements – Water* installation

'Much goes on here behind the scenes. Those professionals who work in areas such as finance, information services, records and archives, asset and facility management, contracts and procurement, risk management and human resources are all part of the particular character and style of the NGV. It is a place of very diverse skills, backgrounds and passions.'

Liz Grainger, General Manager
Operations (CFO)



The art of storytelling

Dr Ted Gott, the NGV's Senior Curator of International Art, sees his role as essentially that of a storyteller. For Ted, every work of art has its own unique tale to tell, and uncovering this narrative is one of a curator's most important functions.

"Bringing art to life through stories, both individual works but also how different works relate to each other, gives people a way in – it makes art accessible," explains Ted. "It makes the experience memorable, and helps to maintain the intensity of the work long after people have left the Gallery."

In addition to researching the Collection, Ted is also involved in coordinating special exhibitions, such as the 2009 Melbourne Winter Masterpieces exhibition, *Salvador Dalí: Liquid Desire*, nearly eight years in the making.

"There are many layers of discussion and negotiation that take place with any major exhibition," says Ted, "from the initial proposal, to the exhibition concept and the works that will actually be included, through to how we propose to interpret and show the works. Lending institutions need to be confident that the exhibition will be worthwhile and the works will be treated with the proper respect."

Visiting Catalonia also revealed a crucial part of the story behind Dalí's unique artistic vision. "My viewing of Dalí's exquisite paintings was transformed by experiencing at first hand the rocks and waves at Cadaqués, Port Lligat and the Cap de Creus, and the majestic Ampurdán Plain. It came as a shock to discover that the seemingly bizarre and fantastical rock formations and sweeping landscape vistas that frame so many of Dalí's classic and celebrated surrealist paintings are, in fact, faithful representations of the rugged and breathtaking terrilità of the local Catalan landscapes that inspired the artist throughout his life."

Ted Gott, Senior Curator International Art, standing on the rocks at Cap de Creus in Catalonia, a favourite destination of Salvador Dalí

Breaking the ice

Pierre Arpin, the recently appointed General Manager Exhibition and Collection Services, says the weather wasn't the only thing that took some getting used to. "We don't 'shout' anyone drinks in Canada, and we don't say 'ice hockey' either!" Pierre quips. "I've travelled to Australia many times before though, so I've had a chance to learn some of the local idioms."

As a regular visitor over the past 10 years, Pierre has seen significant changes at the Gallery such as the major refurbishment of NGV International and the opening of NGV Australia. He has always been impressed by the quality of the exhibition program and the great attention paid to display and presentation. "The NGV is truly one of the world's great art institutions, so I was thrilled to have been asked to join the team here."

Pierre brings to the newly created role experience and high-level skills in exhibition and collection management, garnered through a number of senior executive posts, including as Head of Visual Arts, Canada Council for the Arts, Ottawa, and directorial roles at the Winnipeg Art Gallery, Manitoba, the Art Gallery of Greater Victoria, British Columbia, and the Art Gallery of Sudbury, Ontario.

As an international appointee, he also brings a broad perspective on issues facing the museum sector worldwide. While Pierre says we are fortunate in Australia not to have suffered the significant reductions in visitor numbers that have hit other galleries around the globe, particularly those that depend heavily on tourism, he stresses that we have to keep evolving in order to remain relevant and competitive.

Trustee Andrea Hull, Pierre Arpin, Head of Human Resources Miranda Crawley and Jan de Kretser

Key Achievements

'We recognise the skills, dedication and commitment of our highly professional workforce and are mindful of the need to ensure that their work is supported through constructive and contemporary HR systems and strategies.'

Miranda Crawley, Head of Human Resources



PERFORMANCE INDICATORS

- Total number of NGV training programs: 85 (target: 80; 07/08: 75)
- Training and development spend per EFT: \$1,388 (target: \$1,000; 07/08: \$885)
- Information systems uptime: 99.5% (target: 99.5%; 07/08: 99.79%)
- Building condition indices: >90% (target: >80%)
- Environmental targets met in line with Environmental Sustainability Strategy: 100% (target: 100%)
- Volunteer hours: 12,358 (07/08: 11,833)

LEADERSHIP

- After 10 years as NGV Director Dr Gerard Vaughan was reappointed by the Council of Trustees for a further five years
- Conducted phase 2 of our Leadership Development Program, emphasising practical leadership skills as well as more strategically based skills such as stakeholder management and succession planning, with excellent feedback received from participants
- Broadened the scope of leadership development training beyond the Strategic Leadership Team to include senior managers and high-performing staff including one-on-one mentoring and coaching
- More robust performance review processes introduced, including enhanced feedback, development and succession planning mechanisms

STAFF AND VOLUNTEER HIGHLIGHTS

- Congratulated the following staff members for achieving significant milestones: Gina Panebianco, 10 years; Denise McCann, David Hurlston, David Belzycki and Jack Dalrymple, 15 years; Susan van Wyk, 20 years; and Janine Bofill, 25 years.
- Appointed Pierre Arpin to the newly created role of General Manager, Exhibition and Collection Services
- Congratulated our former Publications Manager, Philip Jago, and our former Senior Librarian, Michael Watson, on retiring after 36 years and 22 years of dedicated service respectively
- Michael Moon, President of the Friends of the Gallery Library, was awarded a certificate of appreciation from the Minister for the Arts, Lynne Kosky MP, recognising the important work done by NGV volunteers

HEALTH AND WELLBEING PROGRAM

- The Art of Balance continued to offer a calendar of events promoting proactive workplace health through ergonomic checks, meditation classes, health promotion and awareness campaigns.
- The Employee Assistance Program provided staff with access to counselling services to assist in addressing work/life issues, and promoting emotional health and resilience.

PULSE CHECK STAFF CLIMATE SURVEY

- 81% of respondents are either "satisfied" or "very satisfied" with their experience of working at the NGV.
- Work colleagues, the unique challenges of work in a busy art museum and the quality of

the NGV Collection continue as key drivers of satisfaction. Information generated by the survey will also be used to inform HR strategy and planning.

ENTERPRISE AGREEMENT

- A negotiating committee assisted in determining the form and content of the next Enterprise Agreement.
- As the new agreement falls under the aegis of Fair Work Australia employment legislation, many issues and legislative implications have been under consideration.
- The NGV is working closely with Arts Victoria and Workforce Victoria to finalise the Agreement.

FINANCE

- Met all key internal and external deadlines for budgeting and reporting, including adoption of new model accounts for 2008/09
- Delivered operating surplus through continued focus on cost management and revenue development, despite tightening economic conditions

CONTRACTS AND TENDERS

- Managed key public tender processes including catering services, managed print services and cleaning
- Introduced new procurement procedures

ASSETS AND FACILITIES

- Established a dedicated department for asset and facility management, focused around a new Asset Management Framework
- Participated in cross-portfolio Steering and

“The National Gallery of Victoria has provided an ambitious and comprehensive Initial Strategy... Its structure and contents are consistent with ResourceSmart government requirements.”
Anita Roper, Chief Executive,
Sustainability Victoria



Working Groups for development of Business Case for “Collections Victoria: a secure home for our Cultural Assets”, our shared collection storage project

- Delivered over 20 capital projects, ranging from new equipment for the conservation department to the completion of major refurbishments of NGV International catering outlets and kitchens and installation of new fire management equipment
- Achieved a “gold medal” in the annual Victorian Managed Insurance Authority site review with commendations for work completed
- Achieved 100% compliance with the Building Act for NGV essential services

ENVIRONMENT

- Achieved a 20% reduction in energy consumption since 2003
- Continued to purchase 10% of electricity as environmentally friendly GreenPower and use reclaimed rainwater in the NGV waterwall and moats and to irrigate the Grollo Equiset Garden
- Developed new social and environmental impact assessment with Department of Innovation, Industry and Regional Development for *Art Deco* exhibition and implemented measurements throughout the NGV
- Commended by Sustainability Victoria on our *ResourceSmart* Strategy, which included new initiatives this year to improve waste management and office equipment use
- Completed comprehensive water and energy audits for both NGV International and NGV Australia, confirming good progress made to date



INFORMATION SERVICES

- Implemented new virtualised infrastructure to reduce hardware requirements, costs and energy consumption
- Developed ground-breaking intranet based site to support team working on exhibition planning, management and reporting
- Implemented new standard operating environment across the NGV with minimum disruption, including delivering training to 157 staff
- Completed information architecture gap analysis and forward plan for future integration projects
- Completed data configuration for new rostering system to increase shift planning and costing efficiencies

RISK MANAGEMENT

- Recruited a dedicated Manager, Risk Framework and commenced work on re-engineering the NGV risk framework, focusing on links with strategic planning
- The NGV's risk management framework assessed by the Victorian Managed Insurance Authority (VMIA), as “very good”, placing NGV in the top third of surveyed agencies.

SECTOR LEADERSHIP

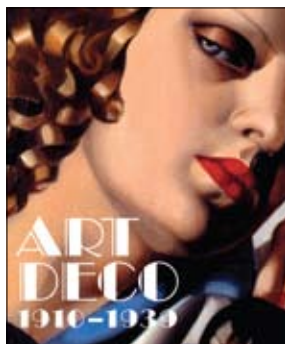
- Hosted 2009 annual meeting of the corporate services heads of Australian and New Zealand galleries



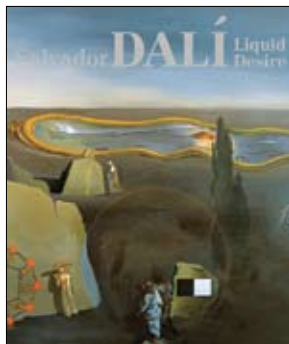
YEAR AHEAD

- Conduct major upgrades of key business systems for payroll, ticketing, point of sale and finance
- Redevelopment of the NGV's induction program
- Implement phase 3 of our Leadership Development Program, including a focus on project management
- Develop an overarching strategic assets management framework and contributing to a sustainable funding framework of asset infrastructure for the arts sector
- Further development and implementation of our *ResourceSmart* Environmental Management Strategy, focussing on targets for recycling, waste management and green procurement
- Complete new dedicated gallery for children at Federation Square and NGV Members Lounges project, as key parts of capital program
- Manage nine public tenders and deliver comprehensive training in contract management
- Collaborate with key stakeholders on the Southbank Cultural Precinct Redevelopment
- Develop risk assurance map and new risk reporting

EXHIBITION CATALOGUES



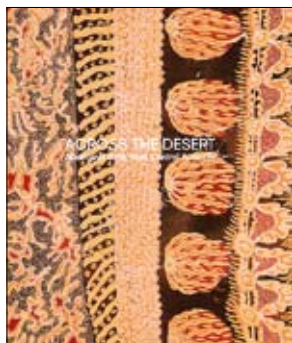
Art Deco 1910–1939 by Ghislaine Wood with essays by National Gallery of Victoria contributing staff



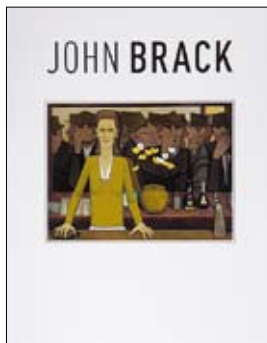
Salvador Dali: Liquid Desire by Dr Ted Gott with additional essays by NGV curators, staff from leading institutions and two Dalí scholars



Rosalie Gascoigne by Kelly Gellatly with essays by Martin Gascoigne and Deborah Clark



Across the desert: Aboriginal Batik from Central Australia by Judith Ryan with essays by six additional authors



John Brack by Kirsty Grant with essays by four additional authors



No standing only dancing: Photographs by Rennie Ellis by Susan van Wyk with essay by George Negus



Klippel/Klippel: Opus 2008 by Frances Lindsay with essays by Deborah Edwards and Todd Wagstaff



Bugatti: Carlo Rembrandt Ettore Jean by Amanda Dunsmore and John Payne



Cicely and Colin Rigg Contemporary Design Award by Amy Barclay and Matthew Martin



Top Arts VCE 2008 by Merren Ricketson and Anne Harari

ROOM BROCHURES



Making a mark: prints and drawings gifted by Ian Brown by Alisa Bunbury



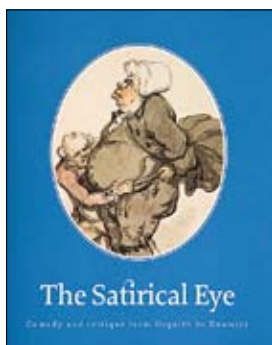
The cricket and the dragon: Animals in Asian Art by Carol Cains



Order and disorder: Archives and photography by Maggie Finch



Remaking Fashion by Paola Di Trocchio



The Satirical Eye: comedy and critique from Hogarth to Daumier by Petra Kayser



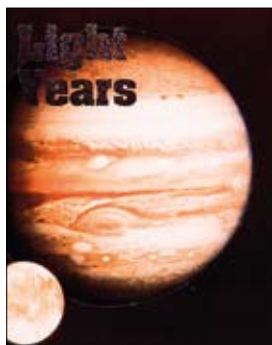
Shared Sky by Allison Holland and Stephen Gilchrist



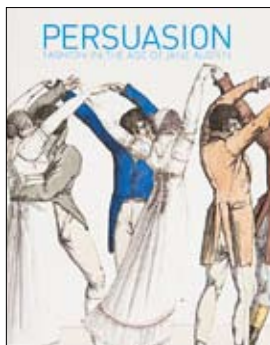
Gallery Ark by Humphrey Clegg



Dressed to Rule: Imperial Robes of China by Mae Anna Pang



Light Years: Photography and Space by Maggie Finch



Persuasion: Fashion in the Age of Jane Austen by Roger Leong



What's On (Six Editions)



Gallery Magazine (Six editions)

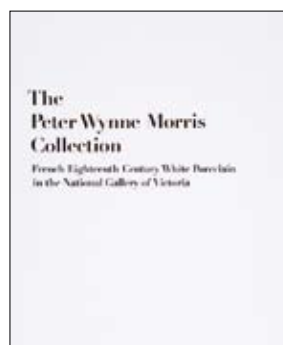
OTHER



Art Bulletin of Victoria edition no. 48 Edited by Judith Ryan



Bringing Art and People Together: Voluntary guiding at the National Gallery of Victoria 1968–2008 by Gillian Forwood



The Peter Wynne Morris Collection: French Eighteenth Century White Porcelain in the National Gallery of Victoria by Amanda Dunsmore and Matthew Martin



Allan Myers AO

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

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



Peter Edwards

Appointed a trustee in June 2008

Peter is Chief Executive Officer of the Victor Smorgon Group and the grandson of long term NGV supporters Loti and Victor Smorgon. Prior to his appointment as a trustee Peter served as a Member of the Board of the NGV Foundation and became closely involved with NGV affairs. He brings business experience and a very deep interest in contemporary art.



Merran 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, RACV Limited and Cuscal Ltd and chairman of the Auditing and Assurance Standards Board and Public Transport Ombudsman (Victoria).



Ron Dewhurst

Appointed a trustee in May 2003; reappointed 2006 and 2009

Ron has had an extensive career in the finance industry both in Australia and overseas. In 2002 he retired from his position in the US as Head of Americas for J P Morgan Fleming Asset Management to return to live in Australia. He was the chief executive of IOOF Holdings Limited until early 2007 and joined Legg Mason as Senior Managing Director – Head of International in 2008.



Vince FitzGerald

Appointed a trustee in May 2003; reappointed 2006 and 2009

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 a member of the Advisory Board of MAB Corporation and the governing council of the Australian National University. He is a Victorian state councillor of the Australian Institute of Company Directors and a trustee of the Finkel Foundation.



Angela Ndaljanis

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).



Andrea Hull AO

Appointed a trustee in January 2009

Andrea has held CEO and senior roles in Government and education arts institutions, most recently as the Director of the Victorian College of the Arts. She now is a non-executive Board director and consultant on cultural programs and policies. She is a Professor Emeritus of the University of Melbourne.



Bruce Parncutt

Appointed a trustee in March 2005; reappointed in 2008

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 and 2009

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



Jason Yeap

Appointed a trustee in June 2005; reappointed in 2008

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

RETIRED TRUSTEES

Maudie Palmer AO

Appointed a trustee in May 2000; reappointed in 2003 and 2006.

Maudie was the Founding Director of both Heide Park and Art Gallery (now Heide Museum of Modern Art) and TarraWarra Museum of Art.

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.

Council legislation

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

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

During the period 1 July 2008 to 30 June 2009 one trustee, Maudie Palmer, retired after 9 years and one new trustee, Andrea Hull, was appointed.

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

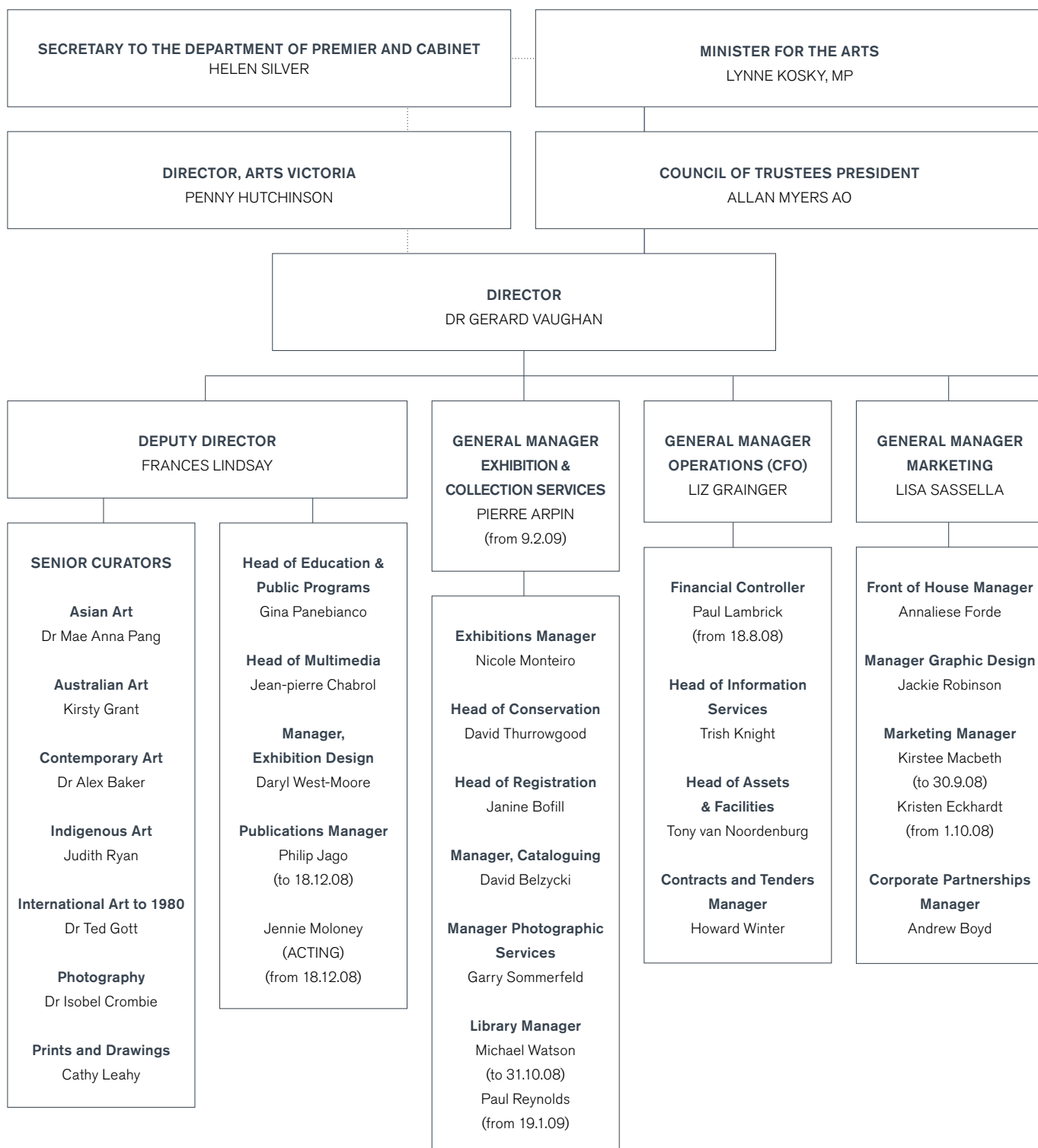
Council Meetings

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

Council Committees

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

Organisation Chart as at 30 JUNE 2009





Dr Gerard Vaughan
Director



Frances Lindsay
Deputy Director
Acting General Manager
Exhibition & Collection
Services (to 9.2.09)



Liz Grainger
General Manager
Operations (CFO)



Lisa Sassella
General Manager
Marketing



Pierre Arpin
General Manager
Exhibition & Collection
Services (from 9.2.09)



Judy Williams
Head of Foundation



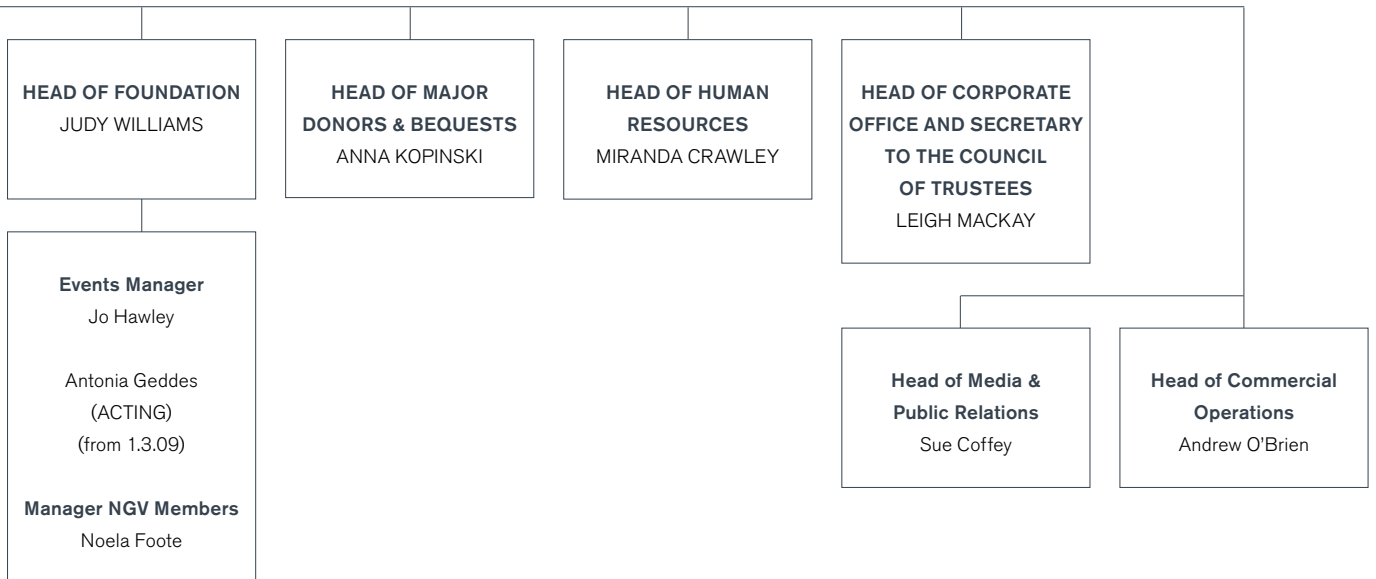
Leigh Mackay
Head of the Corporate
Office and Secretary to
the Council of Trustees



Anna Kopinski
Head of Major Donors
and Bequests



Miranda Crawley
Head of Human Resources



Council Committees and Key Stakeholder Groups

as at 30 June 2009

AUDIT, RISK AND COMPLIANCE COMMITTEE

(incorporating the Gift Fund Committee)

Members: Merran Kelsall (Chair), Vince FitzGerald, Jason Yeap, Peter Edwards
External member: Graham Smith
Management: Gerard Vaughan, Liz Grainger, Amanda Burritt

COLLECTION MANAGEMENT COMMITTEE

Members: Allan Myers (Chair), Angela Ndalianis, Jason Yeap
Management: Gerard Vaughan, Frances Lindsay, Pierre Arpin, Judy Williams

VFLAA COMMITTEE

Members: Allan Myers (Chair), Angela Ndalianis
External: Dianne Mangan, Murray Bowes
Management: Gerard Vaughan, Frances Lindsay

EXHIBITION MANAGEMENT COMMITTEE

Members: Angela Ndalianis (Chair), Maureen Plavsic, Peter Edwards, Andrea Hull
Management: Gerard Vaughan, Pierre Arpin, Frances Lindsay, Liz Grainger, Lisa Sassella, Nicole Monteiro

PERFORMANCE AND REMUNERATION COMMITTEE

Members: Ron Dewhurst (Chair), Allan Myers
Management: Gerard Vaughan, Miranda Crawley

NGV MEMBERS COMMITTEE

Members: Andrea Hull (Chair from May 2009), Peter Edwards
External: Ian McColl, Seb Halse, Barbara Kane, Sophie Leete
Management: Gerard Vaughan, Judy Williams, Noela Foote

NGV FOUNDATION BOARD

Members: Bruce Parncutt (Chair), Allan Myers, Jason Yeap, Peter Edwards
External members: Ian Hicks (Deputy Chair), John Higgins, Paula Fox, Leigh Clifford
Management: Gerard Vaughan, Judy Williams, Anna Kopinski

INVESTMENT COMMITTEE

Members: Ron Dewhurst (Chair), Bruce Parncutt, Vince FitzGerald
External members: Charles Macek, Andrew Sisson
Management: Gerard Vaughan, Liz Grainger, Judy Williams

COMMERCIAL INITIATIVES COMMITTEE

Members: Maureen Plavsic (Chair), Allan Myers, Ron Dewhurst, Jason Yeap
Management: Gerard Vaughan, Lisa Sassella, Andrew O'Brien

150TH ANNIVERSARY COMMITTEE

Members: Allan Myers (Chair), Angela Ndalianis, Jason Yeap, Peter Edwards, Andrea Hull
Management: Gerard Vaughan, Frances Lindsay, Lisa Sassella

NGV WOMEN'S ASSOCIATION

Nicci Baker (President)
Barbara Kane
Maria Ryan
Jan Egan
Vivien Knowles
Sally O'Day
Myra Scott
Management: Judy Williams

STAKEHOLDER GROUPS

The NGV is also responsible for managing the activities of its affiliated organisations, namely the NGV Business Council, the Friends of the Gallery Library, the NGV Voluntary Guides and Life Members.

NGV BUSINESS COUNCIL

Steve Clifford (Chairman)
Allens Arthur Robinson

Ross Adler AC
Chairman & CEO, Amtrade International

Peter Beaumont
Partner & Melbourne Chairman, Deacons

Terry Campbell AO
Senior Chairman, Goldman Sachs JBWere

Peter Clemenger AM
Clemenger BBDO

Stephen Creese
Managing Director, Rio Tinto Australia

Charles Goode AC
Chairman, ANZ Banking Group

Mark Green
Managing Partner, Minter Ellison

Wayne Kent
Head of Macquarie Group Limited, Melbourne

Graham Kraehe AO
Chairman, BlueScope Steel Limited

Tony Peake
Managing Partner Melbourne, PricewaterhouseCoopers

Ben Sington
Managing Director, Langham Hotel Melbourne

John Trotter
Managing Partner, Deloitte Touche Tohmatsu

FRIENDS OF THE GALLERY LIBRARY

Michael Moon (President)

Committee members:

Gloria Folino

Leslie Silagy

Frank Heckes

Ian Brown

Gillian Forwood

June Lawrence

Dale Simpson

Rhonda Tranks

David Thurrowgood

Judith Ryan

NGV VOLUNTARY GUIDES

2009

Gabrielle Cavanough (President)

Ian Buckingham (Deputy President)

Sarah Watts (Secretary)

Ramona Chua (Financial Liaison Officer)

Elizabeth Douglas (Coordinator of Education)

Committee members:

Pamela Freeman

Danielle Wood

Jan Wallage

Joan McLennan

Marion Harris

Linda Choi

Diana Stock

2008

Gabrielle Cavanough (President)

Jennifer Tymms (Deputy President)

Sarah Watts (Secretary)

Ramona Chua (Financial Liaison Officer)

Elizabeth Douglas (Coordinator of Education)

Committee members:

Anne McCormish

Danielle Wood

Jan Wallage

Lee Emery

Ian Buckingham

Linda Choi

Diana Stock

NGV LIFE MEMBERS

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

artists John Mawurndjul, Sally Smart, former President of NGV Voluntary Guides, Dinah Whitaker, and Diana Ruzzene Grollo, Rino Grollo and Ian Hicks AM.

60 Year in Pictures (Highlights)



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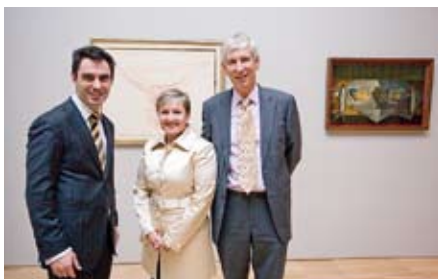
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Opposite page

1. Susanne Playfoot with Jason Yeap
2. Installation view of *The Satirical Eye: Comedy and Critique from Hogarth to Daumier*
3. Michael Zmegac, Marian Clarkman and Red Symons (*Art Deco 1910–1939*)
4. Sally Smart with Pat and David Wallage (*Look!*)
5. Jazz band playing at *Art Deco 1910–1939* art after dark
6. Andrew Klippel and Frances Lindsay
7. Michelle Ibbetson, Kathryn Mather and Lisa Sassella (*Bugatti*)
8. DJ playing at *Art Deco 1910–1939* art after dark

9. Installation view of *Top Arts VCE 2008*
10. Kelly Gellatly and Ben Gascoigne (*Rosalie Gascoigne*)
11. Roger Leong, Lisa Sassella, Professor John Wiltshire, Ron Dewhurst, Frances Lindsay, Mitch Catlin and Sean Cadd (*Persuasion*)
12. Dancers swinging at *Art Deco 1910–1939* art after dark
13. Peter and Joan Clemenger (*John Brack*)
14. Allan Myers with Diana Grollo (2009 Annual Dinner)
15. Michael Iacobucci, Marc Cini, Peter Edwards, Sam Tarascio (2009 Annual Dinner)

This page

16. Andrea Hylands, Peter Hylands, Professor Jaynie Anderson and Professor Sasha Grishin
17. Grace Lim, Jason Yeap and Tsuyoshi Isaka (*Five Elements – Water*)
18. Senor Mignel Utray, Lynne Kosky and John Brumby.
19. Helen Brack, Kirsty Grant, Frances Lindsay and Bruce Parncutt (*John Brack*)
20. Installation view of *Remaking fashion*
21. John Payne speaking to visitors to the exhibition *Bugatti: Carlo Rembrandt Ettore Jean*

22. Victoria's Minister for Water, Finance, WorkCover, TAC, Tourism and Major Events, Tim Holding with Julia and Patrick Greene (*Salvador Dali: Liquid Desire*)
23. Maudie Palmer, Eva Besen and Kelly Gellatly (*Rosalie Gascoigne*)
24. Bruce Parncutt and Robin Campbell (*John Brack*)
25. Ted Gott and Judy Williams (*Salvador Dali: Liquid Desire*)
26. Gerard Vaughan, Anna Schwartz and Christine Barraclough (*Andreas Gursky*)
27. Penny Hutchinson and Debbie Kiper (*Salvador Dali: Liquid Desire*)

28. Steve and Terry Bracks (*Salvador Dali: Liquid Desire*)
29. Susan van Wyk (*Rennie Ellis*)
30. Luke Wagner and Robert Gould (*Andreas Gursky*)

Five-year financial summary

BASIS OF PREPARATION

The table opposite distinguishes between the NGV's operating and non-operating activities, a distinction not readily seen in the comprehensive operating statement on page 69.

This distinction is important as the comprehensive operating statement includes significant income and expenditure which relate to the management of the NGV's capital cycle. In particular, the NGV raises substantial funds, including grants, donations and bequests, which are not available for operating purposes but are committed to the purchase of works of art or to building works. These funds also generate investment income for the NGV.

In addition, the NGV also accounts for depreciation charges in respect of its property, plant and equipment. At present, the output price from Government which determines the annual recurrent grant does not include an allowance for depreciation.

REVIEW OF OPERATING PERFORMANCE

The operating deficit for 2008/09, before recognising the net income from non-operating activities, was \$10.1 million (2007/08: deficit of \$10.6 million). This result includes the unfunded depreciation charges referred to in the previous paragraph.

Government grants increased significantly four years ago in response to the operating needs of the two new galleries. Since then the Government grants, which comprise both recurrent funding and special projects funding but not grants for capital purposes, have increased by an average of 1.8% per annum.

Other revenue has grown steadily over the last five years, at an average rate of 3% per annum. This reflects the NGV's continued focus on delivering a high quality and varied schedule of exhibitions and programs which appeals to all sections of the community. In 2008/09, revenue from the sale of tickets,

retail trading and memberships all exceeded the previous year, and expectations, despite the economic environment. This largely reflects the exceptional popularity of the Melbourne Winter Masterpieces exhibition *Art Deco 1910–1939*. Over the entire five year period to 2008/09, the NGV's total operating expenses only increased by 5%, well behind general price rises, demonstrating the significant focus on cost management and efficiency since the building redevelopments were completed in 2003/04. This is particularly noticeable in other supplies and services where the average annual increase has been approximately 1%.

Managing cost pressures will become an increasing challenge for the NGV in future years, if output levels are to be maintained. In particular, our buildings and plant are no longer new and will demand increasing expenditure to keep them fit for purpose. The NGV is also tied to the pay and performance management framework of the Victorian Public Service, the financial impact of which is not fully matched by increases in Government grants and must be otherwise funded, or outputs reduced.

REVIEW OF NON-OPERATING PERFORMANCE

Income from fundraising activities has grown steadily in recent years with the last two years being particularly successful, reflecting the launch of the Masterpieces for Melbourne Campaign in 2007/08.

Included in 2008/09 is the Government grant of \$2 million to support the NGV's purchase of John Brack's *The bar*.

Net income from investing activities in 2008/09 includes the significant depreciation in the market value of our invested funds as a result of the fall in equity markets both here and overseas. Overall, the NGV's funds under management fell 14.5% in value over the year, consistent with market benchmarks. It should be noted that these funds, and the income they

generate, are directed almost entirely towards the purchase of works of art. The last two years of falls in value have severely restricted our capacity to purchase works of art and grow the State Collection. This will only increase our determination to meet our Masterpieces for Melbourne targets through the generation of new gifts and bequests.

BALANCE SHEET

The NGV's balance sheet (page 70) is dominated by the State Collection which was independently valued in 2007/08 at a carrying value of \$3.264 billion. The balance sheet also includes cash and other financial assets of \$40.8 million (2007/08 - \$44.5 million).

These funds are largely attributable to endowed funds held for the purchase of works of art, or other purposes as restricted by the donor. The balance of funds is available to meet our operating and capital expenditure needs. During 2008/09, the NGV spent \$10 million on the purchase of new works of art for the State Collection.

FIVE YEAR FINANCIAL PERFORMANCE		Notes	2009 \$ '000s	2008 \$ '000s	2007 \$ '000s	2006 \$ '000s	2005 \$ '000s
Operating revenue							
Government grants	1		41,645	40,267	38,526	38,862	35,783
Other revenue			19,374	18,144	17,185	16,130	16,731
			61,019	58,411	55,711	54,992	52,514
Operating expenses							
Employee benefits			(20,921)	(19,625)	(18,393)	(17,176)	(17,792)
Other supplies and services			(40,060)	(39,284)	(36,539)	(36,129)	(37,448)
Net depreciation and similar charges	2		(10,164)	(10,138)	(9,645)	(12,540)	(12,521)
			(71,145)	(69,047)	(64,577)	(65,845)	(67,761)
Operating deficit before net income							
from non-operating activities							
			(10,126)	(10,636)	(8,866)	(10,853)	(15,247)
Net income from non-operating activities							
	3						
Fundraising activities -cash gifts, bequests and other receipts			12,174	11,707	5,226	8,871	4,192
Fundraising activities -gifts in kind	4		2,559	3,302	5,493	2,849	5,694
Investing activities	5		(4,828)	(1,759)	5,594	3,239	5,807
Capital grants and similar income	6		2,380	221	64	2,700	3,085
			12,285	13,471	16,377	17,659	18,778
Net reported result							
			2,159	2,835	7,511	6,806	3,531

Notes

- 1 Excludes Government grants for depreciation equivalent revenue, capital assets charge, capital works and purchases of works of art.
- 2 Comprises depreciation and other adjustments to the value of non-current assets (excluding investments) which have no cash affect.
- 3 Represents net revenue streams related to the purchase of works of art or to capital works.
- 4 Includes gifts of works of art and of other goods and services.
- 5 Includes realised profits/losses on the sale of investments, dividends, interest and market value movements required to be recognised in the comprehensive operating statement.
- 6 Includes grants and other funding for capital works. The years ended 30 June 2005 and 30 June 2006 include grants in relation to the re-development of NGV International. The year ended 30 June 2009 includes the Government grant for the purchase of John Brack's *The bar*.