

Financial and Other Statutory Reports

VAGO

Victorian Auditor-General's Office

INDEPENDENT AUDITOR'S REPORT

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

The Financial Report

The accompanying financial report for the year ended 30 June 2009 of Council of Trustees of the National Gallery of Victoria which comprises the comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement, a summary of significant accounting policies and other explanatory notes to and forming part of the financial report, and the declaration by the president, director and chief financial officer has been audited.

The Trustees' Responsibility for the Financial Report

The Trustees of the Council of Trustees of the National Gallery of Victoria are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the financial reporting requirements of the *Financial Management Act 1994*. This responsibility includes:

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

Auditor's Responsibility

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

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

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

VAGO

Victorian Auditor-General's Office

Independent Auditor's Report (continued)

Matters Relating to the Electronic Presentation of the Audited Financial Report

This auditor's report relates to the financial report published in both the annual report and on the website of the Council of Trustees of the National Gallery of Victoria for the year ended 30 June 2009. The Trustees of the Council of Trustees of the National Gallery of Victoria are responsible for the integrity of the website. I have not been engaged to report on the integrity of the website. The auditor's report refers only to the statements named above. An opinion is not provided on any other information which may have been hyperlinked to or from these statements. If users of this report are concerned with the inherent risks arising from electronic data communications, they are advised to refer to the hard copy of the audited financial report to confirm the information included in the audited financial report presented on the Council of Trustees of the National Gallery of Victoria website.

Independence

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

Auditor's Opinion

In my opinion, the financial report presents fairly, in all material respects, the financial position of Council of Trustees of the National Gallery of Victoria as at 30 June 2009 and its financial performance and cash flows for the year then ended in accordance with applicable Australian Accounting Standards (including the Australian Accounting Interpretations), and the financial reporting requirements of *the Financial Management Act 1994*.

MELBOURNE
2 September 2009



D D R Pearson
Auditor-General

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Auditing in the Public Interest

Financial statements for the year ended 30 June 2009

In our opinion,

(a) the attached comprehensive operating statement, balance sheet, statement of changes in equity, cash flow statement and notes to the financial statements present fairly the financial transactions for the year ended 30 June 2009 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2009,

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

(c) the financial statements have been prepared in accordance with Standing Direction 4.2 of the *Financial Management Act 1994*, applicable Financial Reporting Directions, Australian Accounting Standards and other mandatory professional requirements,

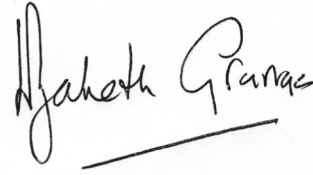
(d) at the date of signing these financial statements the Council of Trustees is not aware of any circumstances that would render any particular included in these statements misleading or inaccurate.



Allan Myers
President
28 August 2009



Gerard Vaughan
Director
28 August 2009



Elizabeth Grainger FCA
Chief Financial Officer
28 August 2009

Comprehensive operating statement for the financial year ended 30 June 2009

COMPREHENSIVE OPERATING STATEMENT	Notes	2009 \$ '000s	2008 \$ '000s
CONTINUING OPERATIONS			
Income from transactions			
State Government – recurrent appropriation		41,634	39,127
State Government – capital assets charge	1(g)	3,954	3,954
Other grants from State Government entities	2(a)	2,931	1,761
Operating activities income	2(b)	18,834	17,745
Fundraising activities income	2(c)	14,733	15,009
Income from financial assets classified as available-for-sale	2(d)	2,281	1,876
Total income from transactions		84,367	79,472
Expenses from transactions			
Employee benefits	3(a)	(20,686)	(19,641)
Depreciation of property plant and equipment	3(b)&8	(9,849)	(10,168)
Use of premises provided free of charge	1(g)	(540)	(400)
Supplies and services	3(c)	(39,755)	(38,491)
Capital assets charge	1(g)	(3,954)	(3,954)
Total expenses from transactions		(74,784)	(72,654)
NET RESULT FROM TRANSACTIONS (NET OPERATING BALANCE)		9,583	6,818
Other economic flows included in net result			
Net gain/(loss) on financial instruments	4(a)	(7,109)	(3,585)
Net gain/(loss) on non financial assets	4(b)	(111)	(415)
Other gains/(losses) from other economic flows	4(c)	(204)	17
Total other economic flows included in net result		(7,424)	(3,983)
NET RESULT		2,159	2,835
Other economic flows – other non owner changes in equity			
Changes in cultural assets revaluation reserve	18	–	769,532
Financial assets available for sale reserve:			
Gain/(loss) taken to equity	18	–	(2,754)
Total other economic flows – other non owner changes in equity		–	766,778
COMPREHENSIVE RESULT		2,159	769,613

The comprehensive operating statement should be read in conjunction with the accompanying notes on pages 73 to 98.

BALANCE SHEET	Notes	2009 \$ '000s	2008 \$ '000s
ASSETS			
Financial assets			
Cash and deposits	17(a)	7,847	14,119
Receivables	5	1,158	1,290
Financial assets classified as available-for-sale	6	32,904	30,340
Total financial assets		41,909	45,749
Non financial assets			
Inventories	7	1,721	1,763
Prepayments and other assets		2,442	945
Property, plant and equipment	8	219,563	228,641
Cultural assets	9	3,280,244	3,267,710
Total non financial assets		3,503,970	3,499,059
TOTAL ASSETS		3,545,879	3,544,808
LIABILITIES			
Payables	10	8,279	8,807
Advance from State Government	11	–	875
Provisions	12	3,662	3,347
TOTAL LIABILITIES		11,941	13,029
NET ASSETS		3,533,938	3,531,779
EQUITY			
Accumulated surplus/(deficit)		(35,647)	(26,310)
Reserves	18	3,410,240	3,398,744
Contributed capital		159,345	159,345
TOTAL EQUITY		3,533,938	3,531,779

The above balance sheet should be read in conjunction with the accompanying notes on pages 73 to 98.

Statement of changes in equity for the financial year ended 30 June 2009

STATEMENT OF CHANGES IN EQUITY 2009	Notes	Equity at 1 July 2008 \$ '000s	Total comprehensive result \$ '000s	Transfers between reserves \$ '000s	Equity at 30 June 2009 \$ '000s
Accumulated surplus/(deficit)		(26,310)	2,159	(11,496)	(35,647)
Contributions by owners		159,345	–	–	159,345
Asset revaluation reserve	18	46,037	–	–	46,037
Cultural assets revaluation reserve	18	3,138,182	–	–	3,138,182
Collection reserve	18	171,268	–	11,496	182,764
Infrastructure reserve	18	43,257	–	–	43,257
Total reserves		3,398,744	–	11,496	3,410,240
TOTAL EQUITY AT END OF FINANCIAL YEAR		3,531,779	2,159	–	3,533,938

STATEMENT OF CHANGES IN EQUITY 2008	Notes	Equity at 1 July 2007 \$ '000s	Total comprehensive result \$ '000s	Transfers between reserves \$	Equity at 30 June 2008 \$ '000s
Accumulated surplus/(deficit)		(16,515)	2,835	(12,630)	(26,310)
Contributions by owners		159,345	–	–	159,345
Asset revaluation reserve	18	46,037	–	–	46,037
Cultural assets revaluation reserve	18	2,368,650	769,532	–	3,138,182
Collection reserve	18	158,640	–	12,628	171,268
Infrastructure reserve	18	43,255	–	2	43,257
Financial assets available-for-sale reserve	18	2,754	(2,754)	–	–
Total reserves		2,619,336	766,778	12,630	3,398,744
TOTAL EQUITY AT END OF FINANCIAL YEAR		2,762,166	769,613	–	3,531,779

The above statement of changes in equity should be read in conjunction with the accompanying notes on pages 73 to 98

Cash flow statement

for the financial year ended 30 June 2009

CASH FLOW STATEMENT	Notes	2009 \$ '000s	2008 \$ '000s
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts			
Receipts from Government		44,565	40,624
Receipts from other entities		29,448	26,663
Goods and Services Tax recovered from the Australian Taxation Office in respect of investing activities		586	224
Dividends and interest received		1,881	1,816
Total receipts		76,480	69,327
Payments			
Payments to suppliers and employees		(62,067)	(57,493)
Goods and Services Tax paid to the Australian Taxation Office in respect of investing activities		–	(37)
Total payments		(62,067)	(57,530)
NET CASH FLOWS FROM/(USED IN) OPERATING ACTIVITIES	17(b)	14,413	11,797
CASH FLOWS FROM INVESTING ACTIVITIES			
Net proceeds from transfers (to)/ from managed funds		(9,063)	7,769
Payments for cultural assets		(9,976)	(5,914)
Payments for property, plant and equipment		(771)	(1,032)
Proceeds from sale of de-accessioned cultural assets		–	366
NET CASH FLOWS FROM/(USED IN) INVESTING ACTIVITIES		(19,810)	1,189
CASH FLOWS FROM FINANCING ACTIVITIES			
Repayment of Government advance		(875)	(875)
NET CASH FLOWS FROM/(USED IN) FINANCING ACTIVITIES		(875)	(875)
NET INCREASE/ (DECREASE) IN CASH AND CASH EQUIVALENTS		(6,272)	12,111
CASH AND CASH EQUIVALENTS AT THE BEGINNING OF THE FINANCIAL YEAR		14,119	2,008
CASH AND CASH EQUIVALENTS AT THE END OF THE FINANCIAL YEAR	17(a)	7,847	14,119

The above cash flow statement should be read in conjunction with the accompanying notes included on pages 73 to 98.

I. Summary of significant accounting policies

a. Statement of compliance

The financial report is a general purpose financial report which has been prepared on an accrual basis in accordance with the *Financial Management Act 1994* and applicable Australian Accounting Standards and Interpretations (AASs). The AASs include Australian equivalents to International Financial Reporting Standards. In complying with AASs, the Council of Trustees of the National Gallery of Victoria ("the National Gallery of Victoria") has, where relevant, applied those paragraphs applicable to not for profit entities.

b. Basis of preparation

The financial statements have been prepared on a historical cost basis, except for the revaluation of certain non financial assets and financial instruments. Cost is based on the fair values of the consideration given in exchange for assets.

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

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision, and future periods, if the revision affects both current and future periods.

Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2009 and the comparative information presented for the year ended 30 June 2008.

c. Scope and presentation of financial statements

As a result of a state wide policy to improve consistency in public sector reporting, the National Gallery of Victoria has revised the presentation of its complete set of financial statements to align with the AASB 1049 *Financial Reporting of General Government Sectors by Governments*

presentation format, as used in the financial report for the State and the general government sector. In addition, the National Gallery of Victoria has also early adopted the September 2007 version of AASB 101 (September 2007) *Presentation of Financial Statements*.

In keeping with AASB 101 this complete set of financial statements includes the following changes:

- (a) the notion of:
 - 'a complete set of financial statements' rather than using 'financial report';
 - 'changes in equity' rather than 'movements in equity'; and
 - 'transactions with owners in their capacity as owners' rather than 'transactions with owners as owners'.
- (b) references to equity holders as owner.

Some of the changes applied to the financial statements and notes as a result of alignment to AASB 1049 that are allowable under the AASB 101 include the following:

 - an extended operating statement incorporating non-owner changes in equity, which is now referred to as comprehensive operating statement;
 - a glossary of terms included in the notes explaining certain terms, including Government Finance Statistics terms adopted; and
 - items being presented by liquidity order in the balance sheet.

(i) Comprehensive operating statement

The comprehensive operating statement includes items previously included in the statement of changes in equity. Income and expenses in the comprehensive operating statement are separated into either 'transactions' or 'other economic flows'.

(ii) Balance sheet

Items of assets and liabilities in the balance sheet are:

- ranked in liquidity order;
- aggregated into financial and non financial assets;
- classified according to Government Finance Statistics terminology, but retain measurement and disclosure rules under existing accounting standards applicable to the National Gallery of Victoria; and
- current versus non current assets and liabilities are disclosed in the notes where relevant.

(iii) Statement of changes in equity

The statement of changes in equity presents reconciliations of each non owner and owner equity opening balance at the beginning of the

year to the closing balance at the end of the year, showing separately movements due to amounts recognised in the comprehensive result and amounts recognised in equity related to transactions with owners in their capacity as owners.

(iv) Cash flow statement

The cash flow statement classifies flows by operating, investing and financing activities in accordance with AASB 107 *Cash Flow Statements*. There were no significant changes due to alignment of the National Gallery of Victoria's financial statements presentation formats to AASB 1049.

d. Reporting entity

The financial statements cover the National Gallery of Victoria which is a statutory authority established under the *National Gallery of Victoria Act 1966*, as amended, of the State of Victoria. Its principal address is:

180 St Kilda Road
Melbourne Victoria 3004

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

The financial statements include all the controlled activities of the National Gallery of Victoria.

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

e. Events after reporting date

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

f. Goods and Services Tax (GST)

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

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

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

Commitments and contingent assets or liabilities are presented on a gross basis.

g. Income and expenses from transactions

Income from transactions

All income received by the National Gallery of Victoria is retained in reserve for future use.

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

(i) Grants

State Government appropriation and other State grants are recognised on receipt in accordance with AASB 118 *Revenue*. Grants from third parties are recognised as revenue in the reporting period to the extent to which economic benefits will flow to the National Gallery of Victoria and the stage of completion, costs to date and costs to completion can be reliably measured.

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

Contributions of resources received free of charge or for nominal consideration are recognised at their fair value when the National Gallery of Victoria obtains control over them, irrespective of whether restrictions or conditions are imposed over the use of the contributions, unless received from another government department or agency as a consequence of a restructuring of administrative arrangements. In the latter case, such a transfer will be recognised at carrying value. Contributions in the form of services are only recognised when a fair value can be reliably determined and the services would have been purchased if not donated.

(iii) Sales of goods and services

(a) Revenue from the provision of services

- Revenue arising from a contract for the provision of services is recognised by reference to the stage of completion of the contract when the following conditions have been satisfied:
- the amount of the revenue, stage of completion and transaction costs incurred can be reliably measured; and
- it is probable that the economic benefits associated with the transaction will flow to the National Gallery of Victoria.

(b) Revenue from the sale of goods

- Revenue arising from the sale of goods or the disposal of other assets is recognised when the following conditions have been satisfied:
- the significant risks and rewards of ownership of the goods have transferred to the buyer;
 - the National Gallery of Victoria retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold;
 - the amount of revenue can be reliably measured;
 - it is probable that the economic benefits associated with the transaction will flow to the National Gallery of Victoria; and the costs incurred or to be incurred in respect of the transaction can be measured reliably.

(iv) Income from financial assets classified as available-for-sale

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

(v) Other income

(a) Memberships

Memberships are recognised when received and over the period of the membership.

(b) Donations and bequests

Donations and bequests are recognised on receipt.

(c) Donated cultural assets

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

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

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

(d) Sponsorship income

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

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

Expenses from transactions**(vi) Employee benefits**

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

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

(vii) Depreciation

Depreciation is provided on property, plant and equipment, including freehold buildings but excluding land. Depreciation is generally calculated on a straight line basis so as to write off the net cost or other revalued amount of each asset over its expected useful life to its estimated residual value.

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

(viii) Capital asset charge

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

(ix) Use of premises provided free of charge

Contributions of resources and resources provided free of charge or for

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

h. Other economic flows included in net result

Other economic flows measure the change in volume or value of assets or liabilities that do not result from transactions.

(i) Net gain/(loss) on non financial assets

Net gain/(loss) on non financial assets and liabilities includes realised and unrealised gains and losses from revaluations, impairments, and disposals of all physical assets and intangible assets.

(a) Disposal of non financial assets

Any gain or loss on the sale of non financial assets is recognised at the date that control of the asset is passed to the buyer and is determined after deducting the carrying value of the asset at that time from the proceeds.

(b) Revaluations of financial instruments at fair value

The revaluation gain/(loss) on financial instruments at fair value excludes dividends or interest earned on financial assets, which is reported as part of income from transactions.

The revaluation gain/(loss) on financial instruments at fair value excludes dividends or interest earned on financial assets, which is reported as part of income from transactions.

(c) Impairment of financial assets

Bad and doubtful debts are assessed on a regular basis. Those bad debts considered as written off are classified as a transaction expense. The allowance for doubtful receivables and bad debts not written off are adjusted as 'other economic flows'.

(ii) Other gains/(losses) from other economic flows

Other gains/(losses) from other economic flows include the gains or losses from reclassifications of amounts from reserves and/or accumulated surplus to net result, and from the revaluation of the present value of the long service leave liability due to changes in the bond interest rates.

i. Financial assets**(i) Cash and deposits**

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

(ii) Receivables

Receivables consist predominantly of debtors in relation to goods and services, accrued investment income and Goods and Services Tax input tax credits recoverable.

Receivables are recognised initially at fair value and subsequently measured at amortised cost, using the effective interest rate method, less any accumulated impairment.

A provision for doubtful receivables is made when there is objective evidence that the debts may not be collected and bad debts are written off when identified (refer to Note 1(h)).

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

Financial assets held are classified as being available-for-sale and are stated at fair value. Gains and losses arising from changes in fair value are recognised directly in equity until the investment is disposed of or

is determined to be impaired, at which time the cumulative gain or loss previously recognised in equity is included in the net result. Subsequent gains arising from changes in fair value are recognised directly in equity. Financial assets classified as being available-for-sale are traded in active liquid markets and are valued with reference to quoted market prices.

j. Non financial assets

(i) Inventories

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

(ii) Property, plant and equipment

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

Plant and equipment are measured at cost less accumulated depreciation and impairment. Land and buildings are measured at fair value in accordance with FRD 103D *Non-Current Physical Assets*.

Non-current assets measured at fair value are revalued in accordance with FRD 103D. This revaluation process normally occurs every five years, based upon the asset's Government Purpose Classification. In between valuations of non-current physical assets fair value for land and buildings is determined by reference to indices provided by the Valuer-General Victoria and for plant and equipment by review of the useful life of the plant and equipment and reasonableness of the depreciation rates used. Revaluation increments or decrements arise from differences between carrying amount and fair value. Revaluation increments are credited directly to the asset revaluation reserve, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the net result, the increment is recognised immediately as revenue in the net result.

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

(iii) Cultural assets

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

All cultural assets are held for exhibition, education, research and historical interest. Such assets are deemed worthy of preservation because of the social rather than financial benefits they provide to the community. The nature of these assets means that there are certain limitations and

restrictions imposed on their use and/or disposal. Purchased cultural assets are initially carried at cost and subsequently at fair value. Donated or bequeathed cultural assets are carried at fair value.

k. Liabilities

(i) Payables

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

(ii) Provisions

Provisions are recognised when the National Gallery of Victoria has a present obligation, the future sacrifice of economic benefits is probable, and the amount of the provision can be measured reliably. The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cashflows estimated to settle the present obligation, its carrying amount is the present value of those cashflows.

(iii) Employee benefits

(a) Wages and salaries, annual leave and sick leave

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

(b) Long service leave

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

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

The components of this current LSL liability are measured at:

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

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

The non-current LSL liability is measured at present value. Gain or loss following revaluation of the present value of non-current LSL liability due to changes in bond interest rates is recognised as an other economic flow (refer to Note 1 (h)).

(iv) Employee benefits on costs

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

I. Commitments

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

m. Contingent assets and contingent liabilities

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

n. Equity

(i) Contributions by owners

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

(ii) Collection reserve

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

(iii) Infrastructure reserve

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

(iv) Asset revaluation reserve

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

(v) Available-for-sale revaluation reserve

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

o. Foreign currency

All foreign currency transactions during the financial year are brought to account using the exchange rate in effect at the date of the transaction or the exchange rate in the forward hedging contract. Exchange differences are recognised in the comprehensive operating statement in the period in which they arise. Under the National Gallery of Victoria's Foreign Exchange Risk Management policy, where a material foreign currency commitment is a fixed amount and is or can be paid on a fixed date in the future, a forward foreign currency contract must be entered into with the Treasury Corporation of Victoria. All other foreign currency transactions are entered into as spot transactions.

p. Functional and presentation currency

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

q. Rounding of amounts

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

r. New accounting standards and interpretations

Certain new accounting standards and interpretations have been published that are not mandatory for the 30 June 2009 reporting period. The Department of Treasury and Finance assesses the impact of these new standards and advises departments and other entities of their applicability and early adoption where applicable.

As advised in Note 1(c) the National Gallery of Victoria has adopted early the September 2007 version of AASB 101.

As at 30 June 2009, the following standards and interpretations had been issued but were not mandatory for the financial year ended 30 June 2009. The National Gallery of Victoria has not, and does not intend to, adopt these standards early.

NEW ACCOUNTING STANDARDS AND INTERPRETATIONS			
Standard / Interpretation	Summary	Applicable for annual reporting periods beginning or ending on	Impact on National Gallery of Victoria financial statements
AASB 2007 3 Amendments to Australian Accounting Standards arising from AASB 8 [AASB 5, AASB 6, AASB 102, AASB 107, AASB 119, AASB 127, AASB 134, AASB 136, AASB 1023 and AASB 1038].	An accompanying amending standard, also introduced consequential amendments into other Standards.	Beginning 1 Jan 2009	Impact expected to be insignificant.
AASB 2008 5 Amendments to Australian Accounting Standards arising from the Annual Improvements Project [AASBs5, 7 101, 102, 107, 108, 110, 116, 118, 119, 120, 123, 127, 128, 129, 131, 132, 134, 136, 138, 139, 140, 141, 1023 & 1038]	A suite of amendments to existing standards following issuance of IASB <i>Standard Improvements to IFRSs</i> in May 2008. Some amendments result in accounting changes for presentation, recognition and measurement purposes.	Beginning 1 Jan 2009	Impact is being evaluated.
AASB 2008 8 Amendments to Australian Accounting Standards – Eligible Hedged Items [AASB 139]	The amendments to AASB 139 <i>Financial Instruments: Recognition and Measurement</i> clarify how the principles that determine whether a hedged risk or portion of cash flows is eligible for designation as a hedged item should be applied in particular situations.	Beginning 1 Jul 2009	Impact is being evaluated.

2. Income from transactions

2. INCOME FROM TRANSACTIONS	2009 \$ '000s	2008 \$ '000s
(a) Other grants from State Government entities		
State Government – capital funding	380	221
– other grants	1,601	738
Department of Education and Early Child Development – grant	410	402
Fair value of assets and services received free of charge – premises at the Public Records Office Victoria occupied without financial consideration	540	400
Total grants from other State Government entities	2,931	1,761
(b) Operating activities income		
Exhibition and program admissions	6,520	4,961
Retail sales	5,232	4,388
Membership fees	1,906	1,695
Cash sponsorship	1,458	1,709
Contra sponsorship	1,206	1,478
Other revenue	2,512	3,514
Total operating activities income	18,834	17,745
(c) Fundraising activities income		
Donations, bequests and similar income	12,174	11,341
Donated cultural assets	2,559	3,302
Proceeds on sale of de-accessioned cultural assets	–	366
Total fundraising activities income	14,733	15,009
(d) Income from available-for-sale financial assets		
Interest – bank deposits	448	152
Dividends and interest – managed funds	1,881	1,816
Investment management fees	(48)	(92)
Total income from available-for-sale financial assets	2,281	1,876

3. Expenses from transactions

3. EXPENSES FROM TRANSACTIONS	2009 \$ '000s	2008 \$ '000s
(a) Employee benefits		
Salaries, wages and long service leave	(19,053)	(18,167)
Post employment benefits:		
Defined benefit and defined contribution superannuation plans	(1,633)	(1,474)
Total employee benefits	(20,686)	(19,641)
(b) Depreciation		
Depreciation of property, plant and equipment	(9,849)	(10,168)
Total depreciation	(9,849)	(10,168)
(c) Supplies and services		
Facilities operations and equipment services	(17,315)	(17,746)
Promotion and marketing	(5,965)	(6,056)
Freight and materials	(4,406)	(4,614)
Office supplies, insurance and communications	(3,816)	(3,265)
Cost of goods sold	(3,320)	(2,204)
Rental of premises	(2,425)	(2,337)
Other operating expenses	(2,508)	(2,269)
Total supplies and services	(39,755)	(38,491)

4. Other economic flows included in net result

4. OTHER ECONOMIC FLOWS INCLUDED IN NET RESULT	2009 \$ '000s	2008 \$ '000s
(a) Net gain/(loss) on financial instruments		
(Increase) /decrease in provision for doubtful debts (a)	(85)	49
Net (loss) arising from revaluation of financial assets at fair value (b)	(6,500)	(3,527)
Net (loss) on foreign exchange transactions	(173)	–
Net realised (loss) on distributions	(351)	(107)
Total net (loss) on financial instruments	(7,109)	(3,585)
(b) Net gain/(loss) on non financial assets		
(Increase) in provision for slow-moving stock	(111)	(165)
Book value of de-accessioned cultural assets sold	–	(250)
Total net (loss) on financial instruments	(111)	(415)
(c) Other gain/(loss) from other economic flows		
Net (loss) on foreign exchange hedge contracts	(124)	–
Net gain/(loss) arising from revaluation of long service leave liability (c)	(80)	17
Total net gain/(loss) on non financial assets and liabilities	(204)	17

Notes

- (a) Increase/(decrease) in provision for doubtful debts from other economic flows – refer to Note 1(h).
- (b) The fair value of available-for-sale financial assets is determined by their market prices at the end of the financial year.
- (c) Revaluation gain/(loss) due to changes in bond rates.

5. Receivables

5. RECEIVABLES	2009 \$ '000s	2008 \$ '000s
Current receivables		
Contractual receivables		
Trade receivables (a)	518	704
Provision for doubtful receivables	(209)	(124)
Other receivables	497	223
	806	803
Statutory receivables		
Goods and Services Tax input tax credit recoverable	352	487
Total current receivables	1,158	1,290
Total receivables	1,158	1,290
Movement in the provision for doubtful receivables		
Balance at beginning of the year	(124)	223
Reversal of unused provision recognised in the net result	–	(50)
(Increase)/decrease in provision recognised in the net result	(85)	(49)
Balance at end of the year	(209)	(124)

Note

(a) The average credit period for sales on credit is 30 days. Late payment for goods or services is managed on a case by case basis through a credit management procedure.

6. Financial assets classified as available-for-sale

6.1 FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE	2009 \$ '000s	2008 \$ '000s
Current investments		
– Managed investment schemes	2,372	2,164
Total current investments at market value	2,372	2,164
Non current investments		
– Managed investment schemes	30,532	28,176
Total non current investments at market value	30,532	28,176
Total investments at market value	32,904	30,340

(a) Ageing analysis of financial assets classified as available-for-sale

Refer to Table 16.4 in Note 16 for the ageing analysis of financial assets classified as held-for-sale and other financial assets.

6.2 ANALYSIS OF PURPOSE OF FINANCIAL ASSETS CLASSIFIED AS AVAILABLE-FOR-SALE AND CASH AND DEPOSITS						
	General funds	Dedicated funds	Total funds	General funds	Dedicated funds	Total funds
	2009	2009	2009	2008	2008	2008
	\$ '000s	\$ '000s	\$ '000s	\$ '000s	\$ '000s	\$ '000s
Current						
Cash and deposits	6,341	1,506	7,847	4,650	9,469	14,119
Financial assets classified as available-for-sale	–	2,372	2,372	–	2,164	2,164
	6,341	3,878	10,219	4,650	11,633	16,283
Non-current						
Financial assets classified as available-for-sale	–	30,532	30,532	–	28,176	28,176
	–	30,532	30,532	–	28,176	28,176
Total	6,341	34,410	40,751	4,650	39,809	44,459

(b) Purpose of financial assets classified as available-for-sale and cash and deposits

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

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

Non-current funds represent funds held in perpetuity and invested with the intent of maximising their long term value. As a result, these

funds may experience short term volatility in value.

Funds are also held for different purposes. General funds have been generated by the National Gallery of Victoria from operating activities and are applied to the achievement of the National Gallery of Victoria's future strategic objectives, including

expenditure on property, plant and equipment.

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

7. Inventories

7. INVENTORIES	2009	2008
	\$ '000s	\$ '000s
Current inventories		
Goods held for resale	2,972	2,903
Less: provision for slow moving stock	(1,251)	(1,140)
Total current inventories	1,721	1,763
Movement in the provision for slow moving stock		
Balance at the beginning of the year	(1,140)	1,051
Amounts written off during the year	–	(76)
(Increase) / decrease in allowance recognised	(111)	165
Balance at the end of the year	(1,251)	(1,140)

82 8. Property, plant and equipment

8.1 PROPERTY, PLANT AND EQUIPMENT	Notes	2009 \$ '000s	2008 \$ '000s
Land			
At valuation (2007)	1(j)	43,250	43,250
Buildings			
At valuation (2007)	1(j)	92,153	92,153
Less: accumulated depreciation		(1,975)	(967)
		90,178	91,186
Total land and buildings		133,428	134,436
Building fit-outs			
At cost		54,571	54,294
Less: accumulated depreciation		(20,206)	(16,573)
		34,365	37,721
Leasehold improvements			
At cost		13,614	13,614
Less: accumulated depreciation		(7,890)	(7,025)
		5,724	6,589
Plant and equipment			
General plant and equipment			
At cost		74,487	74,079
Less: accumulated depreciation		(29,324)	(24,981)
		45,163	49,098
Motor vehicle under finance lease			
At cost		173	173
Less: accumulated amortisation		(173)	(173)
		-	-
Capital works-in-progress			
At cost		883	797
Total plant and equipment		86,135	94,205
Total property, plant and equipment	1(j)	219,563	228,641
Aggregate depreciation recognised as an expense during the year			
Buildings		1,008	967
Building fit-outs		3,633	3,651
Leasehold improvements		865	930
Plant and equipment		4,343	4,620
	1(h)	9,849	10,168

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

Buildings	100 years
Building fit outs	13 – 15 years
Leasehold improvements	10 years
Plant and equipment	3 – 30 years

8.2 MOVEMENTS IN PROPERTY, PLANT AND EQUIPMENT 2009	Land \$ '000s	Buildings \$ '000s	Building fit-out \$ '000s	Leasehold improvements \$ '000s	Plant and equipment \$ '000s	Total \$ '000s
Carrying amount at the start of the year	43,250	91,186	37,721	6,589	49,895	228,641
Additions	–	–	277	–	508	785
Depreciation expense	–	(1,008)	(3,633)	(865)	(4,343)	(9,849)
Disposals	–	–	–	–	(14)	(14)
Carrying amount at the end of the year	43,250	90,178	34,365	5,724	46,046	219,563

8.3 MOVEMENTS IN PROPERTY, PLANT AND EQUIPMENT 2008	Land \$ '000s	Buildings \$ '000s	Building fit-out \$ '000s	Leasehold improvements \$ '000s	Plant and equipment \$ '000s	Total \$ '000s
Carrying amount at the start of the year	43,250	92,153	41,372	7,519	53,483	237,777
Additions	–	–	–	–	1,032	1,032
Depreciation expense	–	(967)	(3,651)	(930)	(4,620)	(10,168)
Carrying amount at the end of the year	43,250	91,186	37,721	6,589	49,895	228,641

Revaluation of land and buildings to fair value was last performed by Valuer-General Victoria as at 30 June 2007. In accordance with FRD 103D, a fair value assessment was undertaken by management during the year

ended 30 June 2009 in order to determine whether the fair value of land, property, plant and equipment had changed materially from the carrying amount as at 30 June 2008. The result of this assessment was that the fair

value of land, property, plant and equipment had not changed by more than 10% from the carrying amount as at 30 June 2008 and consequently a revaluation was not required as at 30 June 2009. The land is subject to a heritage

overlay and the National Gallery of Victoria is included on the Victorian Heritage Register under the *Heritage Act* 1995.

9. Cultural assets

9.1 CULTURAL ASSETS	Notes	2009 \$ '000s	2008 \$ '000s
Library at cost		197	144
Library valuation: 30 June 2006		2,739	2,739
Works of art valuation: 30 June 2008	1(j)	3,264,827	3,264,827
Works of art acquired during 2008/09 at cost		12,481	–
		3,280,244	3,267,710

9.2 MOVEMENTS IN CULTURAL ASSETS 2009	Library at cost \$ '000s	Library at valuation \$ '000s	Works of art at cost \$ '000s	Works of art at valuation \$ '000s	Total cultural assets \$ '000s
Carrying amount at the start of the year	144	2,739	–	3,264,827	3,267,710
Additions	53	–	12,481	–	12,534
Carrying amount at the end of the year	197	2,739	12,481	3,264,827	3,280,244

9.3 MOVEMENTS IN CULTURAL ASSETS 2008	Library at cost \$ '000s	Library at valuation \$ '000s	Works of art at cost \$ '000s	Works of art at valuation \$ '000s	Total cultural assets \$ '000s
Carrying amount at the start of the year	84	2,739	25,364	2,461,308	2,489,495
Additions	60	–	8,623	–	8,683
Transfer of assets	–	–	(33,987)	33,987	–
Revaluation increment	–	–	–	769,532	769,532
Carrying amount at the end of the year	144	2,739	–	3,264,827	3,267,710

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

performed on a fair value basis by Simon Storey Valuers as at 30 June 2008 and resulted in a total valuation of \$3,264,827,000. Mr Simon Storey, a director of Simon Storey Valuers was an approved valuer under the Commonwealth of Australia Taxation Incentives for the Arts Scheme and a member

of the Auctioneers and Valuers Association of Australia. For the year ended 30 June 2009, in accordance with FRD 103 D, a fair value assessment was undertaken by management in order to determine whether the fair value of the cultural assets had changed materially from the carrying amount as at

30 June 2008. The result of this assessment was that the fair value of the cultural assets had not changed by more than 10% from the carrying amount as at 30 June 2008 and consequently a revaluation was not required.

10. Payables

10. PAYABLES	2009 \$ '000s	2008 \$ '000s
Current payables		
Supplies and services	5,299	1,873
Other payables	1,334	5,990
Income in advance	1,646	944
Total payables	8,279	8,807

11. Advance from State Government

11. ADVANCE FROM STATE GOVERNMENT	2009 \$ '000s	2008 \$ '000s
Current		
Advance from State Government	–	875
	–	875
Total advance from State Government	–	875

12. Provisions

12.1 PROVISIONS	2009 \$ '000s	2008 \$ '000s
Current employee benefits		
Annual leave entitlements	1,289	1,263
Unconditional long service leave entitlements ^(a)		
– Expected to be paid within 12 months	273	237
– Expected to be paid after 12 months	1,527	1,328
Non current employee benefits		
Conditional long service leave entitlements ^(a)	264	234
Total employee benefits	3,353	3,062
Current on costs	285	263
Non current on costs	24	22
Total on costs	309	285
Total employee benefits and related on costs	3,662	3,347

12.2 MOVEMENTS IN PROVISIONS	On costs 2009 \$ '000s	Employee benefits 2009 \$ '000s	Total 2009 \$ '000s
Opening balance	442	2,905	3,347
Additional provisions recognised	190	2,060	2,250
Reductions arising from payments	(330)	(1,685)	(2,015)
Change due to variation in bond rates	7	73	80
Closing balance	309	3,353	3,662
Current	282	3,056	3,338
Non current	27	297	324
	309	3,353	3,662

Note

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

13. Superannuation

The National Gallery of Victoria has several staff who are members of the public sector superannuation schemes listed below. As at 30 June 2009, these schemes were carrying total liabilities, including liabilities for members' benefits, in excess of

the value of the schemes' assets. In line with Government policy, the unfunded superannuation liabilities have been reflected in the financial statements of the Department of Treasury and Finance. Superannuation contributions for the reporting period are included

as part of employee benefits in the Comprehensive Operating Statement. There were no contributions outstanding at the year end and there have been no loans made from the funds (2008 – nil). The details of the major employee superannuation funds

and contributions paid or payable by the National Gallery of Victoria are as follows.

The total amount of superannuation excludes amounts paid under salary sacrifice arrangements.

13. SUPERANNUATION CONTRIBUTIONS					
Fund	Plan	Employee contribution rate (%)	Employer contribution rate (%)	Contribution for the year (2009) \$	Contribution for the year (2008) \$
Government Superannuation Office (Revised Scheme)	Defined benefit	9.5	17	70,678	88,636
Government Superannuation Office (New Scheme)	Defined benefit	–	8.5	93,195	91,025
Vic Super Pty Ltd	Defined contribution	–	9	1,216,857	1,217,094
Various other	Defined contribution	–	9	152,582	77,092
Total		–	–	1,533,312	1,473,847

14. Commitments for expenditure

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

14. COMMITMENTS FOR EXPENDITURE	2009 \$ '000s	2008 \$ '000s
Capital expenditure commitments		
Building occupancy services under contract		
Payable:		
Not longer than one year	7,357	9,689
Longer than one year and not longer than five years	18,844	19,485
Longer than five years	62,749	60,135
	88,950	89,309
Equipment operating leases		
Payable:		
Not longer than one year	630	485
Longer than one year and not longer than five years	628	475
	1,258	960
<i>Representing:</i>		
Cancellable operating leases	1,258	960

15. Contingent assets and contingent liabilities

As at 30 June 2009 the National Gallery of Victoria had no known contingent assets or contingent liabilities (2008 –nil).

16. Financial instruments

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

Cash at bank and in hand;

Bank deposits at call;

Receivables (excluding statutory receivables);

Investments in managed funds (cash, diversified fixed interest,

equities and listed property; Payables; and Advance from the State Government.

Details of the significant accounting policies and methods adopted, including the criteria for recognition, the basis of

measurement, and the basis on which income and expenses are recognised, with respect to each class of financial asset, financial liability and equity instrument above are disclosed in Note 1 to the financial statements. The main purpose in holding financial instruments is to

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

The carrying amounts of the National Gallery of Victoria's financial assets and financial liabilities by category are in Table 16.1 below.

16.1 CATEGORISATION OF FINANCIAL INSTRUMENTS	2009 \$ '000s	2008 \$ '000s
Financial assets		
Cash and deposits	7,847	14,119
Receivables	806	803
Financial assets classified as available-for-sale	32,904	30,340
Total financial assets (a)	41,557	45,262
Financial liabilities		
Payables	8,279	8,807
Advance from the State Government	–	875
Total financial liabilities (b)	8,279	9,682

Notes

(a) The total amount of financial assets disclosed here excludes statutory receivables.

(b) The total amount of financial liabilities disclosed here excludes statutory payables (i.e. taxes payable).

16.2 NET HOLDING GAIN/(LOSS) ON FINANCIAL INSTRUMENTS BY CATEGORY	2009 \$ '000s	2008 \$ '000s
Financial assets (a)		
Cash and deposits	448	152
Receivables	–	–
Financial assets classified as available-for-sale	(5,019)	(1,910)
Total financial assets net holding (loss)	(4,571)	(1,758)
Financial liabilities		
Payables (b)	–	–
Advance from the State Government	–	–
Total financial liabilities net holding gain/(loss)	–	–

Note

(a) For cash and deposits, receivables and available for sale financial assets, the net gain or loss is calculated by taking the interest revenue, minus any impairment recognised in the net result.

(b) There are no amounts owing under hedging contracts at the end of the financial year.

(a) Credit risk

Credit risk arises from the financial assets of the National Gallery of Victoria, which comprise cash and deposits, receivables and available for sale financial assets. The National Gallery of Victoria's

exposure to credit risk arises from the potential default of a counter party on their contractual obligations resulting in financial loss to the National Gallery of Victoria. Credit risk is measured at fair value and is monitored on

a regular basis. At the balance sheet date, the maximum exposure to credit risk in relation to financial assets and, in particular, receivables is the carrying amount. The credit risk in relation to trade debtors is managed through

processes and procedures for the establishment of credit and the collecting of overdue amounts. At the reporting date, the aged profile of trade receivables was as follows:

16.3 MAXIMUM EXPOSURE TO CREDIT RISK		
TRADE RECEIVABLES	2009 \$ '000s	2008 \$ '000s
Current	293	246
> 30 days	21	52
31–60 days	10	143
> 60 days	194	263
Total	518	704
Potential impairment	(209)	(124)

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

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

have had their terms renegotiated so as to prevent them from being past due or impaired, and they are stated at the carrying amounts as indicated. The following table

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

16.4 AGEING ANALYSIS OF FINANCIAL ASSETS	Carrying amount \$ '000s	Not past due and not impaired \$ '000s	Past due but not impaired \$ '000s				Impaired financial assets \$ '000s
			Less than 1 Month	1–3 months	3 months – 1 year	1–5 years	
2009							
Financial assets							
Cash and deposits	7,847	–	7,847	–	–	–	–
Receivables	806	–	811	204	–	–	(209)
Financial assets classified as available-for-sale	32,904	–	–	–	2,372	30,532	–
	41,557	–	8,658	204	2,372	30,532	(209)
2008							
Financial assets							
Cash and deposits	14,119	–	14,119	–	–	–	–
Receivables	803	–	521	406	–	–	(124)
Financial assets classified as available-for-sale	30,340	–	–	–	2,164	28,176	–
	45,262	–	14,640	406	2,164	28,176	(124)

(b) Liquidity risk

Liquidity risk arises when the National Gallery of Victoria is unable to meet its financial obligations as they fall due. The National Gallery of Victoria operates under the Government fair payments policy of settling financial obligations within

30 days and in the event of a dispute, making payments within 30 days from the date of resolution. It also continuously manages risk through the monitoring of future cash flows and maturities planning to ensure adequate holding of high quality liquid assets and dealing in highly liquid markets.

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

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

16.5 MATURITY ANALYSIS OF FINANCIAL LIABILITIES	Carrying amount \$ '000s	Nominal amount \$ '000s	Maturity dates \$ '000s		
			Less than 1 Month	1–3 months	3 months – 1 year
2009					
Payables					
Amounts payable to other government agencies	575	575	575	–	–
Other payables	7,704	7,704	7,290	270	144
	8,279	8,279	7,865	270	144
2008					
Payables					
Amounts payable to other government agencies	553	553	553	–	–
Other payables	8,254	8,254	8,183	28	43
Advance from Government	875	875	–	875	–
	9,682	9,682	8,736	903	43

(c) Market risk

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

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

the changes in fair value are recognised in the carrying value of the assets. The National Gallery of Victoria recognises that market activity, particularly in equity markets, can give rise to significant short term volatility in the value of financial assets and this risk is accepted and managed within the objectives of the investment strategy. In the previous and current reporting periods, global equity markets suffered significant declines with losses common in most markets,

including Australia. This fall was reflected in the fair value of the National Gallery of Victoria's financial assets during the reporting period. Taking into account the current and future economic climate, the table below discloses the sensitivity of the National Gallery of Victoria's financial assets to movements in the pricing of managed investments by shifts of +/- 5% and +/- 10%.

16.6 PRICE RISK SENSITIVITY OF FINANCIAL ASSETS									
		+5%		-5%		+10%		-10%	
	Carrying Amount \$ '000s	Net Result \$ '000s	Equity \$ '000s	Net Result \$ '000s	Equity \$ '000s	Net Result \$ '000s	Equity \$ '000s	Net Result \$ '000s	Equity \$ '000s
2009									
Financial assets									
Cash and cash equivalents	7,847	-	-	-	-	-	-	-	-
Receivables	806	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	32,904	1,645	1,645	(1,645)	(1,645)	3,290	3,290	(3,290)	(3,290)
Total increase/(decrease)		1,645	1,645	(1,645)	(1,645)	3,290	3,290	(3,290)	(3,290)
2008									
Financial assets									
Cash and cash equivalents	14,119	-	-	-	-	-	-	-	-
Receivables	803	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	30,340	1,516	1,516	(1,516)	(1,516)	3,032	3,032	(3,032)	(3,032)
Total increase/(decrease)		1,516	1,516	(1,516)	(1,516)	3,032	3,032	(3,032)	(3,032)

(d) Interest rate risk

Interest rate risk arises from the potential of changes in interest rates to affect the reported result. A fluctuation in interest rates may also give rise to changes in the fair value of financial instruments. The interest rate risk on cash at

bank and bank deposits at call is not considered material to the reported result. The interest rate risk on cash managed funds is managed as part of the overall investment strategy which includes a variety of equity assets, inflation-

sensitive assets, income assets and absolute-return assets. Equity and property managed funds have been excluded from this interest rate sensitivity analysis as these investments are not directly affected by changes in interest

rates. The National Gallery of Victoria's exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities are as follows:

16.7 INTEREST RATE ANALYSIS ON FINANCIAL INSTRUMENTS		Interest rate exposure			
	Weighted average effective interest rate % \$ '000s	Carrying amount \$ '000s	Fixed interest rate \$ '000s	Variable interest rate \$ '000s	Non-interest bearing \$ '000s
2009					
Financial assets					
Cash and cash equivalents:					
Cash at bank and on hand	1.75%	2,239	–	2,130	109
Cash deposits at call	3.61%	19	–	19	–
Cash deposits at call (managed funds)	5.32%	5,589	–	5,589	–
Receivables	n/a	806	–	–	806
Other financial assets (managed funds):					
Unit trusts (fixed interest)	12.27%	2,372	2,372	–	–
		11,025	2,372	7,738	915
Financial liabilities					
Payables	n/a	(8,279)	–	–	(8,279)
		(8,279)	–	–	(8,279)
Net financial assets/(liabilities)		2,746	2,372	7,738	(7,364)
2008					
Financial assets					
Cash and cash equivalents:					
Cash at bank and on hand	6.00%	1,736	–	1,674	62
Cash deposits at call	7.15%	6,114	–	6,114	–
Cash deposits at call (managed funds)	7.20%	6,269	–	6,269	–
Receivables	n/a	803	–	–	803
Other financial assets (managed funds):					
Unit trusts (fixed interest)	3.79%	2,164	2,164	–	–
		17,086	2,164	14,057	865
Financial liabilities					
Payables	n/a	(8,807)	–	–	(8,807)
Advance from Government	n/a	(875)	–	–	(875)
		(9,682)	–	–	(9,682)
Net financial assets/(liabilities)		7,404	2,164	14,057	(8,817)

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

16.8 INTEREST RATE RISK									
SENSITIVITY OF FINANCIAL ASSETS									
		+50bp		-50bp		+100bp		-100bp	
	Carrying Amount \$ '000s	Net Result \$ '000s	Equity \$ '000s	Net Result \$ '000s	Equity \$ '000s	Net Result \$ '000s	Equity \$ '000s	Net Result \$ '000s	Equity \$ '000s
2009									
Financial assets									
Cash and cash equivalents	7,847	39	39	(39)	(39)	78	78	(78)	(78)
Receivables	806	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	2,372	12	12	(12)	(12)	24	24	(24)	(24)
Total increase/(decrease)		51	51	(51)	(51)	102	102	(102)	(102)
2008									
Financial assets									
Cash and cash equivalents	14,119	71	71	(71)	(71)	142	142	(142)	(142)
Receivables	1,290	-	-	-	-	-	-	-	-
Financial assets classified as available-for-sale	2,184	11	11	(11)	(11)	22	22	(22)	(22)
Total increase/(decrease)		82	82	(82)	(82)	104	104	(104)	(104)

(f) Foreign currency risk

Foreign currency risk arises from changes in the value of assets and liabilities denominated in foreign currencies as exchange rates fluctuate. The National Gallery of Victoria makes purchases and sales in foreign currencies and reduces its risk by, wherever practical, preferring a certain outcome over an uncertain outcome and by minimising its exposure to exchange rate movements. Material foreign currency commitments, where the amount and timing of payment are known, are hedged through the Treasury Corporation of Victoria. The National Gallery of Victoria's

investment strategy also allows for investment in international equities (hedged and unhedged) and overseas securities. This foreign currency risk is managed as part of the overall investment strategy which includes a variety of equity assets, inflation-sensitive assets, income assets and absolute-return assets. At the year end, payables, included the following balances denominated in foreign currencies:

	2009	2008
	\$	\$
USD	340	1,212,500
Euro	-	940,000
GBP	-	20,000

(g) Fair value

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

The fair value of financial assets and financial liabilities with standard terms and conditions and traded in active liquid markets are determined with reference to quoted market prices; and the fair value of other financial assets and financial liabilities are determined in accordance with generally accepted pricing models based on discounted cash flow analysis. The National Gallery of Victoria considers that the carrying amount of financial assets and

financial liabilities recorded in the financial statements to be a fair approximation of their fair values, either because of their short-term nature, or because they are valued and can be traded in an active market.

94 17. Cash flow information

17.1 CASH AND EQUIVALENTS	2009	2008
	\$ '000s	\$ '000s
Cash at bank and on hand	2,239	1,736
Bank deposits on call	5,608	12,383
Cash and cash equivalents at the end of the financial year	7,847	14,119

17.2 RECONCILIATION OF NET RESULT FOR THE PERIOD TO NET CASH FLOWS FROM OPERATING ACTIVITIES	2009	2008
	\$ '000s	\$ '000s
Net result for the period	2,159	2,835
Non cash movements:		
(Gain)/loss on sale of of de-accessioned cultural assets	–	(368)
Depreciation of property, plant and equipment	9,849	10,168
Donated cultural assets	(2,559)	(3,302)
Movements included in investing and financing activities:		
– Net investment loss on managed investment schemes	6,500	1,819
Movements in assets and liabilities:		
(Increase)/decrease in current receivables	132	1,423
(Increase)/decrease in current inventories	42	(279)
(Increase)/decrease in other current assets	(1,497)	2,003
(Decrease)/increase in current payables	(528)	(2,603)
(Decrease)/increase in current provisions	315	101
Net cash flows from/(used in) operating activities	14,413	11,797

18. RESERVES	Note \$ '000s	2009 \$ '000s	2008 \$ '000s
Collection reserve			
Balance at beginning of financial year		171,268	158,640
Transfer from accumulated surplus		11,496	12,628
Balance at end of financial year	1(n)	182,764	171,268
Infrastructure reserve			
Balance at beginning of financial year		43,257	43,255
Transfer from accumulated surplus		-	2
Balance at end of financial year	1(n)	43,257	43,257
Asset revaluation reserve			
Balance at beginning of financial year		46,037	46,037
(Decrement)/increment during the year		-	-
Balance at end of financial year	1(n)	46,037	46,037
Cultural assets revaluation reserve			
Balance at beginning of financial year		3,138,182	2,368,650
(Decrement)/increment during the year		-	769,532
Balance at end of financial year	1(n)	3,138,182	3,138,182
Financial assets available for sale reserve			
Balance at beginning of financial year		-	2,754
(Decrement)/increment during the year		-	(2,754)
Balance at end of financial year	1(n)	-	-
Balance at end of financial year		3,410,240	3,398,744
Net change in reserves		11,496	779,408

96 19. Responsible persons

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

Minister for Public Transport and The Arts:

The Hon. L. Kosky MLA

Trustees who served during the year were:

Mr R Dewhurst
(Term expired 14/5/09, re-appointed 10/6/09)
Mr P Edwards
Dr V FitzGerald
(Term expired 14/5/09, re-appointed 10/6/09)
Prof A Hull
(Appointed 29/1/09)

Ms M Kelsall
Mr A Myers (President)
(Term expired 14/5/09, re-appointed 10/6/09)
Dr A Ndalianis
Ms M Palmer
(Term expired 14/5/09)
Mr B Parncutt
Ms M Plavsic
(Term expired 14/5/09, re-appointed 10/6/09)
Mr J Sau Lee Yeap

Director:

Dr G Vaughan

Remuneration

No benefits or remuneration were paid to responsible persons other than to the Accountable Officer, the Director of the National Gallery of Victoria. Amounts relating to the Minister are reported in the financial statements of the Department of Premier and Cabinet.

Related party transactions

There were no related party transactions during the year (2008 – nil).

20. Remuneration of executives

The number of executive officers, other than Ministers and accountable officers, and their total remuneration during the

reporting period are shown in the first two columns in the table below in their relevant income bands. The base remuneration of

executive officers is shown in the third and fourth columns. Base remuneration is exclusive of bonus payments, long service leave

payments, redundancy payments and retirement benefits. One executive officer was employed part way during the year.

20. REMUNERATION OF EXECUTIVES	Total Remuneration		Base Remuneration	
	2009 No.	2008 No.	2009 No.	2008 No.
\$50 000 – 59 999	1	–	1	–
\$140 000 – 149 999	–	1	–	1
\$150 000 – 159 999	1	1	1	1
\$160 000 – 169 999	–	–	1	–
\$170 000 – 179 999	1	–	1	1
\$180 000 – 189 999	–	–	–	–
\$190 000 – 199 999	–	1	–	–
\$200 000 – 209 999	1	–	–	–
\$240 000 – 249 999	–	–	–	1
\$250 000 – 259 999	–	–	1	–
\$260 000 – 269 999	–	1	–	–
\$270 000 – 279 999 (Accountable Officer)	1	–	–	–
Total numbers	5	4	5	4
Total amount	\$867,015	\$769,143	\$810,848	\$699,761

21. REMUNERATION OF AUDITORS	2009 \$ '000s	2008 \$ '000s
Victorian Auditor General's Office		
Audit of the financial statements	45	41
	45	41

22. Subsequent events

There were no significant events occurring after the reporting date in 2009 (2008 – nil).

23. Glossary of terms

Comprehensive result

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

Capital asset charge

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

Commitments

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

Employee benefits expenses

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

Financial asset

A financial asset is any asset that is:

- (a) cash;
- (b) an equity instrument of another entity;
- (c) a contractual right:
 - to receive cash or another financial asset from another entity; or
 - to exchange financial assets or financial liabilities with another entity under conditions that are potentially favourable to the entity; or
 - (d) a contract that will or may be settled in the entity's own equity instruments and is:

a non derivative for which the entity is or may be obliged to receive a variable number of the entity's own equity instruments; or
a derivative that will or may be settled other than by the exchange of a fixed amount of cash or another financial asset for a fixed number of the entity's own equity instruments.

Grants and other transfers

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

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

Financial statements

Depending on the context of the sentence where the term 'financial statements' is used, it may include only the main financial statements (i.e. comprehensive operating statement, balance sheet, cash flow statements, and statement of changes in equity); or it may also be used to replace the old term 'financial report' under the revised AASB 101 (Sept 2007), which means it may include the main financial statements and the notes.

Net result

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

Net result from transactions/net operating balance

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

Non-financial assets

Non financial assets are all assets that are not 'financial assets'.

Other economic flows

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

Payables

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

Sales of goods and services

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

Supplies and services

Supplies and services represents the costs of running the National Gallery of Victoria excluding employee benefits, depreciation of property, plant and equipment, use of premises provided free of charge and the capital asset charge. These costs include costs of facilities operations and equipment services, promotion and marketing, freight and materials, office supplies, insurance, communications, cost of goods sold and rental of premises.

Transactions

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

Other Statutory Reports

STAFF STATISTICS

The National Gallery of Victoria started the 2008/09 financial year with 272.31 full time equivalent (FTE) employees and ended it with 276.3.

SUMMARY

	ONGOING EMPLOYEES				FIXED TERM & CASUAL EMPLOYEES	TOTAL FTE
	Employees (Headcount)	Full Time (Headcount)	Part Time (Headcount)	FTE	FTE	FTE
June 2009	240	177	63	215.10	61.2	276.30
June 2008	232	181	51	211.51	60.8	272.31

Notes

In reporting employee numbers the following measures have been applied:

FTE is based on actual employees on NGV payroll at the end of the financial year (including additional casuals and short term contracts).

Casual FTE is based on the hours worked in the last pay period of the financial year. Ongoing employees includes people engaged on an open ended contract of employment and executives engaged on a standard executive contract who were active in the first full pay period of June.

	2009			2008		
	Ongoing		Fixed term & Casual Employees	Ongoing		Fixed term & Casual Employees
	Employees (Headcount)	FTE	FTE	Employees (Headcount)	FTE	FTE
Gender:						
Male	82	76.2	18.4	85	78.43	20.92
Female	158	138.9	42.8	147	133.08	39.88
Total	240	215.1	61.2	232	211.51	60.8
Age:						
Under 25	7	5.9	5.2	3	2.7	4.56
25–34	76	68.3	35.36	85	75.56	36.76
35–44	90	79.1	12.74	86	78.45	11.33
45–54	42	38.8	5.21	38	36.4	4.04
55–64	23	21	2.69	18	16.4	4.11
Over 64	2	2	0	2	2	0
Total	240	215.1	61.2	232	211.51	60.8
Classification:						
VPS1	9	5.4	6.92	8	5.2	5.27
VPS2	64	52.7	30.64	71	59.26	27.91
VPS3	66	61	13.34	70	67	12.11
VPS4	49	47	2.7	42	40	5.91
VPS5	27	24.51	3.6	22	21.55	7.6
VPS6	20	19.49	4	15	14.5	2
Executive	5	5	0	4	4	0
Total	240	215.1	61.2	232	211.51	60.8

EMPLOYMENT AND CONDUCT PRINCIPLES

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

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

UPHOLDING PUBLIC SECTOR CONDUCT

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

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

REVIEWING PERSONAL GRIEVANCES

For the 12 months ending 30 June 2009 there was one grievance lodged. This was resolved externally via mediation, facilitated utilising standard Human Resource processes, with no further action required.

RESPONSIVENESS TO CULTURAL DIVERSITY, WOMEN, YOUTH AND INDIGENOUS AFFAIRS

In line with the State Government's whole-of-government approach on agency responsiveness to the issues of multiculturalism, women, youth and Indigenous affairs, NGV initiatives undertaken in 2008–09 have included:

A) Valuing cultural diversity

NGV Education and Public Programs offered a wide range of programs that explored and celebrated cultural diversity. More than 235,000 people participated in schools and public programs, performances and activities which raised awareness about difference, promoted respect and tolerance, encouraged dialogue and exchange and which were presented by, targeted to and attended by people from diverse cultural backgrounds.

In excess of 35,000 of these visitors engaged in tours, workshops, lectures, seminars, films, performances and children's activities that were developed in conjunction with exhibitions and the NGV Collection which highlighted the art and culture of Indigenous Australia and Asia.

1. Language, art and culture education resources (based on NGV Collection and special exhibitions)

- Italian – Dove c'è arte (printed resource)
- German – Deutsche Kunst Entdecken (printed resource)
- German – German Kit (CD rom)
- Spanish – Un paseo por el arte (DVD & printed)
- Italian – Bugatti on-line Italian resource
- Japanese – Floating Worlds (Interactive Whiteboard Technology resource)

- Indigenous – Tradition and Transformation (Interactive Whiteboard Technology resource)

2. Culturally specific Education Tours/workshops

Offering these programs using both the NGV Collection and temporary exhibitions:

- ESL tours for students from non English speaking backgrounds from primary to tertiary levels.
- Italian LOTE (Full time NGV Italian Education Officer offering classes in Italian)
- French LOTE
- German LOTE
- Chinese LOTE
- Japanese LOTE
- Spanish LOTE
- Ancient Civilisations tour. Includes Greek, Roman, Egyptian, Chinese and Pre-Columbian.
- Cross Cultural Landscapes. Comparing landscapes by Indigenous, colonial and contemporary Australian artists with landscapes created by Indigenous Chinese and Japanese artists.
- Australian Culture & Identity. Exploring issues relating to immigration, Australian history, politics and the impact on Australian culture. Examining the contributions made by different cultural groups.
- Indigenous Collection. Culture and Country and Sense of Place .
- Negotiated programs. Offering schools the option of negotiating special programs or tours based on requests by teachers.
- Cultural Days. Full day programs with students participating in a tour, workshop and activity.

B) Other NGV School Programs

Schools Programs were designed to meet the needs of students and teachers from preparatory year to the senior level. Most schools have students from countries across the world some of whom have arrived from war torn places and who attend English Language schools before locating to mainstream schools. These students are so excited to be in the gallery and are often so engaged and stimulated by the experience that teachers were able to draw on the NGV program for considerable time back at school.

Many adult English language classes participate in tours conducted by Education officers who are experienced and trained to work with a range of linguistic proficiency and who facilitate understanding, comprehension and engagement. Posters and postcards relevant to the NGV experiences are distributed to these groups and form an ongoing role in the development of their English language skills.

Key learnings typically encountered by students and adult learners during education programs focussed on cultural diversity included:

1. NGV Australia

- *Indigenous art and culture* tours and outreach: learning about protocols, art practice and the Dreaming as a basis for life in the past, present and future
- *Cultural conversations*: the opportunity to talk with an indigenous person to gain first hand insight and understanding and challenge stereotypes
- *Language and literacy focus*: to recognise how visual art is a great

stimulus for interpretation, language, and the communication of diverse points of view

- *Australia speaks*: the opportunity for English as a Second Language students to practice their listening and oral language skills in a public forum
- *Australian culture and identity*: thinking about who we are and what defines us and the opportunity to share views in a new environment often encourages quiet, shy and or really boisterous students to participate in dynamic ways, changing the way teachers and other students think about them and their potential
- *Batik*: explore textiles where imagery, pattern and mark making describe identity, culture and country and the significance to self and family
- *Rosalie Gascoigne*: explore the work of a female artist who took risks and presented found objects in a sensitive, evocative and aesthetic manner that altered the way we view the land and the environment.
- *Klippel*: experiment with sight and sound, reconsider scale, diverse materials and respect new shapes around you

2. NGV International

- *Cross cultural landscapes*: to study and compare different artistic styles using Landscapes as a common theme, encouraging
- *Moon in reflection: the art of Kim Hoa Tram*, exploring the artistic process, investigating ways of viewing the world
- *Italian art*: provides the opportunity to discover aspects of culture through history, music and art using the Italian language
- *Remaking fashion*: recognise the creativity in fashion with encouragement to break the rules and challenge the conventional
- *Art Deco*: recognise the diverse sense of style, taste and aesthetics across a wide range of objects and art works, encourage consideration of artistic inspiration from diverse sources
- *Cricket and Dragon*: explore the symbolism of animals in art and extend knowledge of the role myths and legends have in many cultures
- *Andreas Gursky*: challenge the way we view the world, recognise and reflect on the essence of being human in a vastly globalised environment

3. On-line Education Resources

Four on-line resources were published in this year which promote cultural diversity and assist in the maintenance and celebration of Victoria's diverse communities and which facilitate mutually beneficial relationships between CALD communities, service providers and the broader community.

- In December the Ambassador for Spain in Australia launched *Un paseo por el arte* a Spanish art and language resource developed by NGV Education, teachers of Spanish and the Spanish Language advisor. A printed kit of thirteen images from the NGV Collection accompanied with a CD rom of 200 linguistic activities was distributed to all schools teaching Spanish. This was followed by teacher professional learning programs held in May and June.
- In February 2009, in support of the *Bugatti* exhibition an on-line language resource was launched providing linguistic activities for students and teachers of Italian language together with art based learning opportunities for primary and secondary students.
- In March 2009, the NGV *Water Trail* and on-line education resource was launched by Rob Gell in conjunction with sponsors and water partners, Melbourne Water and BlueScope Steel. The trail, resource and related education programs highlight the use and significance of water across the ages and across different cultures. From antiquities to present day the story of water as a physical, spiritual, emotional and

social resource can be traced through different eras and a diversity of media. Through the diversity of interpretations of water presented in the NGV encyclopaedic Collection the resource highlights the different perspectives on the role, function and power of water and the shared realisation that water is precious and must be conserved if it is to sustain communities in the coming centuries.

- In May 2009, as part of Education Week, the NGV in collaboration with Multimedia Victoria, Department of Education and Early Childhood Development, Arts Victoria and Victorian Curriculum and Assessment Authority published two interactive and innovative education resources for schools focussed on Indigenous art and culture and Japanese art and culture. *Tradition and Transformation* uses new technologies to help teachers and students explore, understand, teach and learn about Indigenous art and culture. It includes video and audio of artists, their stories and histories, and plots language groups and locations on an interactive map of Australia. The resource is designed to assist schools in the exploration, teaching and learning of Indigenous art in a culturally appropriate way. The resource has been hailed by teachers as meeting a strong need for detailed visual and textual information about art and individual Indigenous communities. The wealth and breadth of information on Indigenous art and culture, in context with the teaching and learning activities of the resource, is not available anywhere else in the world. *Floating Worlds* features extraordinary Japanese wood block prints from the 17th – 19th centuries, and combines information about Japanese culture, theatre and society. A unique feature of *Floating Worlds* allows students to create their own animated digital story using characters, backdrops, props and actions from the artworks which can then be set to traditional Japanese music, also available on the NGV website. The Victorian Government supported these projects through the Broadband Innovation Fund.

NGV PUBLIC PROGRAMS / VOLUNTARY GUIDES AND CULTURAL DIVERSITY

1. Conducting Guided Tours

- In languages other than English – e.g. Italian, French, Chinese, Japanese and Dutch for International tourists, community groups and international visitors
- International conference groups
- Tours/bookings for local cultural, social groups

2. Exhibition Programs

- Zen calligraphy and painting was presented in the exhibition *Moon In Reflection: The Art of Kim Hoa Tram* and related floortalks, demonstrations and workshops by the practising artist and the curator of Asian Art, explored spiritual pathways, enlightenment, philosophical enquiry and meditation.
- In May 2009 a major installation *Five Elements* in the Grollo Equiset Gardens and a public demonstration of Japanese Ikebana was presented by Master Tetsunori Kawana and the Sogetsu Ikebana School. This public exhibit and demonstration attracted outstanding public interest and media coverage. More than 700 people attended the demonstration in the Great Hall on 16 May.
- *The Cricket and Dragon: Animals in Asian Art* exhibition was the inaugural children's exhibition for the NGV. On display from October to April the exhibition provided an excellent opportunity to engage children and their families through the very popular and universally appealing theme of animals. A family trail was developed to enable

children and families to explore the exhibition together and touch screens in the exhibition allowed children to find out more about the Chinese zodiac and the animal they are identified with in the year they are born. A drawing and paper folding activity space was encompassed in the exhibition and inquisitive children and their families engaged with these activities throughout the duration of the exhibition. Further art based activities inspired by the exhibition were available in the Cricket and Dragon NGV Kids space in the gallery's foyer on weekends and during school holidays. The exhibition was a great success with some 13,000 people participating in the schools and public education program and this provided an ideal opportunity for an introduction for the youngest of NGV visitors to the riches and benefits of cultural diversity.

- Working on the knowledge and understanding that all cultural groups value family life and family engagement the NGV has initiated a new strategic priority for children and families for 2008 – 2011.

3. Intercultural Programs

- Iranian artist and master painter Hossein Fallahi demonstrated the techniques and materials used in traditional Persian miniature painting and captured the imagination of more than 200 observers in Federation Court on 31 May.
- Visits to the Jewish Museum, The southern Chinese Collection at the Royal Botanic Garden and collaborations with the Goethe Institut, the Italian Institute of Culture, the Spanish Consulate and Alliance Française extended the NGV's cultural diversity programs beyond the walls of the gallery.
- *New Worlds – New Spaces* was held at NGV Australia at Federation Square in July 2008 and *Four Seasons – Four Languages* was held at NGV International in May 2009. Both of these programs were intercultural programs exploring and celebrating the art and culture and influence of Spain, Italy, Germany and France. In the case of *New Worlds – New Spaces* the experience focused on the migrant's story and celebrated migrant contributions to Australian culture. Presented by VCA Music, Alliance Française, the French Embassy, Goethe-Institut, the Italian Institute of Culture, the Spanish Consulate, The University of Melbourne, Monash University and the NGV. Inspired by the art of Europe, *Four Seasons – Four Languages* was a multi-lingual program that explored the theme of the four seasons, with live music, poetry and text recitals performed in French, German, Italian and Spanish by music and language students. More than 300 people participated in these free programs supported in kind and financially by each participating partner in the collaboration. These programs were unique in their collaborative nature and have resulted in transformative experiences for the students, presenters and the public participants.
- *The Boite* world music company's 30th anniversary concert was held in the Great Hall on 31 May and the balconies resonated with the united voice of a 150 strong choir of men and women from diverse cultural backgrounds. Musicians, singers and dancers from Middle Eastern countries, India and Asia presented performances in traditional and inspired costumes amid an enthusiastic audience of 1,200. A project manager was appointed by Boite to work with NGV program staff in the implementation of this free event supported by NGV. *The Boite* celebrates Australia's amazing cultural diversity through a prolific program by performers, musician, singers, dancers and artists from around the world. Many of the performers have fled their homelands looking for a new life in Australia. *The Boite* programs endeavour to

welcome these people and offer support and advice to enable people to practice their art form. The 30th anniversary event was staged to acknowledge the NGV and *The Boite's* endeavours to build bridges between cultures through major public events and to promote creative spaces as welcoming places for people from many communities. The aim of the program was to encourage creative development, provision of professional performance opportunities for artists, encouragement of audience development and the awareness, knowledge and respect for the work of diverse artists together with an appreciation of good music.

4. Conferences, Seminars, Forums and Lectures

- Partnerships with The Asian Arts Society of Australia resulted in a one day seminar designed to further understanding of China in the 21st century. In August *Xanadu: Past, Present and Future* was held in Melbourne and Sydney in response to 2008 Olympic Games in Beijing and to consider the changing face of Beijing in the new millennium.
- Two symposia were developed on Oceanic art *The Importance of Oceanic Art* (18 October) and Indigenous art *Across the Desert: Aboriginal Batik from Central Australia* (11 October) providing in depth presentations by academics, curators, archaeologists, designers and artists and provided a relevant forum for discussion of contemporary ideas and issues relating to cultural diversity.

5. Community Events and NGV Music Programs

Programs highlighting the history, traditions and contemporary contributions of diverse communities and cultures, showcasing the significant interplay between art, music, language and culture from the past to present day. Public and Members Programs included:

- Sixty five programs and twenty seven weekend family activities promoting and increasing understanding of cultural diversity were held throughout the year, providing a rich platform for public engagement in diverse arts, languages, music, performances and interfaith experiences drawn from Indigenous, International and Asian origins.
- Collaborations with community groups, festivals and major events, visiting masters and international experts, academics, practitioners and artists provided excellent opportunities for informative and inclusive cultural programs open to the wider community.
- Public Programs were developed and negotiated in response to or in support of major events and festivals in our communities throughout the year. These programs featured in all NGV collateral and on the NGV website and were open to the public, including the following organisations: Orchestra Victoria, Melbourne Writers Festival, Melbourne International Film Festival, Melbourne Art Fair, Melbourne International Arts Festival, The Midsumma Festival, State of Design festival, Melbourne Food and Wine Festival, L'Oreal Melbourne Fashion festival, Melbourne International Jazz Festival, Melbourne Comedy Festival, Melbourne Italian Festival, Seasons Intercultural Event, The Boite.

C) Valuing Women Initiatives

- *My Journey*: NGV Schools and Youth Access collaborated with the Australian Ballet Education Ensemble to deliver a cross arts program showcasing young women performers to demystify and decode ballet and to explore and present ballet as an art form accessible to all. The gallery program for 320 primary schools students disadvantaged by economic circumstances and distance, included a tour of selected works in the International collection, a practical dance workshop and an interactive dance performance focussing on personal journeys.

- *Artful Young Mums*: provided young women ambassadors with training opportunities, leadership role and paid work. The program provided peer to peer opportunities for young women.
- *Celebrating the Centenary of Women's Vote 1908 – 2008*: In collaboration with the yearlong project celebrating women's achievements this program was designed to promote, raise awareness of and increase the profile of women artists and their contributions to society and the history of art. The NGV provided executive support and a whole of gallery approach to review works on display and promote women artists and their contributions through NGV print collateral and electronic communications, in particular women's contributions to Australian art and identity. NGV Curator and Assistant Curators of Australian Art collaborated with NGV programs staff to develop a trail of works on display, review labels and didactic information to acknowledge significant contributions and research and deliver a public program of floor talks and lectures including 30 November, *Australian Women Artists of the 19th and 20th century*, 4 December *20th Century and Contemporary Women Artists in the International collection* and 12 December *Contemporary Australian Women Artists*

D) Valuing Youth Initiatives

1. NGV Schools Access Program

In the past twelve months NGV Schools and Youth Access worked together to deliver a number of gallery and outreach programs which have demonstrated the NGV's commitment to youth in regional and remote locations and for young people disadvantaged by hardship:

- The NGV Schools Access Program: provided Gallery visits during 2008–2009 for 2,969 primary and secondary school students who had not previously visited the NGV due to distance or economic circumstances and included thirty five tailored gallery programs for 550 refugees and newly arrived young people from English Language Schools and Centres. The program was generously funded through the Victorian Health Promotion Foundation. These tailored programs brought art alive and provided students with new ways of understanding the past and the world in which we live today. The focus of these education activities through art at the NGV is on developing key skills, values and attributes related to cultural understanding and social inclusion.
- *Designers@Work*: NGV Schools and Youth Access collaborated with Regional Arts Victoria Arts2go schools touring program to deliver the *Designers @ Work* program for 360 regional secondary school students during 2008–2009. The program offered students an "education through the arts" experience with emphasis on cross-curricula and cross cultural teaching and learning. The program engaged the three core, interrelated strands and domains of the Victorian Essential Learning Standards, including Intercultural knowledge and understanding. The program introduced students to Akira Isogawa, one of Australia's most distinctive and respected contemporary designers. Isogawa's design sensibility draws upon the costume and textile traditions of his native Japanese heritage and reinterprets them according to the more relaxed influences of Australian attitudes and environment. A range of innovative and exciting learning options were created for this program, allowing students the opportunity to develop an awareness and appreciation of Isogawa's work and creative process.

2. Partnerships and Collaborations

The NGV has collaborated with charitable organisations and cultural groups

to provide extended and in-depth opportunities for students, teachers, young people and emerging artists disadvantaged by distance, economic hardship or ability. These programs are developed over several months and are designed to engage young people and the wider community with cross arts programs and the NGV Collection or to explore cultural diversity and all abilities utilising the arts as a platform for engagement and enrichment, including:

- Song Room & Polyglot Puppet Theatre: visual and performing arts partnership programs targeting disadvantaged school students presented in the Great Hall and gallery spaces.
- Arts Access: 6 month partnership arts program for artists with a disability.
- Regional Arts Victoria: partnership outreach program taking gallery experiences to regional schools.
- Australian Ballet Education Ensemble: visual and performing arts gallery partnership program targeting disadvantaged school students.
- Whittlesea Youth Services: gallery programs for young mums.
- Centre for Multicultural Youth: partnership to develop grant applications for delivery to culturally diverse young people including refugees and new arrivals.
- Visionary Images, Next Wave, Melbourne Fringe: collaboration with and representation on Youth Access Advisory Committee.
- Jesuit Social Services: partnerships (support letters, employment of young people recruited from Artful Dodgers Studio) to support disadvantaged youth.

E) Valuing Indigenous Victorians initiatives

1. General

- The representation of Indigenous artists, academics, performers and musicians in NGV Education, Public & Members programs.
- Dedicated student programs for all year levels providing insight into the diversity of Indigenous art, culture, ideas and thinking through the NGV Collection and the exhibition program. NGV Indigenous Project Officer, Education & Curatorial staff, artists and community representatives all presented.
- Teacher Professional Development programs utilizing the NGV Collection and exhibition program to explore, build knowledge and confidence to discuss and develop curriculum and teaching strategies.
- Targeted Public Programs raising the profile of and valuing Indigenous people in the arts and culture industry through NGV forums, artists' talks, demonstrations and workshops.
- Youth Access Programs for Indigenous youth providing free workshops and tours by NGV Young Ambassadors and the NGV Indigenous Project Officer.
- Youth Forum advising on programs, exhibitions and services to attract young people to NGV exhibitions, programs and events. Forum members include Indigenous youth.
- Delivering School Programs designed for Indigenous young people in schools with a range of programs exploring contemporary Indigenous issues, Indigenous art and culture with the NGV Indigenous Project Officer and Education Officers.

Specific events included:

- The NGV presented programs focused on Indigenous art and culture including performances for late night openings at NGV Australia at Federation Square in collaboration with the Ilbjerri Aboriginal and Torres Strait Islander Theatre Company, Kutcha Edwards and Herb

Patten. Major events supported by NGV programs included NAIDOC WEEK 12 July; International Day of the World's Indigenous People, 9 August; Australia Day, 26 January, Cultural Diversity Week 17 – 23 March and Mabo Day, 3 June featuring Indigenous films, concerts and plays by Indigenous performers, and presentations by the NGVs Indigenous Project Officer and Indigenous Curators.

- In addition to Indigenous artists' floortalks in the NGVs permanent collections, artists' and curators' talks in temporary exhibitions such as *Shared Sky* featured Indigenous art and cross cultural interpretations which inspired meaningful conversations and different perspectives.

2. On-line education resources

- *Shared Sky* education resource explores diverse interpretations of the southern sky and provides teacher notes and student activities. This resource was developed in support of the exhibition and the International Year of Astronomy.
- Development of the *Tradition and Transformation* online resource, using new technologies to help teachers and students explore, understand, teach and learn about Indigenous art and culture.

3. Schools Programs and Outreach

Indigenous Art and Culture Outreach. Offering schools the following program:

- A professional learning session at NGV Australia for a group of teachers to enhance their knowledge and understanding of traditional and contemporary Indigenous culture, including a conversation with the NGV Indigenous Project Officer about contemporary Indigenous issues and artistic practice in front of traditional and contemporary art.
- A student tour of the Indigenous collection and/or related workshop.
- The NGV Indigenous Project Officer visiting the school to engage in extended conversations and presentations for staff and students.
- VicHealth and NGV Schools Access Program providing tours and practical workshops focused on Indigenous art for ESL students, introducing them to the significance of the rich diversity of Australian Indigenous art and culture.
- NGV Indigenous Project Officer liaising directly with schools with Indigenous students enabling the students to participate in an extended visual art and literacy program viewing significant artworks from the Indigenous collections and responding by creating their own artworks and poetry.

DISABILITY ACTION PLAN (DAP)

The NGV's Disability Action Plan Project Team, Chaired by General Manager Marketing, was formed to develop NGV's first Disability Action Plan (DAP). Team members attended information sessions and workshops, and participated in research conducted by the Office for Disability to inform the development of NGV's DAP.

Actions identified in NGV's DAP will be monitored and evaluated and will be reported in future Annual Reports.

NGV's DAP was approved by the Council of Trustees in March 2009 and registered with the Australian Human Rights Commission.

- An Access Audit has been conducted to identify opportunities to increase access for those with a disability
- NGV's Visitor Comments Register now identifies comments from our visitors that specifically relate to access issues.
- Disability Awareness Training has been incorporated into Front of House Customer Service Training Modules and NGV Respect for Others Training, which is provided by Victorian Equal Opportunity & Human Rights Commission
- The Front of House recruitment process has been reviewed to ensure that candidates with a disability receive equal access to employment opportunities at NGV.
- Disability Works Australia has been consulted to ensure that candidates with a disability receive assistance with their employment applications where required.

FREEDOM OF INFORMATION

The Freedom of Information Act 1982 (FOI) enables members of the public to obtain information held by the National Gallery of Victoria. FOI requests should be made in writing describing the documents requested and including payment of the \$23.40 application fee and further charges may apply which can be waived if the request is a routine request or for access to a document related to the applicant's personal affairs. The application fee can be waived or reduced if the applicant would be caused hardship because he/she had to pay the fee. Requests are forwarded to the FOI Coordinator, National Gallery of Victoria, PO Box 7259, Melbourne Vic 3002.

For the 12 months ending 30 June 2009, one request was received from a Member of Parliament and two from the general public. All requests were finalised during the year.

ENVIRONMENTAL MANAGEMENT PROGRAM

1. Environmental Policy

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

2. Programs

The NGV Environmental Sustainability Plan, developed under the State Government's ResourceSmart programme, includes the following key elements:

- Establishment of NGV policy, organisational structures and responsibilities for environmental management
- Development of a forward plan ("Framework") which defines relevant outputs, measures, target dates and associated action plans
- Collection and analysis of data for measuring and tracking the NGV's environmental impacts and improvements, and
- Periodic reporting of the NGV's environmental impacts and improvements.

3. Improvements made

The key environmental improvements included:

- formation of the NGV Environmental Sustainability Committee (ESC) and relevant Working Parties
- data management systems for tracking environmental impacts
- purchase of electricity from renewable sources ("GreenPower")
- improved energy usage efficiency, reduced water use and reduced waste
- commenced integration of environmental specifications into purchasing procedures
- increased use of recycled paper
- commenced tracking vehicles usage.

4. External verification: NGV Environmental Sustainability Plan

Sustainability Victoria has advised that the NGV Environmental Sustainability Plan has been accepted. The Strategic Audit of Victorian Government Agencies' Environmental Management Systems (January 2009) by the Commissioner for Environmental Sustainability noted that the NGV had met all the milestones of the programme to that date.

5. External verification: NGV Environmental Sustainability Data

The NGV sustainability database uses the Greenhouse Gas Protocol and other calculations formulae based on authoritative standards and protocols. Sustainability Victoria was consulted regarding database methodology and standards.

Most data inputs are made by the NGV staff members responsible for the services concerned, with support documentation available. Data for water and utilities used for air conditioning at The Ian Potter Centre: NGV Australia, is based on estimates supplied by the landlord, Federation Square Pty Ltd.

6. Environmental performance indicators

6.1 Energy consumption/Greenhouse emissions

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

Stationary Energy GJ (Electricity & Natural Gas)

2006/2007	2007/2008	2008/2009
62,434 GJ	64,260 GJ	61,484 GJ

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

Stationary Energy^{1,2}

2006/2007	2007/2008	2008/2009
20,667 tCO ₂ -e	20,351 tCO ₂ -e	19,071 tCO ₂ -e

¹ excluding refrigerant leakage

² excluding vehicles – refer sections 7 and 9)

- C. Energy Offsets purchased: none

- D. Percentage of electricity purchased as Green Power

1. 1 July 2008 to 1 August 2008: 10%

2. 1 August 2008 to 31 June 2009: 15%

- E. Normalised energy usage and greenhouse gas emissions

	2007/2008	2008/2009
GJ/Visitor	0.043 GJ	0.039 GJ
tCO ₂ -e/Visitor	0.014 tCO ₂ -e	0.012 tCO ₂ -e
GJ/Operating Hour	7.36 GJ	7.04 GJ
tCO ₂ -e/ Operating Hour	2.33 tCO ₂ -e	2.18 tCO ₂ -e

Note See section 11 below for definitions and further information on normalising factors.

6.2 Water consumption

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

20 07/2008	2008/2009
45,996 KL	43,902 KL

- B. Normalised water usage

	2007/2008	2008/2009
KL/Visitor	0.031 KL	0.028 KL
KL/Operating Hour	5.27 KL	5.025 KL

6.3 Waste production

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

	2008/2009
Landfill KG ¹	74,660 KG
Recycled KG ¹	131,881 KG

¹ NGV Australia dataset started August 2008

- B. Normalised waste disposal

	2008/2009
Landfill KG/Visitor	0.047 KG
Recycled KG/Visitor	0.083 KG
Landfill KG/Operating Hour	8.55 KG
Recycled KG/ Operating Hour	15.096 KG

- C. Recycling rate: 62.9% (June 2009)

7. Supplementary reporting

Data and benchmarking relating to use of the NGV's vehicles is currently being developed. There are 2 cars, 1 van and a specialised art transport truck.

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

Taxi travel	2006/2007	2007/2008	2008/2009
tCO ₂ -e ¹	20.66 tCO ₂ -e	24.73 tCO ₂ -e	24.24 tCO ₂ -e

¹ calculated in accordance with EPA Vic guidelines

8. General

All the data reported here relates to NGV International, 180 St. Kilda Rd., Melbourne and The Ian Potter Centre: NGV Australia, Federation Square, Melbourne. Both buildings are purpose-built art galleries which house works from the NGV Collection. The special activities carried out affect the consumption of water and energy, as noted in recent correspondence from the Chief Executive Officer of Sustainability Victoria to the Director of the NGV:

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

9. Missing Data

Best efforts have been used to collect all data however future reports may show increases in consumption that are due to the discovery of additional data.

Limited data is available for energy and water used at the Ian Potter Centre: NGV Australia. The sub-metering required for the collection of utilities and other sustainability data was completed in June 2009. Data on emissions from the NGV's vehicles is missing, but is a minor element; nearly all local vehicle travel is by taxi: refer section 7 above.

10. Completeness of information provided

For each category of data contained in this report data has been collected for art galleries buildings operated by the NGV (refer section 8 above).

Trends in performance for each indicator are provided for as far back as data is available. Prior to 2003-04 both of the NGV gallery buildings were unoccupied – The Ian Potter Centre: NGV Australia (Federation Square) was under construction; NGV International, 180 St Kilda Rd. was vacant and under redevelopment.

11. Normalising Factors

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

Normalising Factor	NGV International	NGV Australia
Building size	32,941 m ² (Garden add 4,420 m ²)	12,757 m ²
Number of full-time building occupants (08–09)	354	52
Number of visitors (08–09)	814,564	766,251
Number of air-conditioning operating hours per annum	8,760 (Except for the Art School building of 2,996 m ² which operates 4,680 hours per year)	8,760
Number of hours open to public per annum (08–09)	2,357 (Not including after-hours functions)	2,455
Value of the NGV Collection (as at 30 June 2009)	\$3,277,308,000	

12. Submission of ResourceSmart Strategies

The NGV Environmental Management Plan was received and approved by Sustainability Victoria, in April 2009 (refer section 4 above for details).

13. Reporting requirements for other environmental programs

Data which has been reported by the NGV under other programmes is consistent with the data provided here. Refer to section 9 above for comments on missing, incomplete and additional data.

Data which has been reported by the NGV under other programmes is consistent with the data provided here. Refer to section 9 above for comments on missing, incomplete and additional data.

COMPLIANCE WITH BUILDING ACT 1993

In 2008/09, the NGV owned premises at NGV International, 180 St Kilda Road, Melbourne. As a tenant the NGV also occupied premises at the following locations:

- The Ian Potter Centre: NGV Australia, Federation Square;
- Public Records Office Victoria, 99 Shiel Street, North Melbourne;
- 513–521 Victoria Street, West Melbourne; and
- The Simcock Avenue store (part of 20–40 Booker Street, Spotswood).

The NGV complied, throughout the year, with all provisions of the Building Act 1993.

PRIVACY

NGV has complied with all requirements under the Information Privacy Act 2000. For the 12 months ended 30 June 2009, there were no complaints against the National Gallery of Victoria in relation to breaches of privacy.

OCCUPATIONAL HEALTH & SAFETY

In 2008–09 66 days were lost as a result of work-related accidents, compared to 181 days in 2007–08.

WHISTLEBLOWERS

THE NUMBER AND TYPES OF DISCLOSURES MADE TO NGV DURING THE YEAR	2008–09 Number	2007–08 Number
Public Interest Disclosures	1	0
Protected Disclosures	0	2
The number of disclosures referred during the year by the NGV to the Ombudsman for determination as to whether they are public interest disclosures	1	1
The number and types of disclosed matters referred to the NGV by the Ombudsman for investigation	0	0
The number and types of disclosures referred by the NGV to the Ombudsman for investigation	0	0
The number and types of investigations taken over from the NGV by the Ombudsman	0	0
The number of requests made by a whistleblower to the Ombudsman to take over an investigation by the NGV	0	0
The number and types of disclosed matters that the NGV has declined to investigate	0	0
The number and types of disclosed matters that were substantiated upon investigation and the action taken on completion of the investigation	0	0
Any recommendations made by the Ombudsman that relate to the public body	0	0

The Whistleblowers Protection Act 2001 encourages and assists people in making disclosures of improper conduct by public officers and public bodies. The Act provides protection to people who make disclosures in accordance with the Act and establishes a system for the matters disclosed to be investigated and rectifying action to be taken.

The NGV does not tolerate improper conduct by employees, nor the taking of reprisals against those who come forward to disclose such conduct. It is committed to ensuring transparency and accountability in its administrative and management practices and supports the making of disclosures that reveal corrupt conduct, conduct involving a substantial mismanagement of public resources, or conduct involving a substantial risk to public health and safety or the environment. The NGV will take all reasonable steps to protect people who make such disclosures from any detrimental action in reprisal for making the disclosure. It will also afford natural justice to the person who is the subject of the disclosure.

Reporting procedures

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

The Protected Disclosure Coordinator
Ms Leigh Mackay
Head of Corporate Office
Phone: (03) 8620 2392

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

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

Further information

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

Disclosures under the Whistleblowers Protection Act

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

CONSULTANCIES

During the year ending 30 June 2009, the NGV incurred an amount of \$590,180 (excluding GST) in respect of 44 consulting engagements. No consultants were engaged at an individual cost in excess of \$100,000 (excluding GST).

NATIONAL COMPETITION POLICY

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

ATTESTATION ON COMPLIANCE WITH THE AUSTRALIAN/NEW ZEALAND RISK MANAGEMENT STANDARD

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

Allan Myers
President
28 August 2009

IMPLEMENTATION OF THE VICTORIAN INDUSTRY PARTICIPATION POLICY

There are no reportable contracts for 2008–09.

ADDITIONAL INFORMATION AVAILABLE ON REQUEST

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

- a statement that declarations of pecuniary interests have been duly completed by all relevant officers of the NGV;
- details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary;
- details of publications produced by the NGV about the activities of the NGV and where they can be obtained;
- details of changes in prices, fees, charges, rates and levies charged by the NGV for its services, including services that are administered;
- details of any major external reviews carried out in respect of the operation of the NGV;
- details of any other research and development activities undertaken by the NGV that are not otherwise covered either in the Report of Operations or in a document which contains the financial report and Report of Operations;

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

The information is available on request from:

Ms Leigh Mackay

Head of Corporate Office

Phone: (03) 8620 2392

Email: enquiries@ngv.vic.gov.au

PORTFOLIO AGENCIES OUTPUT - 2009–10 BP3 TARGET

		2007-08 ACTUAL	2008-09 TARGET	2008-09 ACTUAL
Quantity				
Access - visitors / users	number	1,482,717	1,390,000	1,580,815
Access - online visitors to website (user sessions)	number	1,921,049	1,800,000	1,928,450
Members and Friends [Note 1]	number	20,158	20,000	22,461
Volunteer hours	number	11,833	7,000	12,338
Students participating in education programs	number	105,042	98,000	100,108
Quality				
Collection stored to industry standard	per cent	65	70	65
Visitors satisfied with visit overall	per cent	95	95	98

Note 1

This shows number of financial Memberships. Duo and family Memberships are multiplied to establish the number of NGV Members (41,922) a figure used elsewhere in the Report.

Donors

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

MASTERPIECES FOR MELBOURNE

Leadership Gifts and Pledges 1 January 2006 – 30 June 2009

Loti Smorgon AO &
Victor Smorgon AC
Allan Myers AO QC & Maria Myers
AO

Anonymous
Anonymous
Bowness Family
Alan Cowen & Mavourneen Cowen
John Higgins
Dame Elisabeth Murdoch AC
Bruce Parncutt & Robin Campbell
Jason Yeap & Min Lee Wong
Yulgilbar Foundation

Ross Adler AC & Fiona Adler
Leigh Clifford AO & Sue Clifford
Ron Dewhurst & Katie Dewhurst
Peter Griffin AM
Rino Grollo & Diana Ruzzene Grollo
Ian Hicks AM
Michael Tong & Emily Tong

New Notified Bequests 1 July 2008 – 1 July 2009

Anonymous
Anne Carins
Francis Chai
Ivor Davis & Susie Davis
Michael Elliott
William Graham
Zoltan Kiss & Elfrida Kiss
Mark McKellar-Harding &
Rachel McKellar-Harding
Susan Morgan
Elaine Paton
David Prior
Judy Roach
Marie Rowland
Jennifer Simpson
Christopher Thewlis &
Mark Darbyshire

Bequests Received 1 July 2008 – 30 June 2009

The Eugenie Crawford Bequest
Estate of Patrick Byrne
The Warren Clark Bequest
The Thomas William Lasham Fund
Estate of Danuta Rogowski
Marie Theresa McVeigh Trust
The Joe White Bequest
Thomas Rubie Purcell Bequest

Cash Gifts to the Art Acquisition Fund 1 July 2008 – 30 June 2009

Anonymous
Alan Cowen & Mavourneen Cowen
Joan Clemenger &
Peter Clemenger AM
Dame Elisabeth Murdoch AC
Marcus Besen AO & Eva Besen AO
Paula Fox & Lindsay Fox AC
Dorothy Gibson
Spotlight Charitable Foundation
Peter Szental & Lorraine Elsass
Michael Tong & Emily Tong
Anonymous
The Scanlon Foundation
Diana Gaze
Dorothy Higgins
The Orloff Family Charitable Trust
Margaret Ross AM

Philippa Currie
Jennifer Lempriere
Margaret Stones AM MBE

Andy Dinan
Francis Ebury & Sue Ebury
John & Beth Fasham
Vince FitzGerald

Trevor Jones
Richard King & Andrea King
Gordon Moffatt AM &
Jacqueline Moffatt
Frank Nadinic
Philip Ross &
Sophia Pavlovski-Ross
William Stevens
Christine Collingwood
Duncan Fraser Smith
Jean Hedges
Kathryn Liddell

Joan Macdonald
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Richard Reed & Vivienne Reed
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AUSTRALIAN ART

ABORIGINAL AND TORRES STRAIT ISLANDER ART

Gifts

Jean Baptiste Apatimi (Tiwi born c. 1940), *Untitled* (2002), earth pigments on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2009

Pulpurru Davies (Ngaanyatjarra born 1943), *Mullaryitjan* (2005), synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2009

Judith Donaldson (Pitjantjatjara 1936–2008) **Kathleen Donegan** (Pitjantjatjara born c. 1937) **Anne Hogan** (Pitjantjatjara born 1945) **Estelle Hogan** (Pitjantjatjara born c. 1937) **Myrtle Pennington** (Pitjantjatjara born c. 1935) **Carlene West** (Pitjantjatjara born c. 1945), *Tjintjintir* 2008, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2009

Mirdidingkingathi Jurwunda Sally Gabori (Kaiadilt born c. 1924), *Rockcod Story Place* 2006, synthetic polymer paint on canvas. Gift of Michael Moon through the Australian Government's Cultural Gifts Program, 2009

Helen Ganalmirrawuy (Garrawurra/Liyagawumirr born 1955), *Djiti Djiti body paint design; Djiti Djiti body paint design; Djiti Djiti body paint design* 2006, earth pigments on wood. Gift of Dan Mossenson through the Australian Government's Cultural Gifts Program, 2009

Jackie Kurltjunyintja Giles (Manjilyjarra born c. 1944), *Travels of two Tingari men to the site of Jupiter Well* 2002, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2009; *Tjakura* 2006, synthetic polymer paint on canvas. Gift of Gabriella Roy through the Australian Government's Cultural Gifts Program, 2009

Samantha Hobson (Kuuku Ya'u born 1981), *Burn grass season: Night time coming* 2001, synthetic polymer paint on canvas. Gift of Joanne Lagerburg and Stephen Swift, 2009

Pantijiti Jackson (Ngaanyatjarra 1940–2005), *Kuniya* 2005, synthetic polymer paint on canvas. Gift of Michael Moon through the Australian Government's Cultural Gifts Program, 2009

Hector Jandany (Gija 1927–2006), *Big turtle* 2005, earth pigments on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2009

Joyce McLean (Ngaanyatjarra born 1940), *Kuniya (Carpet snakes)* 2007, synthetic polymer paint on canvas. Gift of Michael Moon through the Australian Government's Cultural Gifts Program, 2009

Estelle Munkanome (Tiwi born 1960), *Untitled; Untitled* 2002, earth pigments on paper; *Untitled* 2008, earth pigments on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2009

Bardayal Nadjamerrek (Kunwinjku born c. 1926) **Gabriel Maralngurra** (Kunwinjku born 1968) **Gershom Garlנגarr** (Kunwinjku born 1968) **Glen Namundja** (Kunwinjku active 2000s) **Graham Badari** (Kunwinjku born 1963) **Isaiah Nagurrurba** (Kunwinjku born 1969) **Joey Nganjmirra** (Kunwinjku born 1980) **Roderick Maralngurra** (Kunwinjku born 1971) **Wilfred Nawirridj** (Kunwinjku born 1961) **Wesley Nganjmirra** (Kunwinjku 1961–2007), *Kunwarde Bim: Injalak Hill suite* 2006, colour etchings on paper, ed. 10/40. Gift of Alison Kelly through the Australian Government's Cultural Gifts Program, 2009

Clinton Nain (Meriam Mer/Ku Ku born 1971), *Mission brown heart* 2003, enamel paint and synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2009

Ruth Nalmakarra (Garrawurra/Liyagawumirr born 1955), *Djiti Djiti body paint design* 2006, earth pigments on wood. Gift of Dan Mossenson through the Australian Government's Cultural Gifts Program, 2009

Inyuwa Nampitjinpa (Pintupi c. 1922–99), *Pulkatja; Women's Dreaming at Punkilpirri* 1997; *Punkilpirri* 1999, synthetic polymer paint on canvas. Gift of Marina Strocchi and Wayne Eager through the Australian Government's Cultural Gifts Program, 2009

Walangkura Reid Napurrula (Pintupi/Ngaatjarra c. 1935–2004), *Design associated with the Seven Sisters Dreaming at Dale Creek* 2002, enamel paint and synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2009

Naata Nungurrayi (Pintupi born c. 1932), *Designs associated with the rockhole site of Marrapinti* 1998, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2009

Tiger Palpatja (Pitjantjatjara born c. 1920), *Wanampi creation story* 2004, synthetic polymer paint on canvas. Gift of James Irvine through the Australian Government's Cultural Gifts Program, 2009

Christopher Pease (Minang/Wardandi/Barlardung/Nyoongar born 1969), *Wadatji Country, Belief and Disbelief* 2002, oil on canvas. Gift of Joanne Lagerburg and Stephen Swift, 2009

Cliff Reid (Ngaanyatjarra born 1947), *Marpantjarra* 2004, synthetic polymer paint on canvas. Gift of James Irvine through the Australian Government's Cultural Gifts Program, 2009

Darby Jampijinpa Ross (Warlpiri c. 1905–2005), *Ngapa Jukurpa* 1987, synthetic polymer paint on canvas. Gift of Peter and Theodora Toyne through the Australian Government's Cultural Gifts Program, 2009

Christian Bumbarra Thompson (Bidjara born 1978), *Untitled (Marcia Langton)* 2002, from the *Blak's Palace* series, type C photograph. Gift of Samantha Pizzi, 2009

Mary Magdalene Tipungwuti (Tiwi born c. 1935), *Tunga* 2002, earth pigments on Stringybark. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2009

Kenny Williams Tjampitjinpa (Pintupi born c. 1950), *Designs associated with the soakage water site of Pukaratja* 2007, synthetic polymer paint on canvas. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2009

Martin Tjampitjinpa (Pintupi c. 1965–2007), *Tingari Dreaming at Muyinga* 2005, synthetic polymer paint on canvas. Presented by Papunya Tula Artists, 2008

George Tjungurrayi (Pintupi born 1943), *Tingari men and women at Wirralunga* 1998, synthetic polymer paint on canvas. Gift of Edward Horton and Michele Bonett-Horton through the Australian Government's Cultural Gifts Program, 2009

Lena Walunydjunalil (Dambugarramirr born 1944), *Djiti Djiti body paint design* 2006, earth pigments on wood. Gift of Dan Mossenson through the Australian Government's Cultural Gifts Program, 2009

Ruby Tjangawa Williamson (Pitjantjatjara born c. 1940), *Puli murpu (Mountain range)* 2008, synthetic polymer paint on canvas. Gift of Samantha Pizzi, 2009

Purchases

Bill Anderson (Pitjantjatjara born c. 1938), *Anmangu* 2008, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2008

Mirdidingkingathi Jurwunda Sally Gabori (Kaiadilt born c. 1924), *Ninilki* 2008, synthetic polymer paint on canvas. Purchased with funds donated by Colin Golvan, 2008

Samantha Hobson (Kuuku Ya'u born 1981), *Calm night...down at the beach* 2008, synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2008

Gordon Hookey (Waanyi born 1961), *Aboriginality victorious* 2008, oil paint, plastic and metal on canvas, oil paint on boxing gloves, metallic paint, synthetic leather, paper, metal and oil paint on boxing gloves. Purchased, NGV Supporters of Indigenous Art, 2008

Yvonne Koolmatie (Ngarrindjeri born 1944), *Weaver's baby in coolamon* 2008, sedge, kangaroo skin. Purchased, NGV Supporters of Indigenous Art, 2008

Gayle Maddigan (Wertigkia/Wamba Wamba born 1957), *Memory lines of a distant wailing* 2008, oil on canvas. Purchased, NGV Supporters of Indigenous Art as the winner of the NGV acquisitive Prize in conjunction with the Victorian Indigenous Art Awards, 2009

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

Clinton Nain (Meriam Mer/Ku Ku born 1971), *run and jump* 2008, synthetic polymer paint, bitumen, enamel paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2008

Lance Peck (Manjilyjarra born 1975), *Kata Kata* 2007, synthetic polymer paint on canvas. Purchased with funds donated by Judith and Leon Gorr, 2008

Michael Riley (Wiradjuri/Kamilaroi 1960–2004), *Untitled; Untitled* (1998), from the *flyblown* series 1998, colour inkjet print. Purchased NGV Foundation, 2008

Christian Bumbarra Thompson (Bidjara born 1978), *Black gum 1; Black gum 2; Black gum 3* (2007), from the *Australian graffiti* series, type C photograph. Purchased, Victorian Foundation for Living Australian Artists, 2008

Alick Tipoti (Kala lagaw ya born 1975), *Zugubal (Spiritual beings with special powers)* 2006, linocut, ed. 9/35. Purchased, Victorian Foundation for Living Australian Artists, 2008

Shorty Lungkata Tjungurrayi (Pintupi c. 1920–87), *Old man's Dreaming* 1972, synthetic polymer paint on composition board. Purchased, NGV Supporters of Indigenous Art, 2009

Yala Yala Gibbs Tjungurrayi (Pintupi c. 1928–98), *Yawulyuru* 1972, synthetic polymer paint on composition board. Purchased, NGV Supporters of Indigenous Art, 2009

Johnny Warangkula Tjupurrula (Pintupi/Luritja 1918–25–2001), *Bungalong man* (1998); *Bungalong old man's fire story* 1999; *Man Dreaming* (1999), synthetic polymer paint on canvasboard. Purchased, NGV Supporters of Indigenous Art, 2008

Regina Pilawuk Wilson (Ngangkurrungurr born 1948), *Syaw (Fish net)* 2008, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2008

Seymour Wulida (Kuninjku born 1969), *Lorrkon* 2008, earth pigments on Stringybark. Purchased, NGV Supporters of Indigenous Art, 2008

AUSTRALIAN CERAMICS

Gifts

Bakewell Brothers, Erskineville, Sydney manufacturer (1884–1955) **Newton Art Ware** (1935–40), *Pontiac tea set* (1935–40), stoneware. Gift of Robert Gould, 2009

Klytie Pate (born Australia 1912), *Olympic ashtray* (c. 1956); *Decanter; Decanter* (1960s); *Covered jar; Vase* (1971), earthenware. Gift of Anne Howett Molan through the Australian Government's Cultural Gifts Program, 2009

Gwyn Hanssen Pigott (born Australia 1935, lived in England 1958–65, France 1966–72), *Bowl* (c. 1986), porcelain stoneware. Gift of two anonymous donors through the Australian Government's Cultural Gifts Program, 2008

Purchases

Honor Freeman (born Australia 1978), *Soap selection* 2008, porcelain. Purchased, Victorian Foundation for Living Australian Artists, 2008

AUSTRALIAN FASHION AND TEXTILES

Gifts

Bush Couture fashion house (1982–92) **Linda Jackson** designer (born Australia 1950) **Joy Petyarr** decorator (Anmatyerr born 1965), *Leggings* 1982, cotton. Gift of the artist, 2008

Bush Couture fashion house (1982–92) **Linda Jackson** designer (born Australia 1950), *Boulder opal necklace; Boulder opal necklace* (c. 1982), opal, synthetic cord, silver; *Silk cord choker* (c. 1982), synthetic cord, silver; *Yawah boulder opal necklace* (c. 1982), opal, glass, cotton, nylon. Gift of the artist, 2008

House of Merivale, Sydney fashion house (1960–late 1980s) **Merivale Hemmes** designer (born Australia 1931) **John Hemmes** business partner (born Indonesia 1931, arrived Australia c. 1955), *Mini dress* (c. 1967), polyester, metal. Gift of Eve Burchell, 2008; *Shorts* (c. 1970), leather, cotton, metal. Gift of Kerry Allemand, 2008

Lucas, Melbourne fashion house (1934–68) **Pierre Cardin, Paris** fashion house (est. 1950), *Dress* 1962, wool, acetate, metal. Gift of Maggie Fraser, 2008

Unknown (Anmatyerr active 1980s), *Grass stem bead necklace* (c. 1982), grass, earth pigments, synthetic cord; *Gum nut necklace* (c. 1982), gum nut (*Eucalyptus* sp.), earth pigments, synthetic cord; *Gum nut necklace* (c. 1982), gum nut (*Eucalyptus* sp.), earth pigments, synthetic cord; *hinti seed necklace* (c. 1982), seeds (*Uninti*), cotton, cord; *Shell and seed necklace* (c. 1982), shells, seeds, bone, nylon; *Snake vertebrae necklace* (c. 1982), bone, shell, nylon cord. Gift of Linda Jackson, 2008

Purchases

Akira, Sydney fashion house (est. 1993)
Akira Isogawa designer (born Japan 1964, arrived Australia 1986), *Dress 2008 Resort* collection 2009, silk (satin). Purchased, Victorian Foundation for Living Australian Artists, 2008

Akira, Sydney fashion house (est. 1993)
Akira Isogawa designer (born Japan 1964, arrived Australia 1986) **Christiane Lehmann** maker (born Australia) **Kelvin Harries** stylist (born New Zealand 1961, arrived Australia 1996), *Headpiece 2008 Resort* collection 2009, nylon, polyester, metal. Purchased, Victorian Foundation for Living Australian Artists, 2008

Akira, Sydney fashion house (est. 1993)
Akira Isogawa designer (born Japan 1964, arrived Australia 1986), *Untitled 2008 Resort* collection 2009, silk. Purchased, Victorian Foundation for Living Australian Artists, 2008

Akira, Sydney fashion house (est. 1993)
Akira Isogawa designer (born Japan 1964, arrived Australia 1986) **Preston Zly Design, Melbourne** manufacturer (est. 1998) **Johanna Preston** designer (born Australia 1967) **Petr Zly** designer (born Czechoslovakia 1961, arrived Australia 1968), *Shoes 2008 Resort* collection 2009, silk, leather, rubber, brass. Purchased, Victorian Foundation for Living Australian Artists, 2008

Louise MacDonald Milliner, Melbourne millinery house (est. 1995) **Louise MacDonald** designer (born Australia 1958), *Bibi cap 2008*, straw, plastic, acetate (lining); *Miss Moneypenny 2008*, abaca fibre, straw, elastic, metal. Purchased NGV Foundation, 2008

Plain Jane, Melbourne fashion house (1984–87) **Gavin Brown** designer (born Australia 1964), *Bomb 1984*, screenprinted cotton; *Bomb dress 1984*, screenprinted cotton, metal; *Boys will be boys 1984*; *Eighteen tragic martyrs*; *Indian snakes and ladders 1985*, screenprinted cotton; *Indian snakes and ladders outfit 1985*, screenprinted cotton, metal, plastic, wood; *Patchwork print 1985*, screenprinted cotton; *Patchwork print outfit 1985*, screenprinted cotton, plastic; *Cards*; *Zodiacs 1986*, screenprinted cotton; *Zodiac/Dragon outfit 1986*, cotton, metal, plastic; *Fried egg outfit 1987*, screenprinted cotton crepe, plastic; *No time for dreamtime 1988*, screenprinted cotton. Purchased NGV Foundation, 2009

Romance was born, Sydney fashion house (est. 2005) **Luke Sales** designer (born Australia 1981) **Anna Plunkett** designer (born Australia 1982), *Crazy crochet dress, Del eye print leggings and crochet rooster beanie 2008 2008 Garden of Eden* collection, wool, cotton, plastic, metal. Purchased, Victorian Foundation for Living Australian Artists, 2009

Sirens, Melbourne fashion house (1984–90) **Kara Baker** designer (born New Zealand 1956, arrived Australia 1981), *Dress 1984 The Samoan sirens* collection, cotton, metal, acetate; *Dress 1985 The beach party sirens* collection, cotton, silk organza, metal; *Outfit 1985 The beach party sirens* collection, cotton, metal; *Suit 1987 dirty dancing for safe sex* collection, cotton, plastic, metal; *Dress 1988 summer '88/'89* collection, cotton; *Suit 1988 The sirens and the graces* collection, acetate, wool, polyester, plastic and metal. Purchased NGV Foundation, 2008

AUSTRALIAN METALWORK AND JEWELLERY

Purchases

Helen Britton (born Australia 1966, lived in Germany 1999–), *Red blue brooch 2007*, silver, synthetic polymer paint, glass; *Yellow structure 2008*, silver, synthetic polymer paint. Purchased, Victorian Foundation for Living Australian Artists, 2009

AUSTRALIAN MULTIMEDIA

Purchases

David Rosetzky (born Australia 1970), *Think of yourself as plural 2008*, single channel colour DVD, sound. Purchased, Victorian Foundation for Living Australian Artists, 2009

AUSTRALIAN PAINTINGS

Gifts

Diena Georgetti (born Australia 1966), *Gonfiare zenzero prenone 1992*, chalk on blackboard. Gift of Irene Sutton through the Australian Government's Cultural Gifts Program, 2009

Mary Cockburn Mercer (born Scotland (of Australian parents) 1882, lived in Europe c. 1900–38, France c. 1952–63, died France 1963), (*Ballet*) (c. 1939), oil on canvas. Gift of Robin Sharwood in honour of Dame Elisabeth Murdoch's 100th birthday through the Australian Government's Cultural Gifts Program, 2009

Scott Redford (born Australia 1962), *Above the elbow on the guy's arm at the Wickham / 4th version (For Roy L.) 1997*, synthetic polymer paint and enamel paint on canvas. Gift of the artist through the Australian Government's Cultural Gifts Program, 2009

Purchases

Peter Atkins (born Australia 1963), *Grubb and Ellis 2008*, synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2009

Yvonne Audette (born Australia 1930, lived in United States 1952–55, Italy 1955–66), *Borgo Ognissanti 1955*, oil on composition board. Purchased, Victorian Foundation for Living Australian Artists, 2008

Herbert Badham (Australia 1899–1961), *The night bus* (c. 1943), oil on composition board. Purchased NGV Foundation, 2009

John Brack (Australia 1920–99), *The bar 1954*, oil on canvas. 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

Domenico De Clario (born Italy 1947, arrived Australia 1956), *Le lapin agile and rue du mont cenis – Snow receding* (2008–09), oil and synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2009

Diena Georgetti (born Australia 1966), *The in residence / Compartmental sculpture workshop*; *The in residence / Courtyard with embellished cabinetry parallel to street* (2008), synthetic polymer paint on composition board. Purchased, Victorian Foundation for Living Australian Artists, 2008

Hilarie Mais (born England 1952, arrived Australia 1981), *Rotation no. 3 (Effigy)* (2007), oil on wood, canvas and metal. Purchased, Victorian Foundation for Living Australian Artists, 2008

Amanda Marburg (born Australia 1976), *I, IV 2009*, oil on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2009

Moya McKenna (born England 1973, arrived Australia 1975), *Black stones*; *Sacred tentacles 2007*; *Mouths to feed* (2007), oil on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2008

John Nixon (born Australia 1949), *Project for a wall painting colour group E (Random) 2008*; *Project for a curtain for an opera house colour group E (Spectrum)*; *Project for a theatre set XI colour group E (Random) 2009*, enamel paint on composition board. Purchased, Victorian Foundation for Living Australian Artists, 2009

Sally Ross (born Australia 1969), *Lady V, Lady XI 2008*, oil on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2009

Sally Smart (born Australia 1960), *The exquisite pirate (Figure)* (2005), synthetic polymer paint and collage on fabric and paper; *The exquisite pirate (Oceania)* (2006–09), synthetic polymer paint and collage on canvas; *The exquisite pirate (Rauberromantik/octo/flag)* 2008, synthetic polymer paint, and collage on canvas; *Silver octopus oceania (The exquisite pirate)* (2008–09), synthetic polymer paint and collage on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2009

AUSTRALIAN PHOTOGRAPHY

Gifts

Scott Redford (born Australia 1962), *Jason for Etienne* (1995), type C photograph on composition board, vinyl and stickers; *Why do I have to die / Keanu (For Felix) / Photographic version* (1996–97), type C photograph on composition board; *Sand on his face (Dean)* (1995–2004), type C photograph on composition board. Gift of the artist through the Australian Government's Cultural Gifts Program, 2009

Robert Rooney (born Australia 1937), *Meals, Jul–Aug 1970 1970*, gelatin silver photographs, typeset on paper; *Over 100 yards of paper unrolled on Smiths Hill, Eltham, 31 May 1970 1970*, gelatin silver instamatic photographs; *Scorched almonds, Jul–Aug 1970 1970*, gelatin silver photographs, typeset on paper; *Miami Street, Dec 1971 (1971)*, gelatin silver photographs; *10.8 miles in 44 minutes, May 1971 (1971)*; *Garments, 3 Dec. 1972–19 March 1973 1972–73*, gelatin silver photographs, typeset on paper; *Two views: St Kilda, 12 Jan 1975 1975*, type C photographs; *Fenced off service station: Hawthorn, July 1977 1977*; *Fenced off Service Station: Hawthorn 2 B, April 1978 and Fenced off Service Station: Hawthorn 2 A, April 1978 1978*, cibachrome photographs. Gift of the artist through the Australian Government's Cultural Gifts Program, 2009

Purchases

Raymond de Berquelle (born Europe 1933, arrived Australia 1963), *Where do you come from? Planet Earth (Self-portrait with radio telescope)* (1968), gelatin silver photograph. Purchased, Victorian Foundation for Living Australian Artists, 2008

Lyndell Brown (born Australia 1961)
Charles Green (born Australia 1953), *Afghan National Army perimeter post with chair, Tarin Kowt Base, Uruzgan Province, Afghanistan*; *Afghan traders with soldiers, market, Tarin Kowt Base, Uruzgan Province, Afghanistan*; *Trolley, propeller change on flightline at night, military installation, Gulf, 2007*, *View from Chinook, Helmand Province, Afghanistan 2007*, printed 2009; *Before Dawn, Tarin Kowt Base, Uruzgan Province, Afghanistan*; *Night with two aircraft on flightline, military installation, Gulf 2007–08*, printed 2009, colour inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2009

Bill Henson (born Australia 1955), *Untitled*; *Untitled 2007–08*, from the *Untitled 2007/08* series 2007–08, type C photograph. Purchased, Victorian Foundation for Living Australian Artists, 2008

Frank Hurley (Australia 1890–1962), *Hellfire corner* (1917), gelatin silver photograph; *An episode after the Battle of Zonnebeke* (1918, printed c. 1919), gelatin silver photograph. Purchased NGV Foundation, 2008

Simon Terrill (born Australia 1969), *Huddle (2007)*; *Park life* (2008), type C photographs. Purchased, Victorian Foundation for Living Australian Artists, 2008

AUSTRALIAN DRAWINGS

Gifts

Robert Boynes born Australia 1942), (*Two figures*) 1972, synthetic polymer paint and pencil on graph paper. Gift of the Reverend Ian Brown, 2009

John Brack (Australia 1920–99), *Study for Nude on a mattress 1957*, pencil. Gift of Laurence O'Keefe through the Australian Government's Cultural Gifts Program, 2009

Jon Cattapan (born Australia 1956), *Untitled*; *Untitled*; *Untitled*; *Untitled*; *Untitled 1984*, from the *Sister drawings* series, pencil; *Untitled 1984*, from the *Sister drawings* series, red pencil; *Untitled*; *Untitled 1984*, from the *Sister drawings* series, pencil; *Untitled*; *Untitled*; *Untitled 1984*, from the *Sister drawings* series, red pencil; *Untitled*; *Untitled*; *Untitled 1984*, from the *Sister drawings* series, pencil; *Avenue 1985*, pen and ink, gouache and collage; *Untitled (Knife)* 1991, watercolour, pastel and gouache; *Study for Bookbuilder no. 2 1992*, pen and ink, watercolour and pastel; *Ferruccio 1994*, pencil; *Ferruccio 1994*, pencil and brown crayon; *Untitled (Knife study)* 1999, pen and ink; *Drill no. 4 2006*, pen and ink, watercolour and gouache. Gift of the artist through the Australian Government's Cultural Gifts Program, 2009

Georgiana McCrae (born England 1804, arrived Australia 1841, died 1890), *Lucia McCrae 1843*, watercolour and pencil. Gift of Andrew Wright through the Australian Government's Cultural Gifts Program, 2009

Sidney Nolan (born Australia 1917, lived in England 1953–92, died England 1992), (*Ned Kelly and horse in landscape*) 1969, synthetic polymer paint and wash. Gift of Dr Joseph Brown AO OBE, 2009

Scott Redford (born Australia 1962), *Untitled (158 Drawings)* 1983–85, coloured pencil and ballpoint pen. Gift of the artist through the Australian Government's Cultural Gifts Program, 2009

Purchases

Vivienne Binns (born Australia 1940), *Legs, arms, tubes, pipes yeah*; *Pipes baby snort*; *Untitled*; *Untitled*; *Untitled*; *Drooping and dripping bust like*; *Untitled*; *Untitled*; *Untitled 1965–66*, blue ballpoint pen; *Untitled 1965–66*, fibre-tipped pen; *Untitled 1965–66*, blue ballpoint pen and coloured stickers on graph paper; *Untitled 1965–66*, blue ballpoint pen on graph paper. Purchased, Victorian Foundation for Living Australian Artists, 2008

Mira Gojak (born Australia 1963), *Stars fell* 2008, fibre-tipped pen, gouache and watercolour. Purchased with funds donated by The Docking Drawing Fund (NGV), 2009

Laith McGregor (born Australia 1977), *I'm not here* 2008, blue and black ballpoint pen; *Puppy dancing with cougar 2009*, red and black ballpoint pen. Purchased, Victorian Foundation for Living Australian Artists, 2009

Gareth Sansom (born Australia 1939), *Frazzle* 1981, synthetic polymer paint, polyvinyl acetate; *Untitled* 1981, synthetic polymer paint, polyvinyl acetate and fibre-tipped pen; *Indian love* 1989, watercolour and graphite pencil; *Play* 1989, watercolour and pencil; *Untitled* 2002, fibre-tipped pen, synthetic polymer paint and collage; *An idea of NO* 2004, synthetic polymer paint, ballpoint pen, fibre-tipped pen; *Smart words and dumb words* 2004, synthetic polymer paint, coloured fibre-tipped pens, pencil and collage. Purchased, Victorian Foundation for Living Australian Artists, 2008

Ricky Swallow (born Australia 1974, lived in England 2003–06, United States 2006–), *One nation underground* 2007, watercolour on 10 sheets of paper. Purchased, Victorian Foundation for Living Australian Artists, 2008

Aida Tomescu (born Romania 1955, arrived Australia 1980), *Oz* 2008, coloured inks, pastel and oil pastel. Purchased, Victorian Foundation for Living Australian Artists, 2009

Christina Waller (Australia 1894–1954), *Ethlinn* (c. 1921), pen and ink. Gift of John McPhee, 2008

AUSTRALIAN PRINTS

Gifts

Brook Andrew (Wiradjuri born 1970), *Against all odds* 2005, colour screenprint and collage, artist's proof; *Against all odds* 2005, colour screenprint and collage, artist's proof 2; *Against all odds* 2005, colour screenprint and collage, ed. 1/1; *Black & White special cut* 2005, colour screenprint, ed. 5/5; *Blackblack* 2005, colour screenprint and collage, artist's proof; *Hope & Peace* 2005, colour screenprint and collage, artist's proof; *Ngajuu Ngaay Nginduugirr (I see you)* 2005, colour screenprint, registration proof 5; *Ngajuu Ngaay Nginduugirr (I see you)* 2005, colour screenprint, ed. 1/2.; *Ngajuu Ngaay Nginduugirr (I see you)* 2005, colour screenprint, ed. 2/2. Gift of Brook Andrew in honour of his parents Trevor and Veronica Andrew through the Australian Government's Cultural Gifts Program, 2009

Peter Dickie (Australia active 1960s), *Uranium* (c. 1975), no. 1 from *The Broadside* series c. 1975, lithograph printed in black and red inks. Gift of Ray Marginson, 2009

Maria Kozić (born Australia 1957), *Myer bag* 1978, screenprint printed in red and black inks. Gift of Gerard Hayes, 2009; *Monsters from the Id!*, *poster* (1984), colour screenprint on green paper. Gift of the artist, 2009

Daniel Moynihan (born Australia 1948) **Noel Counihan** (Australia 1913–86) **Peter Dickie** (Australia active 1960s) **Udo Sellbach** (born Germany 1926, arrived Australia 1955, died 2006), *Up you, Cazaly!* 1968, no. 4 from *The Broadsheet* series 1967–72, linocut and letterpress printed in black and red inks. Gift of Ray Marginson, 2009

Bruce Petty (born Australia 1929) **John Howley** (Australia active 1960s) **Alan Oldfield** (Australia 1943–2004), *Where are all the flowers going?* 1968, no. 3 from *The Broadsheet* series 1967–72, linocut and letterpress printed in black and mauve inks. Gift of Ray Marginson, 2009

Bruce Petty (born Australia 1929), *The boltwhole* 1970, no. 7 from *The Broadsheet* series 1967–72, lithograph printed in black and yellow inks; *Puffing Billy* 1972, no. 9 from *The Broadsheet* series 1967–72, lineblock and letterpress printed in black and blue inks. Gift of Ray Marginson, 2009

Ian Sime (Australia 1926–89, lived in Europe 1965–80) **Delin** (Australia, active 1960s), *The Pius pill* 1968, no. 5 from *The Broadsheet* series 1967–72, screenprint printed in pink and blue inks. Gift of Ray Marginson, 2009

Aida Tomescu (born Romania 1955, arrived Australia 1980), *Seria Unu I–IV* 1993, liftground aquatint and drypoint, ed. 11/12. Purchased, Victorian Foundation for Living Australian Artists, 2009

Fred Williams (Australia 1927–82, lived in England 1951–56), *The boyfriend* (c. 1955–56); *Bird* (1957), linocut; *Gum tree* 1959, lithograph, proof 1/3; *Gum tree* 1959, lithograph, proof 2/3; *Gum tree* (1959), lithograph, proof; (*Girl with plants*) (1950s), linocut; *Tumbler*; *Tumbler* (1950s–60s), lithograph, proof; *Saplings* (1962), aquatint, drypoint and engraving, JM.191, 6th of 9 states, proof C; *Knoll in the You Yangs* 1963, aquatint, engraving, drypoint, deep etching and flat biting, JM.208B, 17th of 18 states, ed. 19/25; *You Yangs landscape* 1963, colour lithograph, artist's proof; *You Yangs landscape* 1963, colour lithograph, artist's proof IV; *Sapling forest* 1964, colour lithograph, proof 1/7; *Sapling forest* 1964, colour lithograph, proof 2/7; *Sapling forest* 1964, colour lithograph, proof 3/7; *Sapling forest* 1964, colour lithograph, proof 5/7; *Sapling forest* 1964, colour lithograph, proof 6/7; *Sapling forest* 1964, colour lithograph, proof 7/7; *You Yangs landscape* 1964, colour lithograph printed in black and red-brown ink, ed. 30/30; *You Yangs landscape II* (1964), colour lithograph printed in black and grey-brown ink, ed. 8/30; *David Aspden* (1965), electric hand engraving tool, mezzotint rocker and roulette, 2nd state, ed. 10/10; *Chopped tree* 1967, monotype; *1st Rothbury label* 1970, etching, rough biting, burnishing and roulette on paper on cardboard, JM.248, proof; *1st Rothbury label* 1970, etching, rough biting, burnishing and fibre-tipped pen touched with gouache on paper on cardboard, JM.248, proof; *1st Rothbury label* 1970, etching, rough biting, burnishing and roulette touched with gouache on paper on cardboard, JM.248, proof; *1st Rothbury label* (1970), etching, rough biting, burnishing and roulette on paper on cardboard, JM.248, proof; *Regenerating fern* (1970), etching, flat biting, rough biting, engraving and electric engraving tool, JM.251, 1st of 3 states, proof; *Regenerating fern* (1970), etching, flat biting, rough biting, engraving and electric engraving tool, JM.251, 2nd of 3 states, proof 1/1; *Regenerating fern* (1970), etching, flat biting, rough biting, engraving and electric engraving tool printed in sepia ink and touched with pencil, JM.251, 2nd of 3 states, proof 1/1; *Regenerating fern I* (1970), etching and foul biting, JM.252, 1st of 2 states, proof; *Regenerating fern II* (1970–73), etching and drypoint, JM.253, 1st of 3 states, proof 3/3; *Silver and grey landscape* 1971, electric hand engraving tool and roulette, JM.257, 3rd of 3 states, proof A; *Ferns I* (1971), aquatint, foul biting, flat biting, engraving, electric hand engraving tool, roulette and scrapper, JM.254, 2nd of 3 states, proof; *Ferns II* (1971), aquatint, rough biting, etching, engraving, electric hand engraving tool and roulette, JM.255, 2nd of 3 states, proof; *Ferns III* (1971), aquatint, rough biting, etching, engraving, electric hand engraving tool and roulette, JM.255, 2nd of 3 states, proof; *Ferns IV* (1971), aquatint, rough biting, etching, engraving, electric hand engraving tool and roulette, JM.255, 2nd of 3 states, proof 1/15; *Ferns II* (1971), aquatint, rough biting, etching, engraving, electric hand engraving tool and roulette, JM.255, 3rd of 3 states, proof; *Ferns diptych I* (1971), aquatint, foul biting, flat biting, rough biting, etching, engraving, electric hand engraving tool, roulette and scrapper, JM.256, 1st of 3 states, proof 1/4; *Ferns diptych I* (1971), aquatint, foul biting, flat biting, rough biting, etching, engraving, electric hand engraving tool, roulette and scrapper, JM.256A, 1st of 2 states, ed. 1/16; *Silver and grey landscape* (1971), electric hand engraving tool and roulette, JM.257, 1st of 3 states, proof A; *Silver and grey landscape* (1971), electric hand engraving tool and roulette, JM.257, 2nd of 3 states, ed. 2/12; *Cannons Creek* 1972, etching, foul biting, roulette, engraving and foul biting, JM.268, 2nd of 2 states, proof 3/4; *Cannons Creek* 1972, etching, foul biting, roulette, engraving and foul biting, JM.268, 2nd of 2 states, proof 4/4; *Lysterfield I* 1972, etching, foul biting,

engraving, aquatint, electric hand engraving tool and roulette touched with pencil, JM.259, 1st of 4 states, proof 1/4; *Murray River, panel 1* 1972, etching, roulette, electric hand engraving tool and foul biting, JM.262, 1st of 2 states, proof; *Murray River, panel 3* 1972, etching, roulette, electric hand engraving tool, foul biting, flat biting and engraving, JM.264, 1st of 2 states, ed. 1/15; *Murray River, panel 4* 1972, etching, foul biting, roulette, drypoint, engraving, electric hand engraving tool and mezzotint rocker printed in gamboge ink, JM.265, 2nd of 4 states, proof 1/1; *South Australian landscape* 1972, etching, engraving, electric hand engraving tool and foul biting, JM.271, 1st of 3 states, proof 1/2; *South Australian landscape* 1972, etching, engraving, electric hand engraving tool and foul biting, JM.271, 1st of 3 states, proof 2/2; *South Australian landscape* 1972, etching, engraving, electric hand engraving tool and foul biting, JM.271, 2nd of 3 states, proof 1/3; *South Australian landscape* 1972, etching, engraving, electric hand engraving tool and foul biting, JM.271, 2nd of 3 states, proof 3/3; *Murray River, panel 5* (1972), etching, roulette and engraving, JM.266, 1st of 2 states, proof; *Murray River, panel 8* (1972), etching, roulette, foul biting, engraving and flat biting printed in gamboge ink, JM.269, only state, proof 1/3; *Murray River, panel 8* (1972), etching, roulette, foul biting, engraving and flat biting printed in gamboge ink, proof 3/3; *Murray River, panel 3* 1973, etching, roulette, electric hand engraving tool, foul biting, flat biting and engraving printed in sepia ink, JM.264, 2nd of 2 states, ed. 4/8; *Murray River, panel 3* 1973 etching, roulette, electric hand engraving tool, foul biting, flat biting and engraving, JM.264, 2nd of 2 states, ed. 6/8; *Murray River, panel 3* 1973, etching, roulette, electric hand engraving tool, foul biting, flat biting and engraving, JM.264, 2nd of 2 states, ed. 10/12; *Landscape with goose* (1973), drypoint, roulette, electric hand engraving tool and flat biting, JM.272, 2nd of 3 states, proof; *Landscape with goose* (1973), drypoint, roulette, electric hand engraving tool and flat biting, JM.272, 3rd of 3 states, proof 1/3; *Plenty Gorge* (1973), electric hand engraving tool, roulette, engraving and drypoint, JM.273, 2nd of 4 states, proof 3/4; *Acacias I* 1974, etching, engraving, foul biting and electric hand tool, JM.275, 1st of 2 states, proof 1/2; *Acacias I* (1974), etching, engraving, foul biting and electric hand tool printed in brown ink, JM.275, 2nd of 2 states, proof; *Aux Quatre Jambons* (1974); etching, aquatint, roulette, engraving, electric hand engraving tool, pencil and transfer decal lettering, JM.258, 1st of 2 states, counterproof; *Dead possum* (1974), etching, foul biting, engraving, aquatint, roulette and electric hand tool, JM.278, 3rd of 4 states, proof 2/2; *Dead possum* (1974), etching, foul biting, engraving, aquatint, roulette and electric hand tool, JM.278, 4th of 4 states, proof 1/1; *Nude* (1974), electric hand engraving tool and engraving, JM.281, 3rd of 3 states, proof 4/4; *Nude* (1974), electric hand engraving tool and flat biting printed in brown ink, JM.281, 3rd of 3 states, counterproof 1/1; *Shot snipe* (1974), electric hand engraving tool and flat biting, JM.280, 1st of 5 states, proof 2/2; *Shot snipe* (1974), electric hand engraving tool, engraving and flat biting, JM.280, 2nd of 5 states, proof 1/2; *Shot snipe* (1974), electric hand engraving tool, engraving and flat biting touched with printer's ink, JM.280, 3rd of 5 states, ed. 3/8; *Shot snipe* (1974), electric hand engraving tool and flat biting printed in brown ink, JM.280, 4th of 5 states, proof 1/1; *Shot snipe* (1974), electric hand engraving tool, engraving and flat biting, JM.280, 4th of 5 states, ed. 5/8; *Shot snipe* (1974), electric hand engraving tool, engraving and flat biting, JM.280, 5th of 5 states, ed. 3/12; *Yellow landscape* (1974), electric hand engraving tool and drypoint, JM.276, only state, proof 1/3; *Murray River landscape* 1975, lithograph, proof; *Murray River landscape* 1975, colour lithograph printed in black and ox blood ink, artist's proof 1/2; *Murray River landscape* 1975, lithograph printed in ox blood ink, artist's proof 1/2; *Murray River landscape* 1975, colour lithograph printed in black and ox blood ink, artist's proof 6/10; *Forest pond* (1975), lithograph on buff paper, proof; *Forest pond* (1975), lithograph, artist's proof; *Forest pond* (1975), lithograph, artist's proof 4/10; *Forest pond* (1975), lithograph printed in ox blood ink, ed. 17/40; *Guthega*

(1975), lithograph, artist's proof; *Murray River landscape* (1975), colour lithograph printed in black and brown/green inks, artist's proof 2/3; *Yarra billabong, Kew I* (1975), electric hand engraving tool, aquatint, roulette, engraving, drypoint and foul biting, JM.283, only state, ed. 15/22; *Yarra billabong, Kew II* (1975), aquatint, foul biting and electric hand engraving tool, JM.284, only state, ed. 14/25; *Guthega* (1976), electric hand engraving tool and roulette, JM.294, 2nd of 2 states, proof 1/2.; *Acacias* (1976–78), lithograph with pale beige tint stone, artists proof, proof for plate 4 from the *Fred Williams lithographs 1976–78* portfolio; *Acacias* (1976–78), lithograph, artist's proof 1/1, proof for plate 4 from the *Fred Williams lithographs 1976–78* portfolio; *Acacias* (1976–78), lithograph, artist's proof 1/1, proof for plate 4 from the *Fred Williams lithographs 1976–78* portfolio; *Acacias* (1976–78), lithograph with pale grey-green tint stone, artist's proof 6/12, proof for plate 4 from the *Fred Williams lithographs 1976–78* portfolio; *Chalk Creek* (1976–78), lithograph printed in brown ink with pale grey-green tint stone, artist's proof, proof for plate 3 from the *Fred Williams lithographs 1976–78* portfolio; *Chalk Creek* (1976–78), lithograph printed in brown ink with pale grey-green tint stone, artist's proof 1/2, proof for plate 3 from the *Fred Williams lithographs 1976–78* portfolio; *Chalk Creek* (1976–78), lithograph printed in brown ink, artist's proof 1/6, proof for plate 3 from the *Fred Williams lithographs 1976–78* portfolio; *Dry creek bed, Werribee Gorge* (1976–78), lithograph, artist's proof 1/1, proof for plate 9 from the *Fred Williams lithographs 1976–78* portfolio; *Kelly's Creek, Werribee Gorge* (1976–78), lithograph, artist's proof 1/1, proof for plate 8 from the *Fred Williams lithographs 1976–78* portfolio; *Kelly's Creek, Werribee Gorge* (1976–78), lithograph with pale grey-green tint stone, artist's proof 6/12, proof for plate 8 from the *Fred Williams lithographs 1976–78* portfolio; *Kelly's Creek, Werribee Gorge* (1976–78), lithograph with pale grey-green tint stone, artist's proof 6/12, proof for plate 8 from the *Fred Williams lithographs 1976–78* portfolio; *Lal-Lal Falls* (1976–78), lithograph, ed. 1/1 (1st state), proof for plate 1 from the *Fred Williams lithographs 1976–78* portfolio; *Stump* (1976–78), lithograph printed in brown ink, artist's proof, proof for plate 5 from the *Fred Williams lithographs 1976–78* portfolio; *Stump* (1976–78), lithograph printed in brown ink, artist's proof 1/1, proof for plate 5 from the *Fred Williams lithographs 1976–78* portfolio; *Werribee Gorge I* (1976–78), lithograph, artist's proof 6/12, proof for plate 10 from the *Fred Williams lithographs 1976–78* portfolio; *Werribee Gorge II* (1976–78), lithograph, artist's proof 6/12, proof for plate 11 from the *Fred Williams lithographs 1976–78* portfolio; *Werribee Gorge III* (1976–78), colour lithograph, artist's proof 6/12, proof for plate 12 from the *Fred Williams lithographs 1976–78* portfolio; *Werribee Gorge landscape* (1976–78), colour lithograph, artist's proof 6/12, proof for plate 7 from the *Fred Williams lithographs 1976–78* portfolio; *Wild Dog Creek I* (1976–78), lithograph, artist's proof, proof for plate 2 from the *Fred Williams lithographs 1976–78* portfolio; *Wild Dog Creek II* (1976–78), lithograph, artist's proof, proof for plate 6 from the *Fred Williams lithographs 1976–78* portfolio; *Hillock* (1978), lithograph, artist's proof; *Hummock; Hummock; Hummock* (1978), lithograph, artist's proof; *Hummock* (1978), lithograph, artist's proof 1/5; *Hummock* (1978), lithograph, artist's proof 5/5; *Papageno* 1979, offset lithograph and oil pastel, proof; *Papageno* 1979, offset lithograph and oil pastel, proof; *Papageno* 1979, offset lithograph, artist's proof 1/1; *Papageno* 1979, offset colour lithograph, artist's proof 1/1; *Waterfall* (1980), colour lithograph with white gouache, artist's proof 1/1; *Waterfall* (1980), colour lithograph with gouache and pastel, artist's proof 2/2; *Waterfall: key plate* (1980), lithograph, artist's proof 1/2. Gift of Lyn Williams AM, 2008

Purchases

Raymond Arnold (born Australia 1950), *Searching for immortality in the mountains – Mont Ventoux/after Petrarch – 2nd state; Searching for immortality in the mountains – Mont Ventoux/after Petrarch – 6th state; Searching for immortality in the mountains – Mont Ventoux/after Petrarch – 11th state* 2000, from the *Searching for immortality in the mountains – Mont Ventoux/after Petrarch* series, etching, artist's proof ed. 2/3. Purchased, Victorian Foundation for Living Australian Artists, 2008

Emily Floyd (born Australia 1972), *It's time* 2008, suite of 9 prints: etching, relief etching, aquatint and lithograph, ed. 1/15. Purchased, Victorian Foundation for Living Australian Artists, 2008

Tony Garifalakis (born Australia 1964), *Cover ups 1; Cover ups 2* 2008, enamel print on offset print. Purchased, Victorian Foundation for Living Australian Artists, 2008

Charles Rodius (born Germany 1802, lived in France and England 1820s, arrived Australia 1829, died 1860), *Moirang, Shoalhaven Tribe, N. S. Wales* 1834, plate from the *Natives of New South Wales* portfolio, lithograph on green paper; *Nunberri, Chief of the Nunneraraha, N. S. Wales* 1834, plate from the *Natives of New South Wales* portfolio, lithograph on brown paper. Joe White Bequest, 2009

AUSTRALIAN SCULPTURE

Gifts

Aleks Danko (born Australia 1950), *SONGS OF AUSTRALIA VOLUME 16 – SHHH, GO BACK TO SLEEP (an un-Australian dob in mix)* (2004), from the *SONGS OF AUSTRALIA* cycle 1996–2004, pencil and ink on paper, plywood, vinyl, synthetic polymer paint, hallogen lights, CD. Gift of the artist through the Australian Government's Cultural Gifts Program, 2009

Rosalie Gascoigne (born New Zealand 1917, arrived Australia 1974, died 1999), *Crop 2* 1982, Salsify (*Tragopogon porrifolius*), galvanised wire, corrugated iron. Gift of Ben Gascoigne AO through the Australian Government's Cultural Gifts Program, 2009

Ken Unsworth (born Australia 1931), *Open cut* (1980), painted steel, steel. Gift of Dr Joseph Brown AO OBE, 2009

Thomas Woolner (England 1825–92, lived in Australia 1852–54), *Agnes McCrae* 1854, plaster, painted and gilt wood, glass. Gift of Andrew Wright through the Australian Government's Cultural Gifts Program, 2009

Purchases

Hany Armanious (born Egypt 1962, arrived Australia 1969), *Uncanny valley* (2009), earthenware, asphalt, pigment on polyurethane, metal. Purchased, Victorian Foundation for Living Australian Artists, 2009

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. Purchased, Victorian Foundation for Living Australian Artists, 2008

Mira Gojak (born Australia 1963), *Sung out of sight* (2008), epoxy resin on galvanised wire, steel and copper, wool. Purchased, Victorian Foundation for Living Australian Artists, 2009

Robert Klippel (Australia 1920–2001, lived in United States 1958–67), *No. 709* 1988, cast 2008, bronze, artist's proof. Purchased with the assistance of Andrew Klippel and the Estate of Patrick Byrne, 2008

Sally Marsland (born Australia 1969), *Almost black vessels I* (2009), polyurethane resin, slate, synthetic polymer paint on wood. Purchased, Victorian Foundation for Living Australian Artists, 2009

INTERNATIONAL ART

ASIAN ART

Gifts

AOYAGI Shiro (Japanese 1932–), *Journey; Dream* 2008, ink on paper. Gift of the artist, 2009

Unryuan KITAMURA Tatsuo (Japanese 1952–), *Vase* 2004, lacquer, metallic powder (*akagane* lacquer). Presented by Lesley Kehoe Galleries through the Australian Government's Cultural Gifts Program, 2009

Takahiro KONDO (Japanese 1958–), *Mist* 2008, stoneware, glass, platinum, silver. Presented by Lesley Kehoe Galleries through the Australian Government's Cultural Gifts Program, 2009

Kim Hoa TRAM (Chinese born Vietnam 1959–, worked in Australia 1984–), *Contemplating the moon* 2008, ink on paper. Gift of Jason Yeap, 2008

Purchases

CHINESE, *Cup* Qing dynasty, second half of the 18th century, nephrite jade. Purchased with funds donated by Yvonne and Geoffrey Perret, 2008

CHINESE, *Court lady's surcoat (Waitao)* Qing dynasty, Daoguang period (1821–50), silk, silk and metallic thread, gilt. Lillian Ernestine Lobb Bequest, 2008

CHINESE, *Pair of Manchu lady's shoes (Qixie)* (late 19th century), silk, cotton, silk and cotton thread, leather, wood. Lillian Ernestine Lobb Bequest, 2009

ITD Shinsui (Japanese 1898–1972), *Early spring (Shensun): Manners of Showa women (Showa binjin fuzoka)* 1931, colour woodblock. Lillian Ernestine Lobb Bequest, 2008

JAPANESE, *Tray* late Muromachi period (15th century), lacquer on wood (*Negoro* lacquer). Purchased with funds donated by The Yulgilbar Foundation, 2009

JAPANESE, *Stationery box (Ryoshibako)* (c.1710–50), lacquer on wood, metallic powers and foils, pigment (*taka maki-e*, *hira maki-e*). Purchased with funds donated by The Yulgilbar Foundation, 2008

Unryuan KITAMURA Tatsuo (Japanese 1952–), *Writing box (Suzuribako)* 2007, lacquer on wood, gold, pigment, gilt, silver, inkstone (*maki-e*). Purchased with funds donated by Pauline Gandel, 2008

Takahiro KONDO (Japanese 1958–), *Black and white mist* 2008, stoneware, glass, platinum, silver. Purchased with funds donated by Jason Yeap and Min Lee Wong, 2009

Toyohara KUNICHIKA (Japanese 1835–1900), *The dance of death at Ise (Ise ondo koi no netaba)* 1896, colour woodblock. Lillian Ernestine Lobb Bequest, 2008

MIYAZAWA Akira (Japanese 1950–), *Covered ceramic box* 2000, stoneware, pigments. Purchased, NGV Supporters of Asian Art, 2008

Natori SHUNSEN (Japanese 1886–1960), *Matsumoto Koshiro as the white bearded Ikkyu* 1929 from the supplement to the *Collection of Shunsen portraits (Shunsen nigao-e shu)* series, colour woodblock. Lillian Ernestine Lobb Bequest, 2008

TSUJI Masashi (Japanese 1959–), *Dish* 2008, lacquer on wood (*Negoro* lacquer). Purchased with funds donated by The Yulgilbar Foundation, 2008

UTAGAWA Sadahide (Japanese 1807–73), *Ships setting sail during Ashikaga Takujiji's Battle of Minotogawa* (1336) (*Ashikaga Takaugi Minotogawa debune no zu*) 1858, colour woodblock. Lillian Ernestine Lobb Bequest, 2008

YAMAMURA Toyonari (Japanese 1885–1942), *Ichikawa Shocho II as Oman* 1920 from the *Flowers of the theatrical world (Rien no hana)* series, colour woodblock. Lillian Ernestine Lobb Bequest, 2008

Tsukioka YOSHITOSHI (Japanese 1839–92), *The story of priest Nitto at Emmein* 1885 from the *A new selection of eastern brocade pictures (Shinsen azuma nishiki-e)* series; *The imperial councillor Yukihara on the beach of Suma with Murasame and Mutsukaze (Chunagon Yukihara Suma-no-ura nite Murasame Mutsukaze ni tawamureru zu)* 1886 from the *Yoshitoshi manga (Sketches by Yoshitoshi)* series; *Shirabyoshi dancer from The art world (Bijutsu sekai) magazine* (c. 1890), colour woodblock. Lillian Ernestine Lobb Bequest, 2008

YU Zhiding (Chinese 1647– c. 1716), *The Kangxi Emperor's southern tour* (17th century), pigments on silk. Purchased with funds donated by The Yulgilbar Foundation, 2008

INTERNATIONAL DECORATIVE ARTS

Gifts

Carlo BUGATTI (Italy 1856–1940), *Mirror* (c. 1890–1900), ebonised wood, brass, mirror, pewter, silk tassels. Gift of John Playfoot through the Australian Government's Cultural Gifts Program, 2009

Alan CAIGER SMITH (Argentina/England 1930–) **ALDERMASTON POTTERY**, **Berkshire** manufacturer (England 1955–2006), *Bowl; Vase* (1973), earthenware (majolica). Gift of two anonymous donors through the Australian Government's Cultural Gifts Program, 2009

Salvador DALI designer (Spain/United States 1904–89) **Jules TEISSONNIERE** decorator (France active 1908–60s) **FRANCE**, **Limoges** manufacturer, *Ashtray for Air India* (1967), porcelain (hard-paste), ed.722. Gift of Lady Potter, 2009

DOULTON & CO., Lambeth, London manufacturer (England 1853–1956) **Margaret M. ARMSTRONG** decorator (England active 1880–89), *Laura, tile* 1886, earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2009

GUILLAUME HENRY, Guernsey manufacturer (Channel Islands c. 1720–67), *Salver* (c. 1750), silver. Gift of E. Ivar Dorum, 2008

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793), *Sugar box; Teacup and saucer* (c. 1805), porcelain (bone china); *Dish; Milk ewer; Milk ewer; Sugar box; Tea and coffee trio; Teacup and saucer; Teacup and saucer* (c. 1810), porcelain (bone china); *Plate; Plate* (c. 1815), stoneware; *Tea and coffee trio* (c. 1815); *Teacup and saucer* (c. 1815), porcelain (bone china). The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2009

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Christopher DRESSER** designer (England 1834–1904), *Tea service* 1872–74, porcelain. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2009

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **John MOYR SMITH** designer (England 1839–1912), *Alfred in the Danish camp, tile; Canute, tile; Galcactus, tile; Harold: Death of Harold, tile; Harold's oath to William, tile; S. Augustine, tile* (c. 1872), from the *Early English history* series, earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2009

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **JOHN MORTLOCK, London** retailer (England 1746–1930), *Tea service* 1873, porcelain, leather, satin, wood, brass. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2009

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Charlotte H. SPIERS** decorator (England active 1870s), *Plaque* 1875; *Plaque* 1876, earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2009

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Ellen WELBY** decorator (England active 1870s), *Plaque* 1876, earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2009

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793)

John MOYR SMITH designer (England 1839–1912), *Elaine: Elaine's body in the barge, tile; Etarre: Pelleas and Etarre: Pelleas first sees Etarre, tile; Excalibur: The coming of Arthur: The lady of the lake gives the sword to King Arthur, tile; Gareth: Gareth and Lynette: Gareth entering the town, tile; Geraint: Enid: Geraint slays Dorm, tile; Lynette: Gareth and Lynette on their journey: Lynette jeers at Gareth, tile; Morte D'Arthur: King Arthur in the barge with the three queens, tile; Pelleas: Pelleas and Etarre: Pelleas finds Gwain and Etarre asleep in the pavilion, tile; Vivien: Vivien puts forth the charm on Merlin, tile* (c. 1876), from the *Tennyson Idylls of the King* series, earthenware; *Ivanhoe: The death of Bois Gilbert ch XLIV, tile; Rob Roy: In Glasgow Tolbooth, tile* 1877–78, from the *Waverley* series, earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2009

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **Henry Stacey MARKS** designer (England 1829–98), *Falstaff acting the king, tile; Parolles' eyes unbound, tile* (c. 1880), from the *Shakespearean* series, earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2009

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **John MOYR SMITH** designer (England 1839–1912), *The valley of the shadow of death, tile* (c. 1880), from the *Pilgrim's Progress* series, earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2009

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793), *Pair of tiles* (c. 1885), earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2009

MINTON, Stoke-on-Trent, Staffordshire manufacturer (England est. 1793) **William WISE** designer (England c. 1831–99), (*Woman and child, tile; Woman at the well, tile* (c. 1885)), from the *Rustic figures* series, earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2009

William MORRIS designer (England 1834–96) **Philip WEBB** designer (England 1831–1915) **JEFFERY & CO., Islington, London** manufacturer (England c. 1836– c. 1929) **MORRIS & CO., London** retailer (England 1861–1940), *Trellis, wallpaper* 1864 (designed), colour woodcut on paper. Gift of Michael Whiteway, 2009

Jacqueline PONCELET (Belgium/England 1947–), *Form with three positions* (1984), stoneware. Gift of two anonymous donors, 2009

RAWLINGS & SUMMERS, London manufacturer (England 1829–97), *Snuff box* 1830, silver, silver-gilt. Gift of John Fawcett, 2009

WEDGWOOD, Stoke-on-Trent, Staffordshire manufacturer (England est. 1759) **Thomas ALLEN attributed to designer** (England 1831–1915), *Red Riding Hood, tiles* (1878), earthenware. The Dr Robert Wilson Collection. Gift of Dr Robert Wilson and Colin Lane through the Australian Government's Cultural Gifts Program, 2009

WORCESTER ROYAL PORCELAIN COMPANY, Worcester manufacturer (England est 1862) **R. STEWART, Glasgow** retailer (Scotland est. c. 1882), *Tea service* 1882–84, 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

Purchases

Karl FRITSCH (Germany 1963), *Ring, 2005* (2005), oxidised silver, glass. Purchased with the assistance of the Dorothy Loffler Bequest, 2009

Josef HOFFMANN designer (Austria 1870–1956) **Fritzi LÖW** decorator (Austria 1891–1975) **MOSER GLASSWORKS, Karlsbad** manufacturer (Bohemia est. 1857) **WIENER WERKSTÄTTE, Vienna** retailer (Austria 1903–32), *Vase* (c. 1919), glass. Purchased with the assistance of Elizabeth and Philip Williams, 2009

INTERNATIONAL FASHION AND TEXTILES

Gifts

ALIATA, Italy shoemaker (active 1960s), *Pair of shoes* (c. 1962), leather, glass, metal. Gift of Judy and Robert Compton-Jones, 2009

ENGLAND, Wedding dress and underbodice 1856, silk, cotton lace, cotton, metal. Gift of the family in memory of Alma Elsie Ann Jean Sandford (née Gannell) (1907–2005), 2009

FONTANA, Rome fashion house (est. 1944) **Zoe FONTANA** designer (Italy 1911–78) **Micol FONTANA** designer (born Italy 1913) **Giovanna FONTANA** designer (Italy 1915–2004), *Pair of court shoes* (c. 1959), silk satin, leather; *Pair of court shoes* (c. 1959), silk, leather (suede). Gift of Judy and Robert Compton-Jones, 2009

YOHJI YAMAMOTO, Tokyo fashion house (est. 1972) **Yohji YAMAMOTO** designer (born Japan 1943), *Hat* 2004 spring-summer, *Jere* collection, straw. Gift from the Estate of Lady Grounds, 2009

Purchases

CHRISTIAN DIOR, Paris couture house (est. 1946) **Marc BOHAN** designer (born France 1926), *Evening outfit comprising tunic, trousers and cummerbund* 1977 autumn-winter, synthetic viscose jersey. Purchased NGV Foundation, 2008

HENRY POOLE & CO., London tailor (est. 1806), *Hunt coat, pink* 1889, wool, cotton, brass. Purchased NGV Foundation, 2008

HENRY POOLE & CO., London tailor (attributed to) (est. 1806), *Waistcoat* (c. 1900), wool, brass, cotton; *Hunt dress coat* (1920s), wool, silk, brass. Purchased NGV Foundation, 2008

I. MAGNIN & CO., San Francisco retailer (1876–1994), *Evening gown* (c. 1944), synthetic crepe, metallic sequins, braid and thread. Purchased NGV Foundation, 2009

JEAN PAUL GAULTIER, Paris fashion house (est. 1978) **Jean Paul GAULTIER** designer (born France 1952), *Suit* 1988 spring-summer, wool, plastic. Purchased NGV Foundation, 2009

MOSCHINO, Milan fashion house (est. 1983) **Franco MOSCHINO** designer (Italy 1950–94), *Survival suit* 1991 spring-summer, gabardine, cotton, plastic, metal, paper, lipstick, perfume. Purchased NGV Foundation, 2008

NOM*D, Dunedin fashion house (est. 1986) **Margarita ROBERTSON** designer (born New Zealand 1953), *Outfit* 2008 winter, cotton viscose, viscose, wool viscose, merino (jersey), polyester spandex, wool, cotton (jersey), metal; *Outfit* 2008 winter, cotton, polyester, acrylic, mohair, wool, silk wool, elastane, spandex, acetate, metal. Purchased NGV Foundation, 2008

PIERRE CARDIN, Paris fashion house (est. 1950) **Pierre CARDIN** designer (born Italy 1922, emigrated to France late 1920s), *Trouser suit* (c. 1966), wool, metal. Purchased NGV Foundation, 2008

THIERRY MULGAR, Paris fashion house (est. 1974) **Thierry MUGLER** designer (born France 1948), *Suit* 1988 autumn-winter, wool, plastic, metal. Purchased NGV Foundation, 2009

WORLD, Auckland fashion house (est. 1989) **Denise L'ESTRANGE-CORBET** designer (born New Zealand 1960) **Francis HOOPER** designer (born Hong Kong 1964, worked in New Zealand 1972–), *Cowhide jerkin and dress* 1997–98 spring-summer, *WORLD International* collection, leather (cowhide), horn; *Sanderson suit* 1997–98 spring-summer, *WORLD International* collection, cotton, acetate, plastic, metal; *Hot pink dress* 1999 autumn-winter, 2525 collection, lycra, nylon, leather (lambhide), plastic, metal. Purchased NGV Foundation, 2009

WORLD, Auckland fashion house (est. 1989) **Denise L'ESTRANGE-CORBET** designer (born New Zealand 1960) **Francis HOOPER** designer (born Hong Kong 1964, emigrated to New Zealand 1972) **Reuben PATERSON** (born New Zealand 1973), *Survival and atomic bombing* 2004 *I don't play sport but I can high jump* collection, cotton, glitter dust, adhesive, polyester, plastic. Purchased with the assistance of Kerry Gardner, 2008

WORLD, Auckland fashion house (est. 1989) **Denise L'ESTRANGE-CORBET** designer (born New Zealand 1960) **Francis HOOPER** designer (born Hong Kong 1964, emigrated to New Zealand 1972–), *WORLD / Swarovski outfit* 2009 autumn-winter, *There is No Depression in New Zealand* collection, acetate, nylon, polyester, crystal, plastic, leather, resin, velcro. Purchased NGV Foundation, 2009

OCEANIC ART

Gifts

Malekula, Vanuatu, Ancestor figure (c. 1986), wood, earth pigment, fibre, clay, teeth; *Ancestor figure on conch shell* (c. 1986), earth pigment, conch shell, palm leaf, clay. Gift of Todd Barlin, 2009

Waris Area, West Papua, Bark sickness shield; Bark sickness shield (c. 1986), earth pigments on sago palm prongs, fibre. Gift of Todd Barlin, 2009

Washkuk Hills, East Sepik Province, Papua New Guinea, Minja figure (c. 1986), wood, synthetic polymer paint, pigment; *Ritual bone dagger* (c. 1986), bone, pigment, shell, fibre; *Conus shell armband* (c. 1987), conus shell, fibre; *Conus shell armband; Ear ornament* (c. 1987), shell, fibre; *Nassa and cowrie shell ornament* (c. 1987), nassa shell, cowrie shell, fibre; *Pig skin shield* (early 20th century), pig skin, cane, fibre. Gift of Todd Barlin, 2009

Purchases

Albanu (Raltarin born c. 1980), *Temar ne sisi, ancestor spirit figure* (c. 2005), pigments and synthetic polymer paint on fibre, wood; *Temar ne sisi, female ancestor spirit figure* 2008, pigments and synthetic polymer paint on fibre, wood, fibre; *Temar ne sisi, male ancestor spirit figure* 2008, pigments and synthetic polymer paint on fibre, wood. Purchased NGV Foundation, 2009

Bongsam (Raltarin born 1980s), *Temar ne ari, ancestor spirit figure* (c. 1995), pigments and synthetic polymer paint on fibre, wood, pig tusk. Purchased NGV Foundation, 2009

Jochain Kilfan (Raltarin born c. 1968), *Temar ne pato ne ari, ancestor spirit figures* 2004, pigments on tree fern fibre, feathers. Purchased NGV Foundation, 2009

Lacon (Raltarin born 1980s), *Temar ne ari, ncestor spirit figure* (1995), pigments and synthetic polymer paint on fibre, wood. Purchased NGV Foundation, 2009

Mansak's family (Raltarin born c. 1945), *Temar ne ari, ancestor spirit figure* (c. 1995), pigments and synthetic polymer paint on clay and fibre, wood, fibre, pig tusk; *Temar ne ari, ancestor spirit figure* (c. 1995), pigments and synthetic polymer paint on fibre, wood. Purchased NGV Foundation, 2009

Norbert Napong (Raltarin born 1969), *Rom poovee assarolal mask* 2005, pigments and synthetic polymer paint on fibre, wood, fibre. Purchased NGV Foundation, 2009

INTERNATIONAL PAINTING

Gifts

ITALY, (St Jerome) (c. 1832–38), oil on wood panel. Bequest of Mary Macrae Stewart, 2009

John Everett MILLAIS (English 1829–96), *Cecil Webb* 1887, oil on canvas. Gift of the David Blanche family and Michael Blanche family in memory of Arthur and Yvonne Blanche through the Australian Government's Cultural Gifts Program, 2009

Eugène von GUÉRARD (attributed to) (born Austria 1811, lived in Australia 1852–82, Europe 1882–1901, died England 1901), *(Self-portrait)* (1830s–40s), oil on canvas. Bequest of Mary Macrae Stewart, 2009

Purchases

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

André LHOTE (French 1855–1962), *The port of Bordeaux (Le Port de Bordeaux)* (c. 1914), oil on canvas. The Eugenie Crawford Bequest, 2009

Ben NICHOLSON (English 1894–1982, worked in Switzerland 1958–71), 1938 1938, oil on canvas. Purchased with funds donated by Loti Smorgon AO and Victor Smorgon AC, 2008

Manuel OCAMPO (Filipino/American 1965–, worked in Spain 1996–99), *A painting for a proposed sculpture for a monument to a crucified minimalist sculpture* 2008, synthetic polymer paint on canvas. Purchased, NGV Contemporary, 2009

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

INTERNATIONAL PHOTOGRAPHY

Gifts

Christoph DAHLHAUSEN (German 1960–), *On the unscientific proof of light (Über sie Unwissenschaftlichen Nachweis von Licht)* 1997, from the *On the unscientific proof of light (Über sie Unwissenschaftlichen Nachweis von Licht)* series 1996–98, type C photograph on aluminium. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2009

Purchases

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

Thomas RUFF (German 1958–), *Portrait (V. Liebermann D) Porträt (V. Liebermann D); Portrait (A. Koschkarow) Porträt (A. Koschkarow)* 2000, type C photograph. Purchased with funds donated by the Bowness Family Fund for Contemporary Photography, 2008

Thomas STRUTH (German 1954–), *Pergamon Museum IV, Berlin* 2001, type C photograph. Purchased with the assistance of the Bowness Family Fund for Contemporary Photography, 2008

YEE I-Lann (Malaysian 1971–), *Anak Negeri; Huminodun; Kopivosian* 2007, from the *Kinabalu* series, lightjet photograph. Purchased NGV Foundation, 2008

PRE-COLUMBIAN ART

Gifts

Maya, Peten, Guatemala, Tripod bowl Late Classic AD 700–800, polychrome earthenware. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2009

Mezcala, Guerrero, West Mexico, Temple Early Classic 100 BC – AD 300, basalt. Gift of an anonymous donor through the Australian Government's Cultural Gifts Program, 2009

INTERNATIONAL DRAWINGS

Gifts

Colin McCAGHON (New Zealander 1919–87), *Psalm 70* 1969, pastel and wash on wallpaper stock; *Peter Hooper: Poetry is for peasants* 1969, oil pastel over pastel and wash on wallpaper stock. Gift of the Reverend Ian Brown in memory of Annie Christina Brown, 2009

Georgiana McCRAE (English 1804–90, worked in Australia 1841–90), *Self-portrait* 1829, watercolour and pencil. Gift of Andrew Wright through the Australian Government's Cultural Gifts Program, 2009

Toss WOOLLASTON (New Zealander 1910–98), *Pines, Nelson from Mapua* 1961, brush and ink. Gift of the Reverend Ian Brown, 2008

Purchases

Charles GLEYRE (Swiss 1806–74, worked in France 1825–28, 1838–74, Italy 1828–34), *Head of a woman, turned toward the right* 1859–62, black chalk. Purchased NGV Foundation, 2008

Peter ROBINSON (New Zealander 1966–, worked in Germany 1999–2003), *Terrain drawing #3; Terrain drawing #4* 2008, pencil. Purchased with funds donated by the Margaret Stones Fund for International Prints and Drawings, 2008

INTERNATIONAL PRINTS

Gifts

Louise BOURGEOIS (French 1911–, worked in United States 1938–), *Paris Review* 1994, lift-ground aquatint and drypoint with gouache, ed. 20/65, 4th of 4 states. The Athol Hawke and Eric Harding Collection of Contemporary Prints and Drawings. Gift of Athol Hawke and Eric Harding through the Australian Government's Cultural Gifts Program, 2009

James GILLRAY (English 1756–1815), *Fashionable jockeyship* 1796, hand-coloured etching. Gift of Richard Eager, 2009

Robert INDIANA (American 1928–), *Love* 1965, colour screenprint on card. Gift of Daniel Thomas, 2009

Purchases

Christiane BAUMGARTNER (German 1967–), *Drive (Fahrt)* 2003, woodcut on Japanese paper, ed. 4/6. Purchased with funds donated by the Margaret Stones Fund for International Prints and Drawings, 2008

Maurice DENIS (French 1870–1943), *Love (Amour)* (c. 1897–99), published 1899, suite of 13 colour lithographs, edition of 100. Purchased, NGV Women's Association with the assistance of Jennifer Lempriere, 2008

Odilon REDON (French 1840–1916), *Druidess (Druidesse)* 1891, lithograph on chine appliqué, edition of 50. Purchased, NGV Women's Association, 2008

Sean SCULLY (Irish/American 1945–), *Etchings for Federico Garcia Lorca* 2003, portfolio of 10 colour aquatints with sugarlift and spitbite, letterpress text, ed. 29/50; *Night* 2005, colour aquatint and plate-tone, ed. 36/40; *Wall of light crimson* 2005, colour aquatint and plate-tone, ed. 36/40. Purchased with funds donated by the Vivien Knowles Fund for Contemporary Art, 2009

UNKNOWN (English active late 18th century), *A singular animal called kangaroo, found on the coast of New Holland* (c. 1787–1800), etching. Joe White Bequest, 2009



Ikebana demonstration in the Great Hall

Scholarly Publications and Papers by National Gallery of Victoria Staff

DR ALEX BAKER

- 'Ron Mueck's *Two women*', *Art Bulletin of Victoria*: 48, NGV, 2008.
- 'Bill Viola's *Ocean without a shore*', *Art Bulletin of Victoria*: 48, NGV, 2008.
- '*Don't get depressed, get rad!*' (Rhana Davenport with Alex Baker, Matthew Griffin, Rachel Kent and Reuben Paterson), *Art & Australia*, Vol 46, No 2, Summer 2008.

Papers:

- Artspace Visual Arts Centre, Woolloomooloo, NSW, '*Critical art in the belly of the beast*', *Spaces of art: institutional/post-institutional curatorial and related practices in contemporary art*, 2009.

LAURIE BENSON

- (contributing author) *Un paseo por el arte* – Spanish Education Resource Kit, NGV, 2008.
- *Salvador Dalí: Liquid Desire*, NGV, 2009.
- (contributing author) *Cubism in Australian Art*, Heide Museum of Modern Art, Melbourne, 2009.

Papers:

- Jacob Epstein Symposium, Carrick Hill, SA, 'Epstein and Direct carving', 2008.
- McClelland Gallery + Sculpture Park, 'Introducing Jacob Epstein', 2009.
- University of Melbourne, 'Provenance Research as a Tool for Authenticating Art Works', 2009.
- NGV, Work in Progress Seminar, 'New Light on a Sixteenth-Century Italian Painting in the NGV: Frederico Barocci's *Head of a young girl*', 2008.
- NGV, *Dalí in Dialogue: Symposium, 'Dalí in Hollywood'*, 2009.

ALISA BUNBURY

- *Making a Mark: Prints and Drawings Gifted by Ian Brown*, NGV, 2008.

HUMPHREY CLEGG

- (with Stephen Gilchrist) 'Depictions of Aboriginal People in Colonial Australian Art: Settler and Unsettling Narratives in the Works of Robert Dowling', *Art Bulletin of Victoria*: 48, NGV, 2008.
- (compiler) 'Exhibition checklist', *John Brack*, NGV, 2008.

Papers:

- NGV, 'Making Melbourne's Art World': 'James Smith'; 'The National Gallery School of Art'; 'Bernard Hall', 2009.

DR ISOBEL CROMBIE

- 'A Guide to Earth: Looking at Life with Andreas Gursky', *Art & Australia*, Vol 46, No 2, Summer 2008.
- 'David Stephenson: An Introduction' in David Stephenson, *Vaults*, Princeton Architectural Press, New York, 2009.

Papers:

- NGV Women's Association, Photography Day, 'The collection, and new directions', 2008.
- NGV Contemporary Supporters Group, 'Contemporary perspectives in photography, 2008.
- Govett-Brewster Gallery, New Plymouth, New Zealand, 'Contemporary Chinese Photography', 2008.
- National Portrait Gallery, Canberra, 'Who are you?: Contemporary Australian photographic portraiture', 2009.
- Auckland Festival of Photography, Auckland City Art Gallery, New Zealand, 'Light Sensitive: A survey of contemporary Australian photography', 2009.

JANE DEVERY

- 'Kirrily Hammond: From this distance', *Imprint*, Vol 43, December 2008.

PAOLA DI TROCCHIO

- *Remaking Fashion*, NGV, 2009.
- 'Lanvin's *Dress and Necklace*', *Art Bulletin of Victoria*: 48, NGV, 2008.

KATE DOUGLAS

Papers:

- NGV, Aqueous Cleaning Methods for Textile Conservators, Richard Wolbers, University of Delaware/Winterthur Museum, 2008.
- (with Solitaire Osei and Annette Soumilas) NGV, *Black in Fashion*, 'Textiles Conservation', 2008.
- (with Solitaire Osei) NGV, 'Art Chat: Caring for textiles', 2009.

AMANDA DUNSMORE

- (with Matthew Martin) *The Peter Wynne Morris Collection. French Eighteenth Century White Porcelain in the National Gallery of Victoria*, NGV, 2008.
- (with John Payne) *Bugatti. Carlo, Rembrandt, Ettore, Jean*, Peleus Press in association with NGV, 2009.

CATHERINE EARLEY

- 'Exhibitions Conservation: the Development of a Specialisation at the National Gallery of Victoria', *Paintings Conservation in Australia from the Nineteenth Century to the Present: Connecting the Past to the Future*, Contributions to the Eleventh AICCM Paintings Group Symposium, Melbourne 2008, (editors Carl Villis and Alexandra Ellem). Published by the Australian Institute for the Conservation of Cultural Material Inc.

MAGGIE FINCH

- '*Boyd Webb's Wakatipu*', *Art Bulletin of Victoria*: 48, NGV, 2008.
- *Order and disorder: Archives and photography*, NGV, 2008.
- *Light years: Photography and space*, NGV, 2009.
- (with Stephen Gilchrist and Allison Holland), 'Portrayals of our Universe', *Australian Sky & Telescope*, Vol 5, No 5, July 2009.

KELLY GELLATLY

- (contributing author) *Soft Sculpture*, National Gallery of Australia, Canberra, 2009.
- (contributing author) *Cubism in Australian Art*, Heide Museum of Modern Art, Melbourne, 2009.

STEPHEN GILCHRIST

- (with Humphrey Clegg) 'Depictions of Aboriginal People in Colonial Australian Art: Settler and Unsettling Narratives in the Works of Robert Dowling', *Art Bulletin of Victoria*: 48, NGV, 2008.
- 'Shifting Identities', *Art & Australia*, Vol 46, No 4, Winter 2009.
- 'Hunter and Emu', *Collection Highlights*,

- National Gallery of Australia, Canberra, 2008.
- 'Points of Convergence: Indigenous Curators Explore the Question of Contemporary within Aboriginal Art', *Current: Contemporary Art from Australia and New Zealand, Art & Australia*, Vol 45, No 4, Winter 2008.
- (with Allison Holland) *Shared Sky*, NGV, 2009.
- (with Allison Holland), '*Shared Sky*', Imprint, Vol 44, No 2, Winter 2009.
- (with Maggie Finch and Allison Holland), 'Portrayals of our Universe', *Australian Sky & Telescope*, Vol 5, No 5, July 2009.

DR EDWARD GOTT

- (with Jane Kinsman and Michael Pantazzi), Degas: *The uncontested master*, National Gallery of Australia, Canberra, 2008.
- 'Military Objectives: Some reflections on the forgotten Second World War artist Louis Duffy', *Art Bulletin of Victoria*: 48, NGV, 2008.
- 'Edward Degas's *Portrait of a Woman*', *Art Bulletin of Victoria*: 48, NGV, 2008.
- 'Wild Men of the Woods', *Ron Mueck @ McClelland*, McClelland Gallery + Sculpture Park, 2008.
- (contributing author) *Un paseo por el arte* – Spanish Education Resource Kit, NGV, 2008.
- Salvador Dalí: Liquid Desire*, NGV, 2009.
- (contributing author) *Cubism in Australian Art*, Heide Museum of Modern Art, Melbourne, 2009.
- 'A Gorilla for Melbourne', in Jeanette Hoorn (ed), *Reframing Darwin: Evolution and Art in Australia*, Melbourne University Publishing, Melbourne, 2009.

Paper:

- Heide Museum of Modern Art, 'Curators in conversation: Order and dissent: works from the Heide Collection', 2008.
- Evolution Australia 2009 Conference, 'Darwin's Impact on the Arts in Australia', 2009.
- NGV, *Dalí in Dialogue: Symposium, 'Living Liquid Ladies: Dalí and the Dream of Venus Pavilion'*, 2009.

KIRSTY GRANT

- John Brack*, NGV, 2008.
- (contributing author) *Cubism in Australian Art*, Heide Museum of Modern Art, Melbourne, 2009.

ALLISON HOLLAND

- (with Stephen Gilchrist) *Shared Sky*, NGV, 2009.
- (with Stephen Gilchrist), '*Shared Sky*', Imprint, Vol 44, No 2, Winter 2009.
- 'Denis Nona's *Baidam – Shark constellation*', *Art Bulletin of Victoria*: 48, NGV, 2008.
- (with Maggie Finch and Stephen Gilchrist), 'Portrayals of our Universe', *Australian Sky & Telescope*, Vol 5, No 5, July 2009.

LAURA JOCIC

Paper:

- 8th Annual Symposium of the Costume & Textile Association of New Zealand, *Empire*, 'Robes of Power: The role of dress in asserting status in nineteenth century Russian Turkestan', 2009.

MARYJO LELYVELD

Paper:

- American Institute for Conservation, 36th Annual Meeting, Denver, United States of America, 'Reframing for Australian Impressionism', 2008.

ROGER LEONG

- '*Balenciaga's Sandals*', *Art Bulletin of Victoria*: 48, NGV, 2008.
- Persuasion: Fashion in the Age of Jane Austen*, NGV, 2009.

Paper:

- International Council of Museum Costume Committee Meeting, Santiago, Chile, 'Fashion in early colonial New South Wales', 2008.

FRANCES LINDSAY

- Klippel/Klippel*, NGV, 2008.
- (contributing author) *Salvador Dalí: Liquid Desire*, NGV, 2009.
- Salvador Dalí Lecture Series: 'Dalí's Jewels', 2009
- (contributing author) 'Denise Green: Resonating in Australia', *An Artist's Odyssey: Inventing an International Art Career*, (forthcoming publication).

HOLLY MCGOWAN-JACKSON

- 'Frames Conservation in Australia and GOCSIG: Reflections on the Past and Thoughts for the Future', *Paintings Conservation in Australia from the Nineteenth Century to the Present: Connecting the Past to the Future*, Contributions to the Eleventh AICCM Paintings Group Symposium, Melbourne 2008, (editors Carl Willis and Alexandra Ellem). Published by the Australian Institute for the Conservation of Cultural Material Inc.

Paper:

- NGV, Frames: Past, Present and Future, Gilded Objects Special Interest Group Symposium, 'Frames Conservation in Australia and GOCSIG: Reflections on the Past and Thoughts for the Future', 2008.

DR MATTHEW MARTIN

- (with Amanda Dunsmore) *The Peter Wynne Morris Collection. French Eighteenth Century White Porcelain in the National Gallery of Victoria*, NGV, 2008.

- 'Taking a seat', *2009 Cicely & Colin Rigg Contemporary Design Award*, NGV, 2009.

SOPHIE MATTHIESSON

- (contributing author) *Un paseo por el arte* – Spanish Education Resource Kit, NGV, 2008.
- 'Raising the Flag of Modernism: Ben Nicholson's 1938', *Art Bulletin of Victoria*: 48, NGV, 2008.
- Salvador Dalí: Liquid Desire*, NGV, 2009.
- (contributing author) *Cubism in Australian Art*, Heide Museum of Modern Art, Melbourne, 2009.

Papers:

- NGV, Work in Progress Seminar, 'Drawing a long bow? Boccherini and the Madrid visit', 2008.
- La Trobe University, School of Historical and European Studies Staff History Seminar, 'Artists in Prison in the French Revolution', 2009.
- NGV, *Dalí in Dialogue: Symposium, 'I spy with my little eye: Dalí and the erotics of viewing in a machine age'*, 2009.
- NGV, Work in Progress Seminar, 'Captive Markets: The Artist in Prison in the French Revolution', 2009.

SOLITAIRE OSEI

Papers:

- (with Kate Douglas and Annette Soumilas) NGV, *Black in Fashion, 'Textiles Conservation'*, 2008.
- Melbourne University, Art Curatorship, 'Issues in Art Conservation', 2008.
- (with Kate Douglas) NGV, 'Art Chat: Caring for textiles', 2009.

DR MAE ANNA PANG

- Moon in Reflection*, The Art of Kim Hoa Tram, NGV, 2008.
- Dressed to Rule, Imperial Robes of China*, NGV, 2009.

Paper:

- The University of Melbourne, School of Art History, Cinema, Classics and Archaeology, 'The Unique Art of Chinese Ink paintings and Calligraphies', 2009.

JOHN PAYNE

- (with Amanda Dunsmore) *Bugatti. Carlo, Rembrandt, Ettore, Jean*, Peleus Press in association with NGV, 2009.
- 'What's it all about: Notes for an essay on painting conservation: "We will still talk of La Tour, but we will see Chardin"', *Paintings Conservation in Australia from the Nineteenth Century to the Present: Connecting the Past to the Future*, Contributions to the Eleventh AICCM Paintings Group Symposium, Melbourne 2008, (editors Carl Willis and

Alexandra Ellem). Published by the Australian Institute for the Conservation of Cultural Material Inc.

ELISABETTE POLIDORI

Papers:

- Melbourne Museum, AICCM, 'The hidden treasures of Pitti Palace. Conservation treatment of one Chinese painting on paper from the collection of the Lorena family', 2008.
- Athens, TECHNART 2009 – Non-destructive and Microanalytical Techniques in Art and Cultural Heritage forum, N. F. C. Mendes, A. Migliori, M. Piccolo, E. Polidori, E. Castellucci, M. Piccolo, 'Chinese export art: multi-analytical non-invasive characterization of 18th-century paintings on paper', 2009.

JUDITH RYAN

- 'Prelude to canvas: Batik cadenzas wax lyrical', in Judith Ryan (ed), *Across the Desert: Aboriginal Batik from Central Australia*, NGV, 2008.
- "Different from other mob": The unique art of Ginger Riley Munduwalawala', *Cath Bowdler, Colour Country: Art of the Roper River*, Wagga Wagga Art Gallery, 2009.
- 'Doreen Reid Nakamarra', 'Timothy Cook', 'Ricardo Idagi', 'Tiger Palpatja', in *Western Australian Indigenous Art Awards* catalogue, Art Gallery of Western Australia, 2009.

Papers:

- NGV, FOTGL Lecture, 'The quick and the dead: Collecting Indigenous art at the NGV', 2008.
- Koorie Heritage Trust, Melbourne, 'Koorie Art, Then and Now: A Cultural Continuum', 2009.
- University of Melbourne, Indigenous Cultures Seminar, 'The Importance of Scholarship, Connoisseurship and Object-Centred Research', 2009.
- NGV Supporters of Indigenous Art, Annual Mabo Day lecture, "The unknown artist reads like a memorial": The Importance of Scholarship, Connoisseurship and Object-Centred Research', 2009.
- Alice Springs, Launch of *Australian Aboriginal Art*, 'Respect the Past — Believe in the Future', 2009.

LISA SASSELLA

- (with Ruth Rentschler) 'Model Museum Practice. Brand Development for Sponsorship and Philanthropy', in Kotler, Kotler & Kotler; *Museum Marketing & Strategy 2nd edition*, Jossey-Bass, 2008.

Paper:

- Museums & Galleries NSW and Regional & Public Galleries NSW *Pushing Boundaries* conference, 'Knowing your Brand and your Visitor to Develop Unique Corporate Partnerships', 2008.

SUZANNA SHAW

Paper:

- Metropolitan Museum of Art Fellows Symposium, New York, 'Variations on a Theme: The Manufacture and Conservation of Qing Dynasty Lacquered Screens', 2008.
- Japan Society, New York, 'The Lacquer Techniques of Shibata Zeshin', 2008.
- Australian Institute for the Conservation of Cultural Materials (Victorian division), NGV, 'Lacquer: From the Tree to the Big Apple', 2009.

RUTH SHERVINGTON

Paper:

- (with Louise Wilson), NGV, *The cricket and the dragon: Animals in Asian Art*, 'From Conservation to Exhibition', 2008.

MARIKA STROHSCHNIEDER

Paper:

- Kelvingrove Museum and Art Gallery, Glasgow, Scotland, 'The effects of low temperatures on polychrome wood, ICON Pest Management in Practice', 2008.

ELENA TAYLOR

- 'David Jenz', Soft Sculpture, National Gallery of Australia, Canberra, 2009, www.nga.gov.au/EXHIBITIONS/SOFTSCULPTURE.
- 'Godfrey Miller', 'Sidney Nolan', 'Stanislaus Rapotec', in William McAloon (ed), *Art at Te Papa*, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand, 2009.
- (contributing author) *Cubism in Australian Art*, Heide Museum of Modern Art, Melbourne, 2009.
- (contributing author) *McCubbin: Last Impressions 1907–17*, National Gallery of Australia, Canberra, 2009.

Papers:

- Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, *Ralph Balson 1941: Symposium*, 'Crowley-Balson: Collaboration in Abstraction', 2008.
- NGV, *Dalí in Dialogue: Symposium*, 'The Pelvic Rose: Surrealism in Australia', 2009.

SUSAN VAN WYK

- *No standing only dancing: Photographs by Rennie Ellis*, NGV, 2008.
- *291: Photographers in the circle of Alfred Stieglitz*, NGV, 2008.
- 'Max Dupain on assignment', *PROactive*, Public Records Office, Melbourne, 2009.

Papers:

- Centre for Contemporary Photography, Melbourne, 'Editioning practices in Photography', 2009.

DR GERARD VAUGHAN

- An Introduction to the Conversation, in J. Anderson (ed.), *Crossing Cultures: Conflict, Migration and Convergence*, Miegunyah Press, 2009
- 'Foreword' in *Conversazione: Facing up to History: Portraiture and the Future of Australian National Identity*, Melbourne 2009

Papers:

- Art Deco Lecture Series, National Gallery of Victoria, 'The Cartier Style', 2008
- Nicholson Museum, University of Sydney, 'Buying Antiquities in 18th Century Rome and Naples', 2008
- Newman College, University of Melbourne, 'Art Deco 1910–1939 at the NGV: Planning, Delivery and Content of a Blockbuster', 2008
- Art Deco Regional Festival, 'The Importance of Cultural Tourism', 2008
- NGV Members, 'The Architectural and Design History of Buckingham Palace', 2008
- J. Paul Getty Museum Colloquium: *Taste for the Antique in Modern Europe*, Keynote address 'Passion for the Antique: sex, lies and theft in late 18th Century Europe', 2009
- NGV Women's Association Annual Lecture, 'Love and Art in the Symbolist Garden: rediscovering Maurice Denis', 2009
- NGV, *Dalí in Dialogue: Symposium*, 'Dalí in Melbourne: a History', 2009

CARL VILLIS

- *Paintings Conservation in Australia from the Nineteenth Century to the Present: Connecting the Past to the Future*, Contributions to the Eleventh AICCM Paintings Group Symposium, Melbourne 2008, (editors Carl Villis and Alexandra Ellem). Published by the Australian Institute for the Conservation of Cultural Material Inc.
- 'Two New Attributions: A Tocqué and a Bellotto in Melbourne', *Art Bulletin of Victoria*: 48, NGV, 2008.

LOUISE WILSON

- 'The paper chase: art paper supply in Melbourne 1940–1990', *Melbourne Journal of Technical Studies in Art*, University of Melbourne, (forthcoming publication).

Paper:

- (with Ruth Shervington), NGV, *The cricket and the dragon: Animals in Asian Art*, 'From Conservation to Exhibition', 2008.

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

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The *Masterpieces
for Melbourne*
campaign seeks
to secure \$150 million
of new money by 2011,
our 150th anniversary ...

... we believe that collectively the NGV's
supporters can return to the NGV the
great buying power it enjoyed in
the first decades of the Felton Bequest.

