

# Financial and Other Statutory Reports

## 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 2008 of the Council of Trustees of the National Gallery of Victoria which comprises an operating statement, balance sheet, statement of changes in equity, cash flow statement, a summary of significant accounting policies and other explanatory notes to and forming part of the financial report, and the declaration by the president, director and chief financial officer has been audited.

#### *The Trustees Responsibility for the Financial Report*

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

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

#### *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 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 obtained is sufficient and appropriate to provide a basis for my audit opinion.

## Independent Auditor's Report (continued)

#### *Matters Relating to the Electronic Presentation of the Audited Financial Report*

This auditor's report relates to the financial statements published in both the annual report and on the website of the National Gallery of Victoria for the year ended 30 June 2008. The Council of Trustees of the National Gallery of Victoria are responsible for the integrity of the web site. I have not been engaged to report on the integrity of the web site. The auditor's report refers only to the statements named 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 National Gallery of Victoria web site.

#### *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 2008 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  
1 September 2008

  
for D D R Pearson  
Auditor-General

# Financial statements for financial year ended 30 June 2008

In our opinion,  
 (a) the attached Operating Statement, Balance Sheet, Statement of Changes in Equity, Cashflow Statement and Notes to the financial statements present fairly the financial transactions for the year ended 30 June 2008 and the financial position of the Council of Trustees of the National Gallery of Victoria as at 30 June 2008,

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

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

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



**Allan Myers**  
 President  
 28 August 2008



**Gerard Vaughan**  
 Director  
 28 August 2008



**Elizabeth Grainger FCA**  
 Chief Financial Officer  
 28 August 2008

# Operating statement for financial year ended 30 June 2008

OPERATING STATEMENT	Notes	2008 \$ '000s	2007 \$ '000s
<b>Revenue from ordinary activities</b>			
Income from Government	2.1	44,442	42,448
Resources received free of charge	2.2	400	400
Other income	2.3	28,627	29,728
<b>Total revenue from ordinary activities</b>		<b>73,469</b>	<b>72,576</b>
<b>Expenses from ordinary activities</b>			
Employee benefits	3	19,624	18,393
Depreciation	10	10,168	9,758
Use of premises provided free of charge	1(e)	400	400
Capital asset charge	1(i)	3,954	3,858
Supplies and services	4	36,238	32,580
Other expenses from ordinary activities	5	250	76
<b>Total expenses from ordinary activities</b>		<b>70,634</b>	<b>65,065</b>
<b>Net result for the reporting period</b>		<b>2,835</b>	<b>7,511</b>

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

# Balance sheet

as at 30 June 2008

BALANCE SHEET	Notes	2008 \$ '000s	2007 \$ '000s
<b>Current assets</b>			
Cash and cash equivalents	22	7,850	2,008
Receivables	6	1,290	2,713
Inventories	7	1,763	1,484
Prepayments and other assets		1,742	3,732
Other financial assets	8	8,433	8,453
<b>Total current assets</b>		<b>21,078</b>	<b>18,390</b>
<b>Non-current assets</b>			
Other financial assets	8	28,176	34,157
Cultural assets	9	3,267,710	2,489,495
Property, plant and equipment	10	227,844	236,588
<b>Total non-current assets</b>		<b>3,523,730</b>	<b>2,760,240</b>
<b>TOTAL ASSETS</b>		<b>3,544,808</b>	<b>2,778,630</b>
<b>Current liabilities</b>			
Payables	11	8,807	11,410
Other current liabilities	12	875	1,808
Provisions	13	3,123	3,047
<b>Total current liabilities</b>		<b>12,805</b>	<b>16,265</b>
<b>Non-current liabilities</b>			
Provisions	13	224	199
<b>Total non-current liabilities</b>		<b>224</b>	<b>199</b>
<b>TOTAL LIABILITIES</b>		<b>13,029</b>	<b>16,464</b>
<b>NET ASSETS</b>		<b>3,531,779</b>	<b>2,762,166</b>
<b>EQUITY</b>			
Contributed capital	14.1	159,345	159,345
Reserves	14.2	3,398,744	2,619,336
Accumulated deficit	14.3	(26,310)	(16,515)
<b>TOTAL EQUITY</b>		<b>3,531,779</b>	<b>2,762,166</b>
<b>Contingent liabilities and contingent assets</b>	19		
<b>Commitments for expenditure</b>	20		

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

# Statement of changes in equity

for financial year ended 30 June 2008

	Notes	2008 \$ '000s	2007 \$ '000s
<b>Total equity at beginning of financial year</b>		<b>2,762,166</b>	<b>2,721,111</b>
Net increase/(decrease) in asset revaluation reserve	14.2	–	37,488
Net increase/(decrease) in cultural assets revaluation reserve	14.2	769,532	(5,006)
Net increase/(decrease) in available-for-sale revaluation reserve	14.2	(2,754)	1,062
<b>Net income recognised directly in equity</b>		<b>766,778</b>	<b>33,544</b>
Net result for the period		2,835	7,511
<b>Total recognised income and expense for the period</b>		<b>769,613</b>	<b>41,055</b>
<b>Total equity at end of financial year</b>		<b>3,531,779</b>	<b>2,762,166</b>

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

# Cashflow statement

for financial year ended 30 June 2008

	Notes	2008 \$ '000s	2007 \$ '000s
<b>CASHFLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from Government (inclusive GST)		44,442	42,448
Less capital asset charge		(3,954)	(3,858)
Receipts from other entities (inclusive GST)		29,397	23,610
Goods and Services Tax recovered from the Australian Tax Office		2,366	2,498
Payments to suppliers and employees (inclusive GST)		(60,619)	(61,539)
		11,632	3,160
Interest income on bank deposits		152	275
<b>Net cash inflow from operating activities</b>	23	<b>11,784</b>	<b>3,435</b>
<b>CASHFLOWS FROM INVESTING ACTIVITIES</b>			
Transfers from managed funds		1,500	1,800
Proceeds from the sale of deaccessioned cultural assets		366	–
Payments for cultural assets		(5,914)	(10,466)
Payments for property, plant and equipment	10	(1,019)	(1,570)
<b>Net cash outflow from investing activities</b>		<b>(5,067)</b>	<b>(10,236)</b>
<b>CASHFLOWS USED IN FINANCING ACTIVITIES</b>			
Repayments of Government advance		(875)	(1,750)
Repayment of finance lease		–	(58)
<b>Net cashflows used in financing activities</b>		<b>(875)</b>	<b>(1,808)</b>
<b>NET CASHFLOWS FOR PERIOD</b>		<b>5,842</b>	<b>(8,609)</b>
<b>CASH AT THE BEGINNING OF THE FINANCIAL YEAR</b>		<b>2,008</b>	<b>10,618</b>
<b>CASH AT THE END OF THE FINANCIAL YEAR</b>	22	<b>7,850</b>	<b>2,008</b>

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

# NOTES TO AND FORMING PART OF THE ACCOUNTS

## I. Summary of significant accounting policies

### Reporting entity

The financial report covers the Council of Trustees of the National Gallery of Victoria ("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 and this financial report includes all its controlled activities.

### a. Statement of compliance

This general purpose financial report has been prepared on an accrual basis in accordance with the *Financial Management Act 1994*, applicable Australian Accounting Standards, Interpretations and other mandatory professional requirements. Accounting Standards include Australian equivalents of International Financial Standards ('A – IFRS'). The financial report was authorised for issue by the Council of Trustees on 28 August 2008.

### b. Basis of preparation

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

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

The accounting policies set out below have been applied in preparing the financial statements for the year ended 30 June 2008 and the comparative information presented for the year ended 30 June 2007.

### c. Goods and services tax (GST)

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

### d. Income recognition

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

### Sale of goods and disposal of other assets:

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

- 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.

### Revenue for services

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

- 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.

### Sponsorship income

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

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

### Contribution of assets

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

- 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.

### State Government income

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

### Investment income

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

### Memberships

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

### Gifts

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

### e. Resources provided and received free of charge or for nominal consideration

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

### f. Employee benefits

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

### g. Superannuation

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

### h. Depreciation

#### Property, Plant and Equipment

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

Depreciation is treated as an operating expense and recognised in the Operating Statement using the following rates (both 2007–2008 and 2006–2007):

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

### Cultural assets

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

### i. Capital asset charge

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

### j. Supplies and services

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

### k. Cash and cash equivalents

Cash and cash equivalents comprise cash on hand, cash at bank and bank deposits on call.

### l. Receivables

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

A provision for doubtful receivables is made when there is objective evidence that the debts may not be collected. Bad debts are written off when they are known to be uncollectable.

### m. Inventories

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

### n. Financial assets

Financial assets held are classified as being available for sale and are stated at fair value. Gains and losses arising from the changes in fair value are recognised directly in equity until the investment is disposed of or is determined to be impaired, at which time the cumulative gain or loss previously recognised in equity is included in the net result.

Current financial assets represent funds invested under the National Gallery of Victoria's Medium Term Investment Strategy. Non-current financial assets represent funds invested under the National Gallery of Victoria's Endowed Funds Investment Strategy. The majority of these funds have been donated or bequeathed by the general public to the National Gallery of Victoria and are directed towards the purchase of works of art, or other purpose, as specified by the original donor.

### o. Non-current assets

#### Carrying value of non-current assets

Land and buildings are measured initially at cost, and subsequently at fair value. Plant and equipment are measured at cost less accumulated depreciation and impairment. Purchased cultural assets are carried at cost and subsequently at fair value. Donated or bequeathed cultural assets are initially carried at cost and subsequently at fair value.

#### Revaluations of non-current assets

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

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

Revaluation decrements are recognised immediately as expenses in the net result, except that, to the extent that a credit balance exists in the asset revaluation reserve in respect of the same class of assets, they are debited directly to the asset revaluation reserve.

#### Impairment of assets

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

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

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

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

#### Restrictive nature of cultural assets

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

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

#### **p. Leased assets**

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

The leased asset is amortised on a straight-line basis over the term of the lease, or where it is likely that the National Gallery of Victoria will obtain ownership of the asset, the expected

useful life of the asset to the National Gallery of Victoria. Any leased assets that would be held at the reporting date would be amortised over the period of the underlying lease or a shorter period if the expected useful life were less.

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

#### **q. Payables**

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

#### **r. Provisions**

##### **(i) Wages, salaries, and annual leave**

Liabilities for wages and salaries including non-monetary benefits and annual leave are: (a) disclosed in accordance with AASB 101, Presentation of Financial Statements, as a current liability even where the National Gallery of Victoria does not expect to settle the liability within 12 months as it will not have the unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months;

(b) Measured at:

- Nominal value under AASB 119, Employee Benefits, where a component of this current liability is expected to fall due within 12 months after the end of the period; and
- Present value under AASB 119, Employee Benefits, where the entity does not expect to settle a component of this current liability within 12 months.

##### **(ii) Long service leave**

Liability for long service leave is recognised in the provision for employee benefits:

- Unconditional long service leave (representing 7 or more years of continuous service) is disclosed in accordance with AASB 101, Presentation of Financial Statements, as a current liability even when it is not expected that settlement will occur within 12 months because there is no unconditional right to defer the settlement of this entitlement should an employee take leave within 12 months.

- Where the agency does not expect to settle within 12 months amounts are measured at present value under AASB 119, Employee Benefits, and nominal value for the component that is expected to settle within 12 months.
- long service leave representing less than 7 years of continuous service is disclosed as a non-current liability as there is an unconditional right to defer the settlement of the entitlement until the employee has completed the requisite years of service. This is measured at present value.

##### **(iii) Employee on-costs**

Related employee on-costs including payroll tax and workers compensation premiums have been included in the calculation of liabilities for employee benefits.

#### **s. Contributed capital**

Consistent with AASB Interpretation 1038 *Contributions by Owners Made to Wholly-Owned Public Sector Entities*, appropriations for additions to net assets have been designated as contributed capital. Other transfers that are in the nature of contributions or distributions have also been designated as contributed capital.

#### **t. Reserves**

##### **(i) Contributed capital**

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

##### **(ii) Collection reserve**

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

##### **(iii) Infrastructure reserve**

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

##### **(iv) Asset revaluation reserve**

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

##### **(v) Available-for-sale revaluation reserve**

Represents increments arising from the revaluation of investments.

#### **u. Contingent assets and contingent liabilities**

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

#### **v. Rounding of amounts**

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

#### **w. Comparatives**

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

#### **x. Commitments**

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

#### **y. Foreign currency**

All foreign currency transactions during the financial year are brought to account using the exchange rate in effect at the date of the transaction. Foreign monetary items at reporting date are translated at the exchange rate existing at reporting date.

Exchange differences are recognised in the operating statement in the period in which they arise.

#### **z. 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.

#### **aa. New accounting standards and interpretations**

Certain new accounting standards and interpretations have been published that are not mandatory for the 30 June 2008 reporting period. The National Gallery of Victoria has not, and does not intend to, adopt these standards early.

## 2. Revenue from ordinary activities

2	REVENUE FROM ORDINARY ACTIVITIES	Notes	2008 \$ '000s	2007 \$ '000s
<b>2.1</b>	<b>Income from Government</b>	1(d)		
	State — recurrent		39,127	37,229
	State — depreciation equivalent revenue		221	64
	State — other		738	891
	State — capital asset charge	1(i)	3,954	3,858
	State — Department of Education and Training		402	406
			<b>44,442</b>	<b>42,448</b>
<b>2.2</b>	<b>Resources received free of charge</b>			
	Premises at the Public Records Office Victoria occupied without financial consideration	1(e)	400	400
			<b>400</b>	<b>400</b>

## 2. REVENUE FROM ORDINARY ACTIVITIES (CONT'D)

2 REVENUE FROM ORDINARY ACTIVITIES (CONT'D)		Notes	2008 \$ '000s	2007 \$ '000s
<b>2.3</b>	<b>Other Income</b>			
	<b>Operating activities</b>			
	Gross trading sales		4,388	5,188
	Less: cost of goods sold		(2,369)	(2,993)
	Gross trading margin		2,019	2,195
	Exhibition and program admissions		4,961	4,274
	Cash sponsorship	1(d)	1,709	1,060
	Contra sponsorship	1(d)	1,478	903
	Membership		1,695	1,390
	Visitor and functions catering		1,707	1,502
	Donations for operating purposes		387	382
	Other revenue		1,420	1,709
			<b>15,376</b>	<b>13,415</b>
	<b>Fundraising activities</b>			
	Donations and bequests		11,216	5,917
	Memberships		125	309
	Donated cultural assets		3,302	4,493
	Proceeds on sale of deaccessioned cultural assets		366	-
			<b>15,009</b>	<b>10,719</b>
	<b>Investing activities</b>			
	Interest — bank deposits		152	275
	Dividends and interest — managed funds		1,816	3,357
	Net realised gain / (loss) on distributions		(107)	1,998
	Unrealised market value appreciation / (depreciation)		(3,527)	4
	Interest expense		(92)	(40)
			<b>(1,758)</b>	<b>5,594</b>
			<b>28,627</b>	<b>29,728</b>

## 3. Employee benefits

3. EMPLOYEE BENEFITS		Notes	2008 \$ '000s	2007 \$ '000s
	Salaries and associated costs		16,473	15,420
	Superannuation contribution	17	1,474	1,174
	Provision for annual leave		1,290	1,583
	Provision for long service leave		387	215
		1(f)	<b>19,624</b>	<b>18,393</b>

## 4. Supplies and services

4. SUPPLIES AND SERVICES		Notes	2008 \$ '000s	2007 \$ '000s
	Building management (including security)		10,880	10,373
	Building and equipment services		6,866	6,819
	Promotion and marketing		6,056	4,748
	Freight and materials		4,614	2,742
	Office supplies, insurance and communications		3,265	3,392
	Rent		2,337	2,336
	Other operating expenses		2,220	2,169
		1(j)	<b>36,238</b>	<b>32,580</b>

## 5. Other expenses from ordinary activities

5. OTHER EXPENSES FROM ORDINARY ACTIVITIES		Notes	2008 \$ '000s	2007 \$ '000s
	Book value of deaccessioned cultural assets sold		250	-
	Assets written down to recoverable amount	10	-	76
			<b>250</b>	<b>76</b>

## 6. Receivables

6. RECEIVABLES		Notes	2008 \$ '000s	2007 \$ '000s
	Trade debtors		704	1,786
	Less: provision for doubtful receivables		(124)	(223)
		1(i)	580	1,563
	GST receivable		487	487
	Other debtors		223	663
		16	<b>1,290</b>	<b>2,713</b>
	<b>Movement in the provision for doubtful receivables</b>			
	Balance at the beginning of the year		223	150
	Amounts written off during the year		(50)	-
	Increase / (decrease) in allowance recognised		(49)	73
	Balance at end of the year		<b>124</b>	<b>223</b>

## 7. Inventories

7. INVENTORIES	Notes	2008 \$ '000s	2007 \$ '000s
Goods held for resale		2,903	2,535
Less: provision for slow-moving stock		(1,140)	(1,051)
	1(m)	<b>1,763</b>	<b>1,484</b>
<b>Movement in the provision for slow-moving stock</b>			
Balance at the beginning of the year		1,051	1,051
Amounts written off during the year		(76)	-
Increase / (decrease) in allowance recognised		165	-
Balance at end of the year		<b>1,140</b>	<b>1,051</b>

## 8. Other financial assets

8. OTHER FINANCIAL ASSETS	Notes	2008 \$ '000s	2007 \$ '000s
<b>Investments at market value</b>			
<b>Current assets</b>			
Managed funds	1(n)	8,433	8,453
<b>Non-current assets</b>			
Managed funds	1(n)	28,176	34,157
<b>Investments at market value</b>	16	<b>36,609</b>	<b>42,609</b>
<b>Investments at cost</b>		<b>40,136</b>	<b>39,550</b>

## 9. Cultural assets

9. CULTURAL ASSETS	Notes	2008 \$ '000s	2007 \$ '000s
Works of art at cost		-	25,364
Library works at cost		144	84
Library valuation: 2006		2,739	2,739
Works of art valuation: 2008	1(o)	3,264,827	-
Works of art valuation: 2005		-	2,461,308
		<b>3,267,710</b>	<b>2,489,495</b>

2008	Library at cost \$ '000s	Library valuation \$ '000s	Works of art at cost \$ '000s	Works of art valuation \$ '000s	Total cultural assets \$ '000s
Carrying amount at start of 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
<b>Carrying amount at end of year</b>	<b>144</b>	<b>2,739</b>	<b>-</b>	<b>3,264,827</b>	<b>3,267,710</b>

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

Revaluation of the 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 is an approved valuer under the Commonwealth of Australia Taxation Incentives for the Arts Scheme and a member of the Auctioneers and Valuers Association of Australia.

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

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

Revaluation of the State Collection of works of art was performed on a fair value basis by Simon Storey Valuers as at 30 June 2005 and resulted in a total valuation of \$2,468,760,000. Mr Simon Storey, a director of Simon Storey Valuers is an approved valuer under the Commonwealth of Australia Taxation Incentives for the Arts Scheme and a member of the Auctioneers and Valuers Association of Australia.

## 10. Property, plant and equipment

10. PROPERTY, PLANT AND EQUIPMENT	Notes	2008 \$ '000s	2007 \$ '000s
<b>Land</b>			
At valuation (2007)	1(o)	43,250	43,250
<b>Buildings</b>			
At valuation (2007)	1(o)	92,153	92,153
Less: accumulated depreciation		(967)	-
		91,186	92,153
<b>Total land and buildings</b>		134,436	135,403
<b>Building fit-out</b>			
At cost		54,294	54,294
Less: accumulated depreciation		(16,573)	(12,922)
		37,721	41,372
<b>Leasehold improvements</b>			
At cost		13,614	13,614
Less: accumulated depreciation		(7,025)	(6,095)
		6,589	7,519
<b>Plant and equipment</b>			
<i>General plant and equipment</i>			
At cost		74,079	72,906
Less: accumulated depreciation		(24,981)	(20,620)
		49,098	52,286
<i>Motor vehicle under finance lease</i>			
At cost		173	173
Less: accumulated amortisation		(173)	(164)
		-	8
<b>Total plant and equipment</b>		49,089	52,294
<b>Total property, plant and equipment</b>	1(o)	<b>227,844</b>	<b>236,588</b>
<b>Profit / (loss) on disposal of non-current assets</b>			
Proceeds on sale of non-current assets		-	-
Less: carrying amount		-	(51)
		-	(51)
<b>Depreciation charge for the year</b>			
Buildings		967	768
Building fit-out		3,651	3,642
Leasehold improvements		930	1,033
Plant and equipment		4,620	4,315
	1(h)	<b>10,168</b>	<b>9,758</b>

10 PROPERTY, PLANT AND EQUIPMENT (CONT'D)						
2008	Land \$ '000s	Buildings \$ '000s	Building fit-out \$ '000s	Leasehold improvements \$ '000s	Plant and equipment \$ '000s	Total \$ '000s
At start of year	43,250	92,153	41,372	7,519	52,294	236,588
Additions	-	-	-	-	1,424	1,424
Depreciation expense	-	(967)	(3,651)	(930)	(4,620)	(10,168)
<b>At end of year</b>	<b>43,250</b>	<b>91,186</b>	<b>37,721</b>	<b>6,589</b>	<b>49,098</b>	<b>227,844</b>

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

2007	Land \$ '000s	Buildings \$ '000s	Building fit-out \$ '000s	Leasehold improvements \$ '000s	Plant and equipment \$ '000s	Total \$ '000s
At start of year	23,807	74,876	44,897	8,523	55,312	207,415
Additions	-	-	117	29	1,424	1,570
Disposals	-	-	-	-	(51)	(51)
Asset write downs	-	-	-	-	(76)	(76)
Depreciation expense	-	(768)	(3,642)	(1,033)	(4,315)	(9,758)
Revaluation increment	19,443	18,045	-	-	-	37,488
<b>At end of year</b>	<b>43,250</b>	<b>92,153</b>	<b>41,372</b>	<b>7,519</b>	<b>52,294</b>	<b>236,588</b>

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

## 11. Payables

11. PAYABLES	Notes	2008 \$ '000s	2007 \$ '000s
Trade creditors	1(q)	1,873	3,279
Other creditors and accruals		5,990	6,163
Income in advance		944	1,968
	16	<b>8,807</b>	<b>11,410</b>

## 12. Other liabilities

12. OTHER LIABILITIES	Notes	2008 \$ '000s	2007 \$ '000s
<b>Current</b>			
Advance from State Government		875	1,750
Finance lease	20	-	58
		<b>875</b>	<b>1,808</b>

## 13. Provisions

13. PROVISIONS	Notes	2008 \$ '000s	2007 \$ '000s
<b>Current employee benefits</b>			
Annual leave entitlements		1,483	1,588
Unconditional long service leave entitlements		1,640	1,459
		<b>3,123</b>	<b>3,047</b>
<b>Current employee benefits that:</b>			
Are expected to be utilised within 12 months after the end of the reporting period		1,694	1,762
Are expected to be utilised more than 12 months after the end of the reporting period		1,429	1,285
		<b>3,123</b>	<b>3,047</b>
<b>Non-current employee benefits</b>			
Conditional long service leave entitlements		224	199
		<b>224</b>	<b>199</b>
<b>Total employee benefits</b>	1(r)	<b>3,347</b>	<b>3,246</b>

## 14. Equity and movements in equity

14. EQUITY AND MOVEMENTS IN EQUITY	Notes	2008 \$ '000s	2007 \$ '000s
<b>14.1 Contributed capital</b>			
Opening and closing balance	1(t) i)	<b>159,345</b>	<b>159,345</b>
<b>14.2 Movement in reserves</b>			
<b>Collection reserve</b>			
Opening balance		158,640	144,597
Transfer from accumulated surplus		12,628	14,043
Closing balance	1(t) (ii)	<b>171,268</b>	<b>158,640</b>
<b>Infrastructure reserve</b>			
Opening balance		43,255	42,795
Transfer from accumulated surplus		2	460
Closing balance	1(t) (iii)	<b>43,257</b>	<b>43,255</b>
<b>Asset revaluation reserve</b>			
<i>Land and buildings</i>			
Opening balance		46,037	8,549
(Decrement)/increment during the year		-	37,488
Closing balance		<b>46,037</b>	<b>46,037</b>

14. EQUITY AND MOVEMENTS IN EQUITY (CONT'D)	Notes	2008 \$ '000s	2007 \$ '000s
<i>Cultural assets revaluation reserve</i>			
Opening balance		2,368,650	2,373,656
Increment during the year		769,532	-
Impairments		-	(5,006)
Closing balance		<b>3,138,182</b>	<b>2,368,650</b>
	1(t) (iv)	<b>3,184,219</b>	<b>2,414,687</b>
<b>Available-for-sale revaluation reserve</b>			
Opening balance		2,754	1,692
Net increment / (decrement) during the year		(2,754)	1,062
Closing balance	1(t) (v)	<b>-</b>	<b>2,754</b>
		<b>3,398,744</b>	<b>2,619,336</b>
<b>14.3 Accumulated deficit</b>			
Opening balance		(16,515)	(9,523)
Result for the year		2,835	7,511
Transfer to collection reserve	1(t) (ii)	(12,628)	(14,043)
Transfer to infrastructure reserve	1(t) (iii)	(2)	(460)
Closing balance		<b>(26,310)</b>	<b>(16,515)</b>

SUMMARY OF MOVEMENTS IN RESERVES	At start of year \$ '000s	Movements \$ '000s	At end of year \$ '000s
Contributed capital	159,345	-	159,345
Collection reserve	158,640	12,628	171,268
Infrastructure reserve	43,255	2	43,257
Asset revaluation reserve	2,414,687	769,532	3,184,219
Available-for-sale revaluation reserve	2,754	(2,754)	-
	<b>2,619,336</b>	<b>779,408</b>	<b>3,398,744</b>
Accumulated deficit	(16,515)	(9,795)	(26,310)
<b>Total equity</b>	<b>2,762,166</b>	<b>769,613</b>	<b>3,531,779</b>

## 15. Audit fees

15. AUDIT FEES	2008 \$ '000s	2007 \$ '000s
Audit fees paid and payable to the Victorian Auditor-General's Office	41	38

# 16. Financial instruments

## 16.1 TERMS, CONDITIONS AND ACCOUNTING POLICIES

The accounting policies and terms and conditions of each class of financial asset and financial liability at the reporting date are as follows. Unless otherwise disclosed, the carrying amount of financial instruments is considered to be a reasonable approximation of fair value.

RECOGNISED FINANCIAL INSTRUMENTS	Note	Accounting Policies	Terms and Conditions
<b>FINANCIAL ASSETS:</b>			
<b>Cash and cash equivalents:</b>			
Cash at bank and in hand	22	Cash and bank and in hand is carried at its nominal amount.	Subject to working capital needs, funds may be invested to earn interest.
Bank deposits on call	22	Bank deposits at call are carried at their nominal amounts. Related interest revenue is recognised when receivable.	Bank deposits at call are available on demand and earn interest.
<b>Receivables:</b>			
Trade debtors, prepayments and other receivables	6	Receivables are carried at their nominal amounts less any provisions for doubtful receivables. A provision for doubtful receivables is made when there is objective evidence that the amounts may not be collected. Bad debts are written off when they are known to be uncollectable.	Credit sales are generally on 30 day terms. Other receivables include GST recoverable from the Australian Tax Office.
<b>Other financial assets:</b>			
Managed funds (cash, diversified fixed interest, equities and listed property)	8	Financial assets are classified as being available for sale and are stated at fair value. Gains and losses arising from the changes in fair value are recognised directly in equity until the financial assets are disposed of or are determined to be impaired, at which time the cumulative gain or loss previously recognised in equity is included in the net result.	The allocation of managed funds between the classes of assets is in accordance with the National Gallery of Victoria's current investment strategy, which distinguishes between funds held in perpetuity and funds held for the short to medium term. The former are included in non-current assets and the latter are included in current assets as it is not possible to determine with accuracy when they will be expended. This strategy is implemented by the National Gallery of Victoria's current fund manager, the Victorian Funds Management Corporation, in accordance with the terms and conditions of the contract between the two parties.
<b>FINANCIAL LIABILITIES:</b>			
Payables — trade creditors, other creditors and accruals, income in advance	11	Payables represent liabilities for goods and services provided prior to the reporting date which are unpaid and are carried at their nominal value. Income in advance arises when monies have been received but the obligations to which they relate have not yet been fully discharged and/or relate to a future reporting period.	Payables are generally unsecured and paid on 30 day terms, unless otherwise negotiated.
Other liabilities — advance from State Government and finance leases	12	Other liabilities represent liabilities for goods and services provided prior to the end of the reporting date which are unpaid and are carried at their nominal value. Finance leases effectively transfer all the risks and benefits incidental to ownership to the lessee. An asset and liability are established at the present value of the minimum lease payments and lease payments are allocated between the principal component of the lease liability and the interest expense.	Finance leases are generally secured on the underlying assets. Advances from Government are generally interest free and unsecured.

## 16. FINANCIAL INSTRUMENTS (CONT'D)

### 16.2 CREDIT RISK

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.

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 debtors was as follows:

AGED PROFILE OF TRADE DEBTORS	2008 \$ '000s	2007 \$ '000s
Current	246	708
> 30 days	52	406
31–60 days	143	72
> 60 days	263	600
<b>Total</b>	<b>704</b>	<b>1,786</b>
Potential impairment	(124)	(223)

No material impairment was identified in respect of any other receivables. There have been no significant changes in the exposure to this risk, or to the processes for managing it, in the current reporting period.

### 16.3 LIQUIDITY RISK

Liquidity risk arises when financial obligations cannot be met as they fall due. The National Gallery of Victoria manages this risk through forecasting and monitoring cashflows and operating performance.

The National Gallery of Victoria's practice is to pay its trade creditors within 30 day terms unless otherwise negotiated. At the reporting date, the aged profile of trade creditors was as follows:

AGED PROFILE OF TRADE CREDITORS	2008 \$ '000s	2007 \$ '000s
Current	576	1,059
>30 days	1,226	1,448
31–60 days	28	698
>60 days	43	74
<b>Total</b>	<b>1,873</b>	<b>3,279</b>

Financial assets subject to significant market risk (see 16.5) are not required to fund unavoidable financial obligations or to provide working capital. These funds are generally held for the medium to long term and are applied to the purchase of works of art for the State Collection.

### 16.4 FUNDING RISK

Funding risk is the risk of over-reliance on a funding source to the extent that a change in the funding source could impact on the operating result for the current and future years.

A significant portion of the National Gallery of Victoria's revenue is derived from the State Government of Victoria or its agencies.

The National Gallery of Victoria seeks to manage this risk by generating additional revenue from its operating activities and from philanthropic fundraising.

There has been no significant change in the exposure to this risk or the strategies for managing it during the current reporting period.

## 16. FINANCIAL INSTRUMENTS (CONT'D)

### 16.5 MARKET RISK

Market risk is the risk that market rates and prices will change and that 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 other financial assets, comprising managed funds.

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 equities, 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 current reporting period, global equity markets suffered a significant decline 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%.

PRICE RISK SENSITIVITY		+5%		-5%		+10%		-10%	
	Carrying Amount \$'000s	Net Result \$'000s	Equity \$'000s						
<b>2008</b>									
<b>Financial assets</b>									
Cash and cash equivalents	7,850	-	-	-	-	-	-	-	-
Receivables	1,290	-	-	-	-	-	-	-	-
Other financial assets (managed funds)	36,609	1,516	1,516	(1,516)	(1,516)	3,032	3,032	(3,032)	(3,032)
<b>Total increase/(decrease)</b>		1,516	1,516	(1,516)	(1,516)	3,032	3,032	(3,032)	(3,032)
<b>2007</b>									
<b>Financial assets</b>									
Cash and cash equivalents	2,008	-	-	-	-	-	-	-	-
Receivables	2,713	-	-	-	-	-	-	-	-
Other financial assets (managed funds)	42,609	2,024	2,024	(2,024)	(2,024)	4,048	4,048	(4,048)	(4,048)
<b>Total increase/(decrease)</b>		2,024	2,024	(2,024)	(2,024)	4,048	4,048	(4,048)	(4,048)

#### 16.5.1 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.

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. FINANCIAL INSTRUMENTS (CONT'D)

INTEREST RATE RISK	Notes	Weighted average effective interest rate	Floating interest rate \$ '000s	Fixed interest maturing in 1 year or less \$ '000s	Non-interest bearing \$ '000s	Total \$ '000s
<b>2008</b>						
<b>Financial assets</b>						
Cash and cash equivalents						
— cash at bank and on hand	22	6.00%	1,674	-	62	1,736
— cash deposits at call	22	7.15%	6,114	-	-	6,114
Receivables	6	n/a	-	-	1,290	1,290
Other financial assets (managed funds)						
— cash deposits	8	7.20%	6,269	-	-	6,269
— unit trusts (fixed interest)	8	n/a	-	-	2,164	2,164
— unit trusts (equities and property)	8	n/a	-	-	28,176	28,176
			14,056	-	31,693	45,749
<b>Financial liabilities</b>						
Payables	11	n/a	-	-	(8,807)	(8,807)
Advance from Government	12	n/a	-	-	(875)	(875)
			-	-	(9,682)	(9,682)
<b>Net financial assets/(liabilities)</b>			<b>14,056</b>	<b>-</b>	<b>22,011</b>	<b>36,067</b>
<b>2007</b>						
<b>Financial assets</b>						
Cash and cash equivalents						
— cash at bank and on hand	22	5.00%	1,891	-	91	1,982
— cash deposits at call	22	6.00%	27	-	-	27
Receivables	6		-	-	2,713	2,713
Other financial assets						
— cash deposits	8	6.32%	2,126	-	-	2,126
— unit trusts (fixed interest)	8	n/a	-	-	6,326	6,326
— unit trusts (equities and property)	8	n/a	-	-	34,157	34,157
			4,044	-	43,286	47,330
<b>Financial liabilities</b>						
Payables	11		-	-	(11,410)	(11,410)
Advance from Government	12		-	-	(1,750)	(1,750)
Finance lease	12, 20	7.10%	-	(58)	-	(58)
			-	(58)	(13,160)	(13,218)
<b>Net financial assets/(liabilities)</b>			<b>4,044</b>	<b>(58)</b>	<b>30,126</b>	<b>34,112</b>

## 16. FINANCIAL INSTRUMENTS (CONT'D)

### 16.5.1 INTEREST RATE RISK (continued)

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.

INTEREST RATE RISK SENSITIVITY	Carrying Amount \$'000s	+0.5% (50 basis points)		-0.5% (50 basis points)		+1% (100 basis points)		-1% (100 basis points)	
		Net Result \$'000s	Equity \$'000s	Net Result \$'000s	Equity \$'000s	Net Result \$'000s	Equity \$'000s	Net Result \$'000s	Equity \$'000s
<b>2008</b>									
<b>Financial assets</b>									
Cash and cash equivalents	7,850	39	39	(39)	(39)	78	78	(78)	(78)
Receivables	1,290	-	-	-	-	-	-	-	-
Other financial assets (managed funds)	36,609	-	-	-	-	-	-	-	-
<b>Total increase/(decrease)</b>		<b>39</b>	<b>39</b>	<b>(39)</b>	<b>(39)</b>	<b>78</b>	<b>78</b>	<b>(78)</b>	<b>(78)</b>
<b>2007</b>									
<b>Financial assets</b>									
Cash and cash equivalents	2,008	10	10	(10)	(10)	19	19	(19)	(19)
Receivables	2,713	-	-	-	-	-	-	-	-
Other financial assets (managed funds)	42,609	-	-	-	-	-	-	-	-
<b>Total increase/(decrease)</b>		<b>10</b>	<b>10</b>	<b>(10)</b>	<b>(10)</b>	<b>19</b>	<b>19</b>	<b>(19)</b>	<b>(19)</b>

### 16.5.2 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.

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, for works of art purchases, included the following balances denominated in foreign currencies  
 USD 1,212,500  
 Euro 940,000  
 GBP 20,000

## 17. Superannuation

The National Gallery of Victoria has several staff who are members of the public sector superannuation schemes listed below. As at 30 June 2008, these schemes were carrying total liabilities, including liabilities for members' benefits, in excess of the value of the schemes' assets.

In line with Government policy, the unfunded superannuation liabilities have been reflected in the financial statements of the Department of Treasury and Finance.

Superannuation contributions for the reporting period are included as part of employee benefits in the Operating Statement. There were no contributions outstanding at the year end and there have been no loans made from the funds (2007 - nil).

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

17. SUPERANNUATION CONTRIBUTIONS					
Fund	Plan	Employee contribution rate (%)	Employer contribution rate (%)	Contribution for the year 2008 \$	Contribution for the year 2007 \$
Government Superannuation Office (Revised Scheme)	Defined benefit	9.5	17	88,636	108,638
Government Superannuation Office (New Scheme)	Defined benefit	-	8.5	91,025	104,111
		3	8.8		
		5	9.7		
		7	10.5		
VicSuper Pty Ltd	Defined contribution	-	9	1,217,094	935,838
Various other	Defined contribution	-	9	77,092	25,878
<b>Total</b>				<b>1,473,847</b>	<b>1,174,465</b>

## 18. Responsible persons disclosures

### Responsible persons

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

### Ministers:

The Hon. L. Kosky MLA

### Trustees who served during the year were:

Mr R Dewhurst  
 Mr P Edwards (appointed 3 June 2008)  
 Mr V FitzGerald  
 Mr R Grollo (resigned 14 March 2008)  
 Ms M Kelsall  
 Mr A Myers (President)  
 Ms A Ndalianis  
 Ms M Palmer  
 Mr B Parncutt  
 Ms M Plavsic  
 Ms S Smart (resigned 31 May 2008)  
 Mr J Sau Lee Yeap

### Director:

Dr G Vaughan

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

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

## 18. RESPONSIBLE PERSONS DISCLOSURE (CONT'D)

### Remuneration benefits of Executive Officers

The numbers of Executive Officers are shown below in their relevant income bands.

REMUNERATION BANDS	Total Remuneration		Base Remuneration	
	2008 No.	2007 No.	2008 No.	2007 No.
\$130,000 – \$139,999	–	–	–	1
\$140,000 – \$149,999	1	1	1	1
\$150,000 – \$159,999	1	1	1	2
\$160,000 – \$169,999	–	1	–	–
\$180,000 – \$189,999	–	–	1	–
\$190,000 – \$199,999	1	–	–	–
\$220,000 – \$229,999	–	1	–	–
\$230,000 – \$239,999 (Accountable Officer)	–	–	–	1
\$240,000 – \$249,999 (Accountable Officer)	–	–	1	–
\$250,000 – \$259,999 (Accountable Officer)	–	1	–	–
\$260,000 – \$269,999 (Accountable Officer)	1	–	–	–
<b>Total numbers</b>	<b>4</b>	<b>5</b>	<b>4</b>	<b>5</b>
<b>Total amount</b>	<b>\$769,143</b>	<b>\$945,846</b>	<b>\$713,952</b>	<b>\$836,003</b>

### Related party transactions

There were no related party transactions during the year (2007 - nil).

## 19. Contingent assets and contingent liabilities

As at the 30 June 2008 the National Gallery of Victoria had no known contingent assets or contingent liabilities (2007 – nil).

## 20. Commitments for expenditure

20. COMMITMENTS FOR EXPENDITURE	Notes	2008 \$ '000s	2007 \$ '000s
<b>Building occupancy services under contract</b>			
Expenditure contracted for is payable as follows:			
Within one year		9,689	14,548
Later than one year but not later than five years		19,485	21,625
Over five years		60,135	63,942
		<b>89,309</b>	<b>100,114</b>
<b>Equipment operating leases</b>			
Expenditure contracted for is payable as follows:			
Within one year		485	426
Later than one year but not later than five years		475	442
		<b>960</b>	<b>868</b>
Representing:			
Cancellable operating leases		960	868
	1(p)	<b>960</b>	<b>868</b>

The National Gallery of Victoria leases certain plant and equipment under operating leases.

Leases of plant and equipment generally provide a right of renewal at which time all terms are renegotiated.

<b>Finance leases</b>			
Commitments in relation to finance leases are payable as follows:			
Within one year		–	59
Minimum lease payments		–	59
Less: future finance charges		–	(1)
Recognised as a liability		–	58
Total lease liabilities		–	58
Representing lease liabilities:			
Current	1(p)	–	58

Minimum future lease payments include any guaranteed residual value.

## 21. Events occurring after reporting date

There were no significant events occurring after the reporting date in 2008 (2007 – nil).

## 22. Cash and cash equivalents

For the purposes of the Balance Sheet and the Cashflow Statement, cash includes cash on hand, cash at bank and bank deposits on call.

22. CASH AND CASH EQUIVALENTS	Notes	2008 \$ '000s	2007 \$ '000s
Cash at bank and on hand	1(k)	1,736	1,981
Bank deposits on call		6,114	27
	1(k)	<b>7,850</b>	<b>2,008</b>

## 23. Note to Cashflow Statement

Reconciliation of net result for the year to net cashflows from operating activities

23. NOTE TO CASHFLOW STATEMENT	2008 \$ '000s	2007 \$ '000s
Net result for the reporting year	2,835	7,511
Plus:		
Depreciation	10,168	9,758
Capital asset charge	3,954	3,858
Cultural assets written down	-	250
Increase in provisions for employee entitlements	101	65
Decrease in receivables	1,423	-
Increase in income in advance	-	741
Decrease in inventories	-	44
Decrease in prepayments and other assets	1,990	-
Assets written down	-	76
Net investment loss on managed funds	1,819	-
	<b>19,455</b>	<b>14,792</b>
Less:		
Donated cultural assets	(3,302)	(4,493)
Proceeds from the sale of deaccessioned cultural assets	(368)	-
Increase in receivables	-	(564)
Increase in prepayments and other assets	-	(3,392)
Decrease in payables	(1,579)	(1,171)
Decrease in income in advance	(1,024)	-
Increase in inventories	(279)	-
Capital asset charge grant	(3,954)	(3,858)
Net investment distribution reinvested	-	(5,390)
	<b>(10,506)</b>	<b>(18,868)</b>
<b>Net cashflows from operating activities</b>	<b>11,784</b>	<b>3,435</b>

## Other Statutory Reports

### STAFF STATISTICS

The National Gallery of Victoria started the 2007/ 08 financial year with 248.7 full time equivalent head count employees (Note 1) (Actual Total = 271.89 – Note 2) and ended it with 237.67 (Actual Total = 272.31).

SUMMARY	ONGOING EMPLOYEES				FIXED TERM & CASUAL EMPLOYEES		TOTAL (NOTES 1 & 2)	
	EMPLOYEES (HEADCOUNT)	FULL TIME (HEADCOUNT)	PART TIME (HEADCOUNT)	FTE	EMPLOYEES	FTE	FTE	ACTUAL
June 2007	232.00	181.00	51.00	211.51	64.43	37.19	248.70	271.89
June 2008	226.00	178.00	48.00	207.46	60.80	30.63	237.63	272.31

### Notes

In reporting employee numbers, two measures have been applied:  
 1 Authorised headcount positions  
 2 Actual employees on NGV payroll at end of financial year (including additional casuals and short term contracts)

	2008			2007		
	Ongoing		Fixed term & Casual Employees	Ongoing		Fixed term & Casual Employees
	Employees (Headcount)	FTE	FTE	Employees (Headcount)	FTE	FTE
<b>Gender</b>						
Male	85	78.43	20.92	80	75.5	21.67
Female	147	133.08	39.88	146	131.96	42.76
<b>Total</b>	<b>232</b>	<b>211.51</b>	<b>60.8</b>	<b>226</b>	<b>207.46</b>	<b>64.43</b>
<b>Age</b>						
Under 25	3	2.7	4.56	7	6.7	10.09
25-34	85	75.56	36.76	81	73.19	34.52
35-44	86	78.45	11.33	81	74.05	10.19
45-54	38	36.4	4.04	36	34.9	3.53
55-64	18	16.4	4.11	18	16.2	6.1
Over 64	2	2	0	3	2.42	0
<b>Total</b>	<b>232</b>	<b>211.51</b>	<b>60.8</b>	<b>226</b>	<b>207.46</b>	<b>64.43</b>
<b>Classification</b>						
VPS1	8	5.2	5.27	10	6.9	5.28
VPS2	71	59.26	27.91	67	56.71	40.01
VPS3	70	67	12.11	65	62.4	8.54
VPS4	42	40	5.91	44	42.8	5.6
VPS5	22	21.55	7.6	19	18.15	4
VPS6	15	14.5	2	17	16.5	1
Executive	4	4	0	4	4	0
<b>Total</b>	<b>232</b>	<b>211.51</b>	<b>60.8</b>	<b>226</b>	<b>207.46</b>	<b>64.43</b>

## 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, and
- performance development and progression (PDP) system.

## 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
- Equal opportunity, discrimination, harassment and bullying awareness
- 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 2008 there was one grievance lodged. This was resolved internally, 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 2007–08 have included:

### a) Internal initiatives:

- Implementing phase two of a comprehensive leadership development program, covering the Strategic Leadership Team (SLT) and Senior Management Team (SMT); provision of individual coaching and mentoring to senior managers; structured Skill Development Training workshops and training programs providing managers with the skills and knowledge to coach and/or mentor their staff.

- Conducting a series of interactive, organisation-wide staff workshops, promoting both awareness and engagement in relation to NGV Values — Excellence, Integrity and Access — and Public Sector Values/VPS Code of Conduct. These Values are now built into the NGV's Performance Appraisal system, induction and into each individual role statement to ensure ongoing awareness and support.

### b) Valuing cultural diversity

School Programs and Cultural Diversity

#### 1. Language Kits available

##### (based on permanent collection)

- Italian – Dove c'e arte (printed resource)
- French – Bleu Blanc Rouge (printed resource)
- German – Deutsche Kunst Entdecken (printed resource)
- German – German Kit (CD rom)
- Spanish – currently being worked on (to be a DVD & printed)
- Japanese – currently being worked on (Interactive Whiteboard Technology resource)
- Indigenous — Currently being worked on (Interactive Whiteboard Technology resource)

#### 2. Culturally specific Education

##### Tours/workshops

Offering these programs using both the permanent collection and temporary exhibitions:

- ESL tours for students from non English speaking backgrounds from primary to tertiary levels.
- Italian LOTE (Full time NGV Italian Ed Officer offering classes in Italian)
- French LOTE.
- German LOTE.
- Chinese and Japanese 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..

- Negotiated programs. Offering schools the option of negotiating special programs or tours based on requests by teachers.
- Cultural Days. Many full day programs with students participating in a tour, workshop and activity.

#### 3. Other NGV School Programs

- Assistance from VicHealth in providing schools with free programs and transport assistance. Many of these schools have students that have recently arrived in Australia.
- Italian tours for adult learning groups, such as COASIT Ladies Committee and the Ladies Auxiliary of Assisi Centre (Elderly group).
- Education Week Italian Programs (free programs for students of Italian with funding by DEECD).
- Providing tours for English Language Centres and Schools (primary, secondary, tertiary students and adults).
- Linking French Teacher evenings with exhibitions (collaboration between NGV Schools and French Teachers' Association of Victoria)

## 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
- Group tours with Immigration Museum Members (organised by Immigration Museum)
- Tours/bookings for local cultural, social groups (i.e. All China Women's Community Group, Maltese Historical Assoc., National Council of Jewish Women)

### 2. Exhibition Programs

- Exhibition based and inspired programs embracing cultural diversity, community collaboration and public participation. Some recent exhibitions and programs include:
- Discover India in Melbourne, journeying to an Indian temple, craft shops and restaurant all within one hour's drive of the CBD as part of the Krishna program,
- Chinese Art exhibitions: Golden Screens and Kim Hoa Tram, providing Chinese calligraphy workshops, Chinese Puppetry, Artbus to Chinese Museum in Bendigo, Meditation workshops, tea ceremony, Ikebana demonstrations, and

- Shiro Aoyagi, Japanese Calligraphy Master and artist providing a special demonstration in the Great Hall for 250 enthusiastic attendees. The Consul General of Japan in Melbourne introducing the artist.

### 3. Intercultural Programs

Developing collaborative programs developed in conjunction with embassies, consulates and the tertiary sector such as Lettera Amorosa, a 1.5 hour tour of the NGV International focussing on the theme of love celebrating cultural diversity through music, readings, art and culture. Highlighting French, Italian, German and Spanish works or artists through curator talks, VCA students' performances and readings by Monash University language students.

### 4. Conferences, Seminars, Forums and Lectures

Developing collaborative programs developed in association with academics, community group leaders and conference convenors e.g. Great Beings Seminar celebrating the diversity of faiths and spirituality — each seminar providing a forum for understanding of the principles and practices of different religions — Judaism, Buddhism, Zen, Catholicism, Muslim and Christianity. The NGV's diverse collections providing visual imagery used presented in the talks and discussion.

### 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.
- Italian Festival. In conjunction with the Melbourne Italian Festival in May 2008, highlighting the history, tradition and contemporary contributions in Italian art, language, music and culture with the Teatro La Fenice chamber musicians from Venice, the launch of limited edition books Skin Surfaces and Shadows by artist/designer Tommaso Durante and Still work to be done poems and readings in Italian and English by Chris Wallace Crabbe.
- Indonesia Day and Gamelan performance. Hosting this annual community day in the Great Hall with over 600 attendees enjoying Gamelan music and performance, traditional costume.

- NAIDOC week, Reconciliation Week and Mabo Day providing community based Indigenous performances, music and artists talks — activities to celebrate Indigenous art and culture. In 2008 featuring Karen Case's artist talk for Reconciliation Week on 1 June, film screening and discussion on remembering Mabo on 3 June , Liz Cavanaugh's music performance in May as part of late night opening at Federation Square.

### c) Valuing Women Initiatives

- According to the State Services Authority Workforce Data Collection Report (2007), the NGV has the highest percentage of females of all the organisations surveyed, 63% of the NGV employees are female.
- Ongoing support and provision of flexible work arrangements for female staff wishing to return to work after maternity leave.

### d) Valuing Youth Initiatives

- Continuing work experience and internship programs.
- In excess of 105,000 students and youth participating in youth-centred programs and activities.
- NGV Youth Access and Education collaborating with MacKillop Family Services to provide free tours and workshops for at risk and homeless youth in conjunction with the youth exhibition Soul Art.
- Young Ambassadors Valedictory Reception. Sam Lipski, CEO The Pratt Foundation, awarding certificates of participation to Christopher Drummond, Sebastian Frasz, Wendy Gausch, Sebastian Hurlston, Jessica Loft, Max Milne, Luke Morrison, April Schembri, Justin Tumilar and Kerrin Walton on the successful completion of their 6 month training program and commencement of engagement with the National Gallery of Victoria as the 2007 NGV Young Ambassadors.

- NGV Education Regional schools touring program in collaboration with Regional Arts Victoria. More than 700 regional secondary school students accessing the NGV and Regional Arts Victoria's (RAV) Designers @ Work workshop exploring the contemporary Australian designer Akira Isogawa. Designers @ Work offering students an "education through the arts" experience with emphasis on cross-curricula and cross-cultural teaching and learning. Participating students engaging in a virtual tour of Akira's exhibition, investigating ideas, materials and techniques, followed by a practical workshop to design, create and make their own textile piece.
- Schools Access Program in collaboration with and supported by VicHealth. The Schools Access program providing NGV based programs for 3,042 primary and secondary school students (from Prep to Year 12) who had not visited the NGV before due to distance or economic circumstances. Schools including 12 Catholic schools and 26 regional schools from areas including Sale, Hadfield, Corio South, Geelong, Warrnambool, Carraragaramungee and Myrtleford.
- National Gallery of Victoria and Song Room collaborating on a one day visual and performing arts program for schools disadvantaged by distance or economic hardship. Over 450 students from nine schools enjoying performances of the Warbles in the Great Hall followed by a gallery tour with educators looking at iconic works of art.
- The Arts Centre and National Gallery of Victoria collaborating to provide a whole day cross arts program Arts Connect 9 for 320 year 9 students from regional Victoria.

### e) Valuing Indigenous Victorians initiatives

- Including 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 State collection and the exhibition program. With NGV Indigenous Project Officer, Education & Curatorial staff, artists and community representatives presenting.

- Teacher Professional Development programs utilizing the State 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 National Gallery of Victoria 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. In particular, a continuing program established in conjunction with the Koorie College of Education in Glenroy.
- 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 in particular the Victorian College of Koorie education at Glenroy 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.
- Partnership programs with Melbourne Royal Botanic Gardens, Koorie Heritage Trust, One Fire Aboriginal Dance Group, Hawthorn language centre, Wesley College (a program focused on My Country-My Place) and the Victorian College of Koorie Education.
- Sites of Communication 3 Symposium. Hosting the third symposium to investigate the evolving role of the art museum, a forum for art museum professionals to discuss contemporary issues. Featuring the keynote address on The Cultural Interface which highlighted the complexities of the intersection between Indigenous and non-Indigenous positions in relation to the Higher Education sector, introducing the Cultural Interface as an alternate framework for understanding and engaging such complexities in the everyday situation of Indigenous learners. The speaker being Professor Martin Nakata, Chair of Australian Indigenous Education, Director of Jumbunna Indigenous House of Learning, University of Technology, Sydney. The two day symposium attended by 213 local, interstate and international participants with other speakers featuring presentations by Indigenous artists in an exploration of topical themes in relation to Indigenous art and culture including knowledge transfer, community projects, exhibition design, gallery architecture and the environment.
- Children's/Family trail focusing on the NGV's Oceanic Collection in association with Chookahs the Arts Centre's Annual Children's Festival held in November 2007. The NGV Kids' Trail Hilhil si the basket weaver is based on a story told and sung to the Curator, Sana Balai, when she was a child growing up at Buka in the Solomon Islands.

#### FREEDOM OF INFORMATION

The Freedom of Information Act 1982 (FOI) enables members of the public to obtain information held by the National Gallery of Victoria. FOI requests should be made in writing describing the documents requested and including payment of the \$22.70 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 2008, one request was received from a Member of Parliament and none from the general public. This request was still under consideration at year end.

#### ENVIRONMENTAL PERFORMANCE

Strategic planning for sustainability was a priority in 2007–08, particularly in developing policy and long-term action plans addressing State Government policies and targets, internal communications and the creation of data tracking systems. In 2007 in response to the State Government's policy "Our Environment Our Future" the National Gallery of Victoria was one of the first arts agencies participating in Sustainability Victoria's ResourceSmart project to develop a corporate environmental management system.

Finalised in January 2008 the NGV Environmental Management Framework, a forward plan for sustainability actions, includes internal structures and policies as well as detailed action plans for key areas such as waste management and green procurement, going beyond the key energy and water consumption issues.

#### a) Energy

The final report of the Government Sustainable Energy Targets Scheme in 2007 showed that NGV was meeting, or exceeding, the required energy reduction targets. Reductions of 19.6% in electricity use and more than 12 million litres of water per annum were being achieved, as well as the purchasing of 10% of NGV's electricity as accredited Green Power. Further energy management initiatives in the Environmental Management Framework including a funding arrangement with the Department of Sustainability and Environment to support increasing NGV's Green Power from 10% to 25% over the next three years.

#### b) Water

Large reductions in water usage through the NGV Water Management Plan, were significantly boosted with the completion of works to capture storm water runoff from NGV International for reuse in the irrigation system of the Grollo Equiset Garden.

#### c) Cooperation

We developed an agreement for sustainability cooperation with Federation Square Pty Ltd, the landlord of The Ian Potter Centre: NGV Australia, contained in a formal Building Management MOU in early 2008, committing both parties to joint actions and sharing of data and information.

The National Gallery of Victoria and The Arts Centre continued to cooperate on energy efficient shared infrastructure, with emphasis on The Arts Centre's high energy consumption cooling towers and air conditioning services which support climate control within NGV International.

#### OCCUPATIONAL HEALTH AND SAFETY

In 2007–08, 181 days were lost as a result of work-related accidents, compared to 261 days in 2006–07.

THE NUMBER AND TYPES OF DISCLOSURES MADE TO NGV DURING THE YEAR	2007–08 Number	2006–07 Number
<b>Public Interest Disclosures</b>	0	0
<b>Protected Disclosures</b>	2	0
The number of disclosures referred during the year by the NGV to the Ombudsman for determination as to whether they are public interest disclosures	1	0
The number and types of disclosed matters referred to the NGV by the Ombudsman for investigation	0	0
The number and types of disclosures referred by the NGV to the Ombudsman for investigation	0	0
The number and types of investigations taken over from the NGV by the Ombudsman	0	0
The number of requests made by a whistleblower to the Ombudsman to take over an investigation by the NGV	0	0
The number and types of disclosed matters that the NGV has declined to investigate	0	0
The number and types of disclosed matters that were substantiated upon investigation and the action taken on completion of the investigation	0	0
<b>Any recommendations made by the Ombudsman that relate to the public body</b>	0	0

#### COMPLIANCE WITH BUILDING ACT 1993

In 2007/08, 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 ending 30 June 2008, there were no complaints against the National Gallery of Victoria in relation to breaches of privacy.

#### WHISTLEBLOWERS

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 2008, the NGV incurred an amount of \$735,653 (excluding GST) in respect of 51 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 2008

## IMPLEMENTATION OF THE VICTORIAN INDUSTRY PARTICIPATION POLICY

There are no reportable contracts for 2007–08.

## 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

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# Acquisitions

## ACQUISITIONS

### AUSTRALIAN ART

### ABORIGINAL AND TORRES STRAIT ISLANDER ART

#### Gifts

**Kantjupayi Benson** (Ngaanyatjarra born c. 1933), *Mt Aloysius* 2005, synthetic polymer paint on canvas. Gift of Michael Moon, 2007

**Karen Casey** (Hobart born 1956) **Allan Mansell** (Palawa born 1957) **Janice Murray** (Tiwi born 1966) **Pedro Wonaemirri** (Tiwi born 1973) **Dulamari** (**Djalinda Yunupinigu**) (Gumatj born 1954) **Dhuwarrwar Marika** (Rirratjingu born c. 1946) **Garry Namponan** (Wik-Alkan/Wik-Ngathan born 1960) **Leonie Pootchemuka** (Wik-Alkan born 1962) **Laurel Nannup** (Binjareb/Nyoongar born 1943) **Christopher Pease** (Minang/Nyoongar born 1969), *Duyfken (Little dove) portfolio* 2006, colour lithograph, lithograph, photo-offset lithograph, colour etching, aquatint, linocut, etching, lift-ground aquatint. Presented by the Embassy of the Kingdom of the Netherlands, 2007

**Samantha Hobson** (Kuuku ‘Ya’u born 1981), *Pukali (Wild bamboo)* 1999; *Stressed out* 2000, synthetic polymer paint on canvas. Gift of Andrew Baker, 2008

**Reggie Jackson** (Ngaanyatjarra 1935–2007), *Ilurra* 2004, synthetic polymer paint on canvas. Gift of William James Irvine, 2007; *Paartjartanya* 2005, synthetic polymer paint on canvas. Gift of Michael Moon, 2007

**Wally Mandarrk** (Dangbon/Dalabon c. 1915–87), *Hunters and lizard*, earth pigments on Stringybark. Presented by Mossgreen Gallery, 2008

**Anniebell Marrngamarrrga** (Kuninjku born 1968), *Yawkyawk* 2007, earth pigments, pandanus. Gift of Mark Chapman, 2008

**Lyndsay Bird Mpetyan** (Anmatyerr born c. 1935), *Angula country* 1988, batik on silk. Gift of Christopher Hodges and Helen Eager, 2008

**Rosella Namok** (Aankum born 1979), *Ngaachi Kincha II (Bora ground)* 2000, synthetic polymer paint on canvas. Gift of Andrew Baker, 2008

**Kathleen Ngal** (Anmatyerr born c. 1934), *Anekwetj Mwerrangkerr* 2007, synthetic polymer paint on canvas. Gift of Janet and Donald Holt, 2008

**Tiger Palpatja** (Pitjantjatjara born c. 1920), *Wanampi creation story* 2007, synthetic polymer paint on canvas. Gift of Michael Moon, 2008

**Cliff Reid** (Ngaanyatjarra born 1947), *The Seven Sisters* 2004, synthetic polymer paint on canvas. Gift of Michael Moon, 2007; *Yulpuru* 2004; *Minyma Tjintu* 2005, synthetic polymer paint on canvas. Gift of Michael Moon, 2008

**Taracarijimo Freda Warlapinni** (Tiwi born c. 1923–2003), *Pwoja–Pukumani body paint design* 2002, earth pigments on canvas. Gift of Gabriella Roy, 2008

**Yirrwala** (Kunwinjku c. 1903–1976), *Mardayin ceremony* (c. 1969), earth pigments on Stringybark. Presented by Mossgreen Gallery, 2008 **Purchases**

**Vernon Ah Kee** (Kuku Yalanji/Yidinyi/Waanyi born 1967), *self-portrait (possesses some of the attributes of an artist* 2007, charcoal and synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2008

**Brook Andrew** (Wiradjuri born 1970), *Gun-metal grey* 2007, screenprint in grey ink on metallic foil and cotton, ed. 3/3. Purchased, Victorian Foundation for Living Australian Artists, 2007

**Richard Bell** (Jiman/Kooman/Kamilaroi/Gurang Gurang born 1953), *Little Johnny* 2001, synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2008

**Ngamaru Bidu** (Manyilyjjarra born c. 1944), *Wikiri* 2007, synthetic polymer paint on canvas. Purchased, NGV Supporters and Patrons of Indigenous Art, 2007

**Jakayu Biljabu** (Manyilyjjarra born c. 1937), (Rirratjingu born c. 1946) **Garry Namponan** (Wik-Alkan/Wik-Ngathan born 1960) **Leonie Pootchemuka** (Wik-Alkan born 1962) **Laurel Nannup** (Binjareb/Nyoongar born 1943) **Christopher Pease** (Minang/Nyoongar born 1969), *Duyfken (Little dove) portfolio* 2006, colour lithograph, lithograph, photo-offset lithograph, colour etching, aquatint, linocut, etching, lift-ground aquatint. Presented by the Embassy of the Kingdom of the Netherlands, 2007

**Johnny Bulunbulun** (Ganalbingu born 1946), *Bakarra* 2007, etching, ed. 7/20; *Body design* 2007, etching and drypoint printed in brown ink, ed. 8/20. Purchased, NGV Supporters and Patrons of Indigenous Art, 2007

**Robert Campbell Junior** (Ngaku 1944–93), *Dorrigo Falls* 1989, synthetic polymer paint on canvas. Purchased, NGV Supporters and Patrons of Indigenous Art, 2007

**Craig Charles** (Yorta Yorta born 1975), *Nan and pop’s campfire kitchen* 2007, synthetic polymer paint and gold leaf on canvas. Purchased with funds donated by Judith and Leon Gorr as the winner of the NGV acquisitive Prize in conjunction with the Victorian Indigenous Art Awards, 2007

**Nici Cumpston** (Barkindji born 1963), *Flooded Gum, Katarapko Creek, Murray River National Park* 2007; *Nookamka – Lake Bonney; Tree stumps, western shoreline – Nookamka* 2007, watercolour and pencil on colour inkjet print on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2008

**Julie Dowling** (Widi/Noongar born 1969), *Goodbye white lella religion* 1992, synthetic polymer paint, earth pigments and blood on canvas. Purchased, NGV Foundation, 2007

**Milly Kelly** (Warnman c.1935), *Waru at Puntawarri* 2007, synthetic polymer paint on canvas. Purchased, NGV Supporters and Patrons of Indigenous Art, 2007

**Kay Lindjuwanga** (Kuninjku born 1957), *Mardayin at Dilebang* 2006, etching, ed. 12/20; *Billabong at Milimilngkan* 2007, etching printed in brown ink, ed. 11/20. Purchased, NGV Supporters and Patrons of Indigenous Art, 2007

**Birmuyingathi Maali Netta Loogatha** (Kayardild born 1942) **Mirdidingkingathi Jurwunda Sally Gabori** (Kayardild born 1924) **Warthadagathi Bijarra Ethel Thomas** (Kayardild born 1946) **Thunduyingathi Bijarrb May Moodoonuthi** (Kayardild born 1929) **Kuruwariyngathi Bijarrb Paula Paul** (Kayardild born 1937) **Wirrngaingathi Bijarrb Dawn Naranatjil** (Kayardild born 1935)

**Rayarriwarrtharrbayingat Amy Loogatha** (Kayardild born 1946), *Dulka Warniid* 2007, synthetic polymer paint on canvas. Purchased with funds donated by Catherine Allen, Carolyn Berger and Delma Valmorbida, 2007

**Mulyatinki Marney** (Manyilyjjarra born c. 1941), *Kuwin; Ninyiri Juru (I was born here)* 2007, synthetic polymer paint on canvas. Purchased, NGV Supporters and Patrons of Indigenous Art, 2007

**Dickie Minyintiri** (Pitjantjatjara born c. 1915), *Tjukula Tjuta (Waterholes)* 2005, synthetic polymer paint on canvas. Purchased, NGV Supporters and Patrons of Indigenous Art, 2007

**Kate Miwulku** (Ndiċċbana born 1950), *Borlangunngun* 2004, etching printed in copper ink, ed. 29/30; *Dilly bag* 2007, etching printed in black and brown ink, ed. 12/20. Purchased, NGV Supporters and Patrons of Indigenous Art, 2007

**Lena Skinner Ngai** (Anmatyerr, born c. 1930), *Untitled* 2007, batik on silk. Purchased, NGV Supporters of Indigenous Art, 2008

**Nora Wompi Nungurrayi** (Kukatja born 1935), *Kunawarrtiji* 2007, synthetic polymer paint on canvas. Purchased, NGV Supporters and Patrons of Indigenous Art, 2007

**Tiger Palpatja** (Pitjantjatjara born c. 1920), *Wanampi creation story* 2007, synthetic polymer paint on canvas. Purchased, NGV Supporters and Patrons of Indigenous Art, 2007

**Myrtle Petyarr** (Anmatyerre born c. 1943), *Untitled* 2007, batik on silk. Purchased, NGV Supporters of Indigenous Art, 2008

**Dada Samson** (Kartujarra born c. 1933), *Rabbit-proof fence* 2007, synthetic polymer paint on canvas. Purchased, NGV Supporters and Patrons of Indigenous Art, 2007

**Eileen Yaritja Stevens** (Pitjantjatjara c. 1919–2008), *Piltati* 2006, synthetic polymer paint on canvas. Purchased, NGV Supporters and Patrons of Indigenous Art, 2007; *Piltati* 2006, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2008

**Muuki Taylor** (Manyilyjjarra born 1945), *Paru, Walpet Road, Kunawarrtiji Road, Mulakir Road* 2007, synthetic polymer paint on canvas. Purchased, NGV Supporters and Patrons of Indigenous Art, 2007

**Tjapaltjarri, Rockholes and country near The Olgas** 2007, synthetic polymer paint on canvas. Purchased, NGV Supporters of Indigenous Art, 2008

**Unknown, Broad shield** (19th century), wood, cane. The Evans Collection of Aboriginal Shields. Purchased with the assistance of a special grant from the Government of Victoria, 2008

**Mabel Wakarta** (Warnman c. 1920), *Yirrajarra* 2007, synthetic polymer paint on canvas. Purchased, NGV Supporters and Patrons of Indigenous Art, 2007

**Terry Ngamandara Wilson** (Gun-nartpa born c. 1952), *Gauchalan at waterhole; Gulach* 2007, etching printed in brown ink, ed. 6/20; *Waterhole at Barlparrarra* 2007, etching printed in brown and black ink, ed. 7/20. Purchased, NGV Supporters and Patrons of Indigenous Art, 2007

### AUSTRALIAN CERAMICS

#### Gifts

**Ann Geroe** (born England 1934, arrived Australia 1949), *Imperial yellow glaze bowl; Sang de Boeuf bowl* (2002), porcelain. Gift of Louise Smith, 2008

**H. R. Hughan** (Australia 1893–1987), *Dish* (1945–50), stoneware. Gift of Gwyn Hanssen Pigott OAM, 2008

### Purchases

**Gwyn Hanssen Pigott** (born Australia 1935, lived in England 1958–65, France 1966–72), *Still life with seven bottles* (2005), porcelain. Purchased, Victorian Foundation for Living Australian Artists, 2008

**Titania Henderson** (born the Netherlands 1945, arrived Australia 1956), *Untitled 16* (2005), porcelain, porcelain (bone china); *Untitled 9* (2006), porcelain (bone china). Kenneth Hood Bequest Fund, 2007

### AUSTRALIAN FASHION AND TEXTILES

#### Gifts

**Breathless** fashion house (est. 1998) **Rebecca Paterson** designer (Australia born 1952), *Top and skirt* 2002, cotton, metal. Gift of the artist, 2008

**Brigid Lehmann, Melbourne** fashion house (1983–90) **Brigid Lehmann** designer (born Hong Kong 1964, arrived Australia 1966), *Suit* 1984 summer, linen, metal; *Suit* 1986 winter, wool, cotton, metal. Gift of the artist, 2007

**Olga Dawson** designer and maker (Australia 1900–72), *Outfit; comprising coat, ball gown and underdress* 1956, silk (taffeta), cotton (organza), metal. Gift of Janet Dawson in memory of her mother Olga Dawson, 2008

**Lucas, Ballarat** fashion house (1888–1968) **Pierre Cardin** designer (born Italy 1922, lived in France 1926–), *Coat* 1960, rayon, silk, acetate. Gift of Ruth Wrexler, 2008

**Martin Grant, Paris** fashion house (est. 1992) **Martin Grant** designer (born Australia 1966, lived in France 1991–), *Anna coat* 2005–06 autumn-winter, wool, mohair, silk (grosgrain), polyester; *Black shirt dress* 2005–06 autumn-winter, wool; *Liz dress* 2005–06 autumn-winter, silk, cotton, polyester. Gift of the artist, 2007

**Martin Grant Studios, Melbourne** fashion house (1982–89) **Martin Grant** designer (born Australia 1966, lived in France 1991–), *Outfit comprising black wool jacket and trousers, white linen shirt* (c. 1985), wool, plastic, linen, mother-of-pearl. Gift of Emmanuel Hirsh, 2008; *Jacket* (c. 1986), wool , polyester; *Shirt* (c. 1986), polyester, mother-of-pearl. Gift of Robert Buckingham, 2007

### Purchases

**Beril Jents, Sydney** fashion house (1944–86) **Beril Jents** designer (born Australia 1918), *Evening dress and stole* (c. 1955), silk (chiffon), organdie, metal, plastic, synthetic fibre, cellophane. Purchased NGV Foundation, 2008

**Roger Kemp** (Australia 1908–37) **Victorian Tapestry Workshop, Melbourne** manufacturer (est. 1976), *Abstract structure* 2007, wool, cotton. Commissioned, NGV Foundation with funds donated by Dame Elisabeth Murdoch, 2007

**Lucy Secor, Melbourne** fashion house (1922– 80s), *Outfit comprising bolero and day dress* (c. 1950), cotton. Purchased NGV Foundation, 2008

**Material By Product, Melbourne** fashion house (est. 2004) **Chantal McDonald** designer (born Australia 1976) **Susan Dimasi** designer (born Australia 1973), *Outfit comprising couture excesses* 2007–08 autumn-winter, *Soft hard harder* collection, wool, viscose, cotton, paint, metal and plastic; *Semi-punch out dress* 2007–08 autumn-winter, *Soft hard harder* collection, wool, viscose, cotton, elastane. Purchased, Victorian Foundation for Living Australian Artists, 2007

**Miss Hartnell, Melbourne** fashion house (c. 1965– c. 1973) **Brian Samuels** designer (active in Australia 1960s), *Wedding dress* 1969, wool, cotton, polyester, metal. Purchased NGV Foundation, 2007

### AUSTRALIAN FURNITURE AND WOODWORK

#### Gifts

**Schulim Krimper** (born Austro-Hungarian Empire 1893, lived in Germany (1920s)–1938, arrived Australia 1939, died 1971), *Screen* (c. 1961), teak (*Tectona grandis*), brass. Gift of Judy Arndt and Shirley Klebaner in memory of Ralph and Erna Winton, 2008

**Unknown, Tom Roberts’ painting stool** (late 19th century), wood, leather, copper, (other materials). Gift of Barbara Tucker, 2008

### AUSTRALIAN JEWELLERY

#### Purchases

**Carlier Makigawa** (born Australia 1952), *Neckpiece* (2007), sterling silver. Purchased, Victorian Foundation for Living Australian Artists, 2007

### AUSTRALIAN MULTIMEDIA

#### Purchases

**Daniel von Sturmer** (born New Zealand, arrived Australia 1993), *Tableaux plastique (Sequence 2)* 2008, colour high definition mpeg2 video file transferred to media player, silent, LCD monitor, ed. 2/3, 2 min 55 sec; *Tableaux plastique (Sequence 3)* 2008, colour high definition mpeg2 video file transferred to media player, silent, LCD monitor, ed. 2/3, 20 min 16 sec; *Tableaux plastique (Sequence 8)* 2008, colour high definition mpeg2 video file transferred to media player, silent, LCD monitor, ed. 2/3, 2 min 6 sec. Purchased, Victorian Foundation for Living Australian Artists, 2008

**Judith Wright** (born Australia 1945), *One dances* (2003), colour digital betacam, sound, 15 min 23 sec, edition of 6; *Conversations with the mother* (2004), colour digital betacam, sound, 5 min, edition of 6; *In praise of darkness: Conversations with the father* (2006), colour digital betacam, sound, 12 min 50 sec, edition of 6; *Between* (2007), colour digital betacam, sound, 8 min, edition of 5; *The stagers* 2008, colour digital betacam, sound, 6 min, edition of 6. Purchased, Victorian Foundation for Living Australian Artists, 2008

### AUSTRALIAN PAINTING

#### Gifts

**John Brack** (Australia 1920–99) *Flowers (Shasta daisies)* 1959, oil on composition board. Gift of Frank and Yvonne Nicholls, 2008

**Clarice Beckett** (Australia 1887–1935) (*Phillip Island from San Remo*) (c. 1930–33), oil on cardboard. Gift of Jennifer Rogers in memory of her father Ron Lilburne, 2008

**Brent Harris** (born New Zealand 1956, arrived Australia 1981),  *Lands end II* 1988, oil on canvas. Gift of Lauraine Diggins, 2008

**Kenneth Hood** (Australia 1928–2002), *Abstract — grey and white* 1958, oil on composition board. Gift of Frank and Yvonne Nicholls, 2008

**Erica McGilchrist** (born Australia 1926), (*Organic abstraction*) 1959, oil on composition board. Gift of Frank and Yvonne Nicholls, 2008

**Justin O’Brien** (born Australia 1917, lived in Italy 1967–96, died 1996), *Peter Hatsatouris* (1957), oil on composition board. Bequest of George Mitchell, 2008

**Gareth Sansom** (born Australia 1939), *Junior’s brush with Vorticism* 2007, oil and enamel on canvas. Presented by NGV Members as the winner of the John McCaughey Memorial Prize, 2008

**Edwin Tanner** (born Wales 1920, arrived Australia 1923, died 1980), *The fashion* 1955, oil on canvas. Gift of Frank and Yvonne Nicholls, 2008

**Blair Trethowan** (Australia 1974–2006), *Sweating logos* (2000), synthetic polymer paint and pencil on paper on composition board. Gift of William Nuttall, 2008

### Purchases

**Vivienne Binns** (born Australia 1940), *A symphony of uncertainties: In memory of unknown artists and scenes of popular reverie* 2005–07, synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2008

**Helen Geier** (born Australia 1946, lived in England 1970–73), *A world away* 2006 from the *Elements* series 2006, oil on canvas. Purchased with funds donated by the Vivien Knowles Fund for Contemporary Art, 2007

**Neil Haddon** (born England 1967, lived in Spain 1990–96, arrived Australia 1996), *Vestigial (40)* 2007, enamel paint on aluminium. Purchased, Victorian Foundation for Living Australian Artists, 2008

**David Jolly** (born Australia 1972), *Cinema* (2007); *Screen 3* (2008), oil on glass. Purchased, Victorian Foundation for Living Australian Artists, 2008

**Richard Lewer** (born New Zealand 1970, arived Australia 1997), *I’ll be watching you* 2007, synthetic polymer paint on felt on plywood, metal. Purchased, Victorian Foundation for Living Australian Artists, 2008

**Stieg Persson** (born Australia 1959), *Sinister* 2006, oil and alkyd resin on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2008

**Margaret Preston** (Australia 1875–1963, lived in Europe 1904–07, 1912–19), *Shoalhaven Gorge, New South Wales* (c. 1940–41), oil and gouache on canvas. Purchased with funds donated from the Estate of Dr Donald Wright, 2008

**Adam Pyett** (born Australia 1973), *Narcissus* 2006; *Sunflowers* 2007, oil on canvas. Purchased with funds donated by the Vivien Knowles Fund for Contemporary Art, 2007

**Mary Scott** (born Australia 1957), *Half light; If only for an hour* 2006, oil on canvas. Purchased with funds donated by the Vivien Knowles Fund for Contemporary Art, 2007

**David Thomas** (born Northern Ireland 1951, arrived Australia 1958), *Amid history 2 (Large version)* 2006, enamel paint on type C photograph on aluminium and plastic; *Green and black reflection painting* 2007, enamel paint and synthetic polymer paint on canvas. Purchased, Victorian Foundation for Living Australian Artists, 2007

**Imants Tillers** (born Australia 1950), *Melancholy landscape I* (2007), synthetic polymer paint, metallic paint and gouache on canvasboards. Purchased, Victorian Foundation for Living Australian Artists, 2008

**John Young** (born Hong Kong 1956, arrived Australia 1967), *AD 706, summer/autumn* (2006) from the *Painting for spirits* series 2005–, colour digital print and oil on canvas. Purchased with funds donated by Fiona and Sidney Myer and The Myer Foundation, 2007

### AUSTRALIAN PHOTOGRAPHY

#### Gifts

**Christl Berg** (born Germany 1944, lived in India 1970–84, arrived Australia 1984), *Untitled sequence* 1991–92; *Polymorphosis #5; Polymorphosis #6; Polymorphosis #7* 1992, from the *Polymorphosis* series 1991–92, gelatin silver photographs; *Voices from the kitchen* 2007, gelatin silver photograms. Gift of the artist, 2008

**Nicholas Caire** (born Channel Islands 1837, arrived Australia 1858, died 1918), *Botanical Gardens; Three sisters; View of the Yarra River* (c. 1900), gelatin silver photograph. Gift from the Estate of Edna Bennett, 2007

**Rennie Ellis** (Australia 1940–2003), *The Bee Gees, Kings Cross* (1970–71); *Night people* (1975) from the *Heroes and anti-heroes* series 1976; *Cannabis stall Prahran* (1976), gelatin silver photograph. Gift of Kay McKenzie, 2008

**Ricky Maynard** (Big River/Ben Lomond born 1953), *Wik Elder, Gladys* (2000) from the *Returning to places that name us* series 2000, gelatin silver photograph. Gift of Milton and Penny Harris, 2007

**Harry Nankin** (born Australia 1953), *Of Great Western tears / Duet 2* 2006 from *The rain* series 2006–07, gelatin silver photograms. Purchased NGV Foundation, 2007

**Simon Obarzanek** (born Israel 1968, arrived Australia 1974, lived in United States 1995–2001), *10pm – 1am #1; 10pm – 1am #2; 10pm – 1am #7* (2007) from the *10pm – 1am* series 2007, type C photograph. Purchased, Victorian Foundation for Living Australian Artists, 2007

**Unknown, No title (Group of people in front of a crushing plant on a goldfield)** (1860s), ambrotype, embossed leather, wood, velvet, brass, gilt-metal (case). Purchased NGV Foundation, 2007

**Charles Woolley** (Australia 1834–1922) **Charles Woolley**, attributed to (Australia 1834–1922), No title (*Truganini*) and No title (*Shot tower, Taroona, Tasmania), locket* (c. 1866–70s), albumen silver photograph, glass, gold. Purchased NGV Foundation, 2007

**Robyn Beeche** (Australian 1945–), *Boys dressed as Krishna & Balaram celebrate Gopasthami festival, Vrindavan* 1988, printed 2007; *Holi festival on Rang Bhari Ekadashi, Vrindavan; Holi festival on Rang Bhari Ekadash, Vrindavan* 1989, printed 2007; *Sri Radharaman Mandir, Phul Bangala offered on Ekadashi, Vrindavan* 1992, printed 2007; *Holi festival at Dauji Temple, Baladev, Vrindavan* 2004, printed 2007, type C photograph. Purchased NGV Foundation, 2007

**Pat Brassington** (born Australia 1942), *House guest #1; House guest #2* (2007), colour inkjet print. Purchased, Victorian Foundation for Living Australian Artists, 2007

**Penelope Davis** (born Australia 1963), *Non-fiction (red); Shell* (2008) from the *fiction-non-fiction* series 2007–08, type C photograph. Purchased, Victorian Foundation for Living Australian Artists, 2008

**Ricky Maynard** (Big River/Ben Lomond born 1953), *Wik Elder, Arthur* (2000) from the *Returning to places that name us* series 2000, gelatin silver photograph. Purchased, NGV Supporters of Indigenous Art, 2008



ed. 3/25; *Decorative panel, You Yangs number 3* (1966), etching, engraving, flat biting and mezzotint rocker (on copper), JM214, 2nd of 2 states, ed. 5/25;

*First variation of You Yangs landscape number 1* (1966), etching, engraving, drypoint and flat biting (on copper), JM210, 2nd of 3 states, ed. 17/30. Gift of Lyn Williams AM, 2008; *Frog* (1966), drypoint (on copper), JM156, only state, ed. 31/36; *Hal Hattam* (1966), etching, drypoint and mezzotint rocker (on copper), JM155, 1st of 4 states, proof B; *Hal Hattam* (1966), etching, drypoint and mezzotint rocker (on copper), JM155, 2nd of 4 states, ed. 2/6; *Hal Hattam* (1966), etching, drypoint and mezzotint rocker (on copper), JM155, 2nd of 4 states, ed. 4/6; *Hal Hattam* (1966), etching, drypoint and mezzotint rocker (on copper), JM155, 3rd of 4 states, proof A; *Hal Hattam* (1966), etching, drypoint and mezzotint rocker (on copper), JM155, 3rd of 4 states, proof B; *Hal Hattam* (1966), etching, drypoint and mezzotint rocker (on copper), JM153, 1st of 5 states, ed. 1/12; *Picnic at Yellingbo* (1966), etching, engraving, drypoint, foul biting and mezzotint rocker (on copper), JM153, 1st of 5 states, proof B; *Picnic at Yellingbo* (1966), etching, engraving, drypoint, foul biting and mezzotint rocker (on copper), JM153, 1st of 5 states, proof C; *Picnic at Yellingbo* (1966), etching, engraving, drypoint, foul biting and mezzotint rocker (on copper), JM153, 1st of 5 states, proof C; *Picnic at Yellingbo* (1966), etching, engraving, drypoint, foul biting and mezzotint rocker (on copper), JM153, 1st of 5 states, maculature; *Picnic at Yellingbo* (1966), etching, engraving, drypoint, foul biting and mezzotint rocker (on copper), JM153, 3rd of 5 states, proof A; *Picnic at Yellingbo* (1966), etching, engraving, drypoint, foul biting and mezzotint rocker (on copper), JM153, 4th of 5 states, proof B; *Picnic at Yellingbo* (1966), etching, engraving, drypoint, foul biting and mezzotint rocker (on copper), JM153, 5th of 5 states, ed. 2/7; *Picnic at Yellingbo* (1966), etching, engraving, drypoint, foul biting and mezzotint rocker (on copper), JM153, 5th of 5 states, ed. 4/7; *Picnic at Yellingbo* (1966), etching, engraving, drypoint, foul biting and mezzotint rocker (on copper), JM153, 5th of 5 states, ed. 6/7; *Picnic at Yellingbo* (1966), etching, engraving, drypoint, foul biting and mezzotint rocker (on copper), JM153, 5th of 5 states, counterproof B; *Young girl number 3* (1966), etching (on copper), JM159, only state, ed. 28/30; *Young girl number 3* (1966), etching (on copper), JM159, only state, ed. 29/30; *Young girl number 4* (1966), etching, engraving and flat biting (on copper), JM 160, 1st of 4 states, proof A; *Young girl number 4* (1966), etching, engraving and flat biting (on copper), JM160, 2nd of 4 states, artist's proof; *Young girl number 4* (1966), etching, engraving and flat biting (on copper), JM160, 3rd of 4 states, counterproof A; *Young girl number 5* (1966), etching and engraving (on copper), JM161, 1st of 3 states, counterproof A; *Young girl number 5* (1966), etching and engraving (on copper), JM161, 1st of 3 states, counterproof B; *Young girl number 5* (1966), etching and engraving (on copper), JM161, 1st of 3 states, counterproof A; *Young girl number 5* (1966), etching and engraving (on copper), JM161, 2nd of 3 states, counterproof A; *Young girl number 5* (1966), etching and engraving (on copper), JM161, 2nd of 3 states, counterproof A; *Young girl number 5* (1966), etching, engraving, drypoint and mezzotint rocker (on copper), JM161, 3rd of 3 states, counterproof A; *Young girl number 6* (1966), etching, engraving and flat biting (on copper), JM162, only state, ed. 1/16. Gift of Lyn Williams AM, 2007; *Chopped trees, Lysterfield* (1966–67), etching, aquatint, drypoint and flat biting (on zinc) on grey paper, JM245, only state, ed. 16/25; *Chopped trees, Lysterfield* (1966–67), etching, aquatint, drypoint and flat biting (on zinc), JM245, only state, ed. 22/25; *Circular hillside landscape* (1966–67), etching, engraving, drypoint and mezzotint rocker (on copper), JM244, 2nd of 3 states, ed. 3/10; *Circular hillside landscape* (1966–67), etching, engraving, drypoint and mezzotint rocker (on copper) on grey paper, JM244, 3rd of 3 states, ed. 1/10; *Fallen tree, circular plate* (1967), etching, aquatint, engraving and drypoint (on zinc), JM246, 1st of 5 states, proof A; *Fallen tree, circular plate* (1967), etching, aquatint, engraving and drypoint (on zinc), JM246, 2nd of 5 states, proof B; *Fallen tree, circular plate* (1967), etching, aquatint, engraving and drypoint (on zinc) and pencil, JM246, 3rd of 5 states, ed. 1/6; *Fallen tree, circular plate* (1967), etching, aquatint, engraving and drypoint (on zinc), JM246,

3rd of 5 states, ed. 2/6; *Fallen tree, circular plate* (1967), etching, aquatint, engraving and drypoint (on zinc), JM246, 4th of 5 states, ed. 1/16; *Fallen tree, circular plate* (1967), etching, aquatint, engraving and drypoint (on zinc) on grey paper, JM246, 5th of 5 states, ed. 4/14; *First Rothbury labe*l (1967), etching, rough biting, burnishing and roulette (on zinc), JM248, 2nd of 3 states, proof 1/1. Gift of Lyn Williams AM, 2008; *Tumblers number 2* (1967), etching, deep etching, flat biting, drypoint and mezzotint rocker (on zinc), JM163, 1st of 5 states, proof A; *Tumblers number 2* (1967), etching, deep etching, flat biting, drypoint and mezzotint rocker (on zinc), JM163, 1st of 5 states, proof B; *Tumblers number 2* (1967), etching, deep etching, flat biting, drypoint and mezzotint rocker (on zinc), JM163, 1st of 5 states, proof C; *Tumblers number 2* (1967), etching, deep etching, flat biting, drypoint and mezzotint rocker (on zinc), JM163, 1st of 5 states, counterproof A; *Tumblers number 2* (1967), etching, deep etching, flat biting, drypoint and mezzotint rocker (on zinc), JM163, 3rd of 5 states, proof B; *Tumblers number 2* (1967), etching, deep etching, flat biting, drypoint and mezzotint rocker (on zinc), JM163, 4th of 5 states, proof A; *Tumblers number 2* (1967), etching, deep etching, flat biting, drypoint and mezzotint rocker (on zinc), JM163, 5th of 5 states, ed. 11/30; *Tumblers number 2* (1967), etching, deep etching, flat biting, drypoint and mezzotint rocker (on zinc), JM163, 5th of 5 states, ed. 23/30; *Tumblers number 2* (1967), etching, deep etching, flat biting, drypoint and mezzotint rocker (on zinc), JM163, 5th of 5 states, ed. 25/30. Gift of Lyn Williams AM, 2007; *Canberra triptych* (1970), drypoint and electric hand engraving tool (on copper) printed in sepia ink, JM250, 2nd of 2 states, proof 2/3. Gift of Lyn Williams AM, 2008

## Prints – Purchases

**Neil Emmerson** (born Australia 1956), (*I was his...*) 2005, etchings, synthetic polymer paint and vinyl lettering on composition board. Purchased, Victorian Foundation for Living Australian Artists, 2008

**Margaret Preston** (Australia 1875–1963, lived in Europe 1904–07, 1912–19), *Aboriginal design – The hunt* 1940, hand-coloured woodcut. Purchased with funds donated from the Estate of Dr Donald Wright, 2008

## AUSTRALIAN SCULPTURE

### Gifts

**Clive Murray-White** (born England 1946, arrived Australia 1959), *Maquette for the Alfred Felton centenary sculpture* (2003), marble. Commemorating 100 years of the Felton Bequest 1904–2004. Felton Bequest, 2004

**Charles Robb** (born Australia 1971), *Maquette for the Alfred Felton centenary sculpture* (2003), synthetic polymer paint on fibreglass. Commemorating 100 years of the Felton Bequest 1904–2004. Felton Bequest, 2004

## INTERNATIONAL ART

## ASIAN

## Gifts

**GUJARATI**, *Odhni (Woman's head scarf)* (late 19th century), silk, gold thread. Gift of Michael Abbott, 2008

**JAPANESE**, *Stem table* 1540–50, laquer on wood (*Negoro lacquer*). Presented by The Yulgilbar Foundation, 2008

**KANO Eino** (Japanese 1631–97), *Birds and flowers of the four seasons* (17th century), pair of six panel folding screens: ink, gold paint and pigments on gold leaf on paper, lacquer on wood, paper, silk, metallic thread, brass. Presented by The Yulgilbar Foundation, 2008

**RAJASTHANI**, *Pilgrim's necklace depicting the Hindu god Krishna in the form of Sri Nathji; Pilgrim's necklace depicting the Hindu god Krishna in the form of Sri Nathji* (19th century), paint on paper, metal, cotton. Gift of Michael Abbott, 2008

**SUMBANESE**, *Man's ceremonial cloth (Hinggö)* (c. 1890), cotton, dyes. Bequest of Rose Mulock-Houwer MBE, 2007

**WU Zuoren** (Chinese 1908–97), *Pandas and bamboo* 1964, album: ink on paper, 8 paintings, cardboard, paper, silk and gold leaf on concertina glued binding. Gift of an anonymous donor, 2007

## Purchases

**BIHARI**, *A nautch dancing girl with a musician; Two musicians* (c. 1860), opaque watercolour and gold paint on paper (Company style). Purchased NGV Foundation, 2007

**JAPANESE**, *Incense container* (early 16th century), lacquer on wood (*Kamakura-bori lacquer*). Purchased with funds donated by the The Yulgilbar Foundation, 2008

**JAPANESE**, *Horse stable* (early 17th century), six panel screen: ink, pigment and gold paint on paper, lacquer on wood, silk, paper, metal. Purchased, Allan and Maria Myers Fund for the Acquisition of Asian Art, 2008

**KOREAN**, *Dragon jar* Choson dynasty (18th century), porcelain. Purchased, NGV Foundation, NGV Supporters of Asian Art and the Lillian Ernestine Lobb Bequest, 2007

**Kim Hoa TRAM** (Chinese 1959–, worked in Australia 1984–), *Lost one's way (Mitu); Returning home (Guitu)* 2005, ink on paper. Purchased, NGV Supporters of Asian Art, 2008

## INTERNATIONAL DECORATIVE ARTS

### Gifts

**Karl BERTSCH** designer (Germany 1873–1933) **DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSUNST DRESDEN-HELLERAU UND MÜNCHEN, Munich** manufacturer (Germany 1907–34), *Armchair; Chair* (c. 1910), oak, cane; *Table* (c. 1910), oak, glass. Bequest of Wolfgang Sievers, 2008

**Marcel BREUER** designer (Hungary/Germany/United States 1902–81) **ISOKON FURNITURE COMPANY**, **LONDON** manufacturer (England 1935– c. 1982), *Long chair* 1935–36 designed, (c. 1962) manufactured, laminated plywood, polyurethane, wool. Gift of Grietje Croll, 2007

**DERBY CROWN PORCELAIN CO.**, **Derby** manufacturer (England 1876–90), *Pair of vases* 1883, porcelain (bone china). Gift of Dr Robert Wilson and Colin Lane, 2008

**GEORGE JONES & SONS, Stoke-on-Trent, Staffordshire** manufacturer (England 1873–1951), *Bough pot* (c. 1880), earthenware. Gift of Dr Robert Wilson and Colin Lane, 2008

**MEISSEN PORCELAIN FACTORY, Meissen** manufacturer (Germany est. 1710) **Johann Joachim KÄNDLER** designer (Germany 1706–75), *Pair of parrots* (c. 1738) designed, (c. 1745) manufactured, porcelain (hard-paste). Gift of Mr Peter Wynne Morris, 2007

**MEISSEN PORCELAIN FACTORY, Meissen** manufacturer (Germany est. 1710), *Rustic cottage* (c. 1745), porcelain (hard-paste). Gift of Mr Peter Wynne Morris, 2007

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793), *Teapot stand* (c. 1810), porcelain. Gift of Dr Robert Wilson and Colin Lane, 2008; *Lidded vase* (1840); *Pair of plates* 1874, porcelain (bone china). Gift of Dr Robert Wilson and Colin Lane, 2007; *Plaque* (1876), earthenware. Gift of Dr Robert Wilson and Colin Lane, 2008

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **William MUSSILL** decorator (France/England 1826–1906), *Pair of lidded moonflasks* 1877, earthenware. Gift of Dr Robert Wilson and Colin Lane, 2008

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Richard PILSBURY** decorator (England 1830–97), *Plaque* 1877, earthenware. Gift of Dr Robert Wilson and Colin Lane, 2008

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Pair of fireplace slabs** 1879, porcelain. Gift of Dr Robert Wilson and Colin Lane, 2008

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Désiré LEROY** decorator (England 1840–1908) **DAVIS COLLAMORE & CO.**, **New York** retailer (United States 1861– c. 1920), *Pair of plates* 1884, porcelain (bone china). Gift of Dr Robert Wilson and Colin Lane, 2007

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793), *Flask* (c. 1885), porcelain (*pâte-sur-pâte*). Gift of Dr Robert Wilson and Colin Lane, 2008

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Marc-Louis-Emmanuel SOLON** decorator (France/England 1835–1913), *Flask* (c. 1885), porcelain (*pâte-sur-pâte*). Gift of Dr Robert Wilson and Colin Lane, 2008

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793), *Pair of lidded vases* (c. 1885), porcelain (*pâte-sur-pâte*). Gift of Dr Robert Wilson and Colin Lane, 2008; *The Pass of Aberglaslyn, Beddgelert and Loch Lomond, pair of plates* 1888, porcelain (bone china). Gift of Dr Robert Wilson and Colin Lane, 2007

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Désiré LEROY** decorator (England 1840–1908) **THOMAS GOODE & CO. (LTD)**, **London** retailer (England est. 1827), *Plate* (1880s) porcelain (bone china). Gift of Dr Robert Wilson and Colin Lane, 2007

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Anton BOULLEMIER** decorator (England 1840–1900), *Vase* 1899, porcelain (bone china). Gift of Dr Robert Wilson and Colin Lane, 2007

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Alboino BIRKS** decorator (England 1861–1941) **PHELLATT & CO.**, **London** retailer (England c. 1790 –1895), *Plate* 1903, porcelain (*pâte-sur-pâte*). Gift of Dr Robert Wilson and Colin Lane, 2008

**MINTON, Stoke-on-Trent, Staffordshire** manufacturer (England est. 1793) **Alboino BIRKS** decorator (England 1861–1941), *Plate* 1905, porcelain (*pâte-sur-pâte*). Gift of Dr Robert Wilson and Colin Lane, 2008

**Bernard MOORE** designer (England 1853–1935), *Vase* (1905–15), earthenware. Gift of Dr Robert Wilson and Colin Lane, 2008

**WORCESTER ROYAL PORCELAIN COMPANY, Worcester** manufacturer (England est. 1862), *Vase* 1877, porcelain (bone china). Gift of Dr Robert Wilson and Colin Lane, 2007

**WORCESTER ROYAL PORCELAIN COMPANY, Worcester** manufacturer (England est. 1862) **James HADLEY** designer England (c. 1837–1903), *Vase* 1880, porcelain. Gift of Dr Robert Wilson and Colin Lane, 2007

**WORCESTER ROYAL PORCELAIN COMPANY, Worcester** manufacturer (England est. 1862), *Vase* 1883, porcelain. Gift of Dr Robert Wilson and Colin Lane, 2007

**WORCESTER ROYAL PORCELAIN COMPANY, Worcester** manufacturer (England est. 1862) **James HADLEY** designer England (c. 1837–1903), *Ewer* 1888, porcelain. Gift of Dr Robert Wilson and Colin Lane, 2007

**W. T. COPELAND AND SONS, Stoke-on-Trent, Staffordshire** manufacturer (England 1867–1932) **Rafaele MONTI** designer (Italy/England 1818–80), *Love, bust* 1873, porcelain (parian). Gift of Dr Robert Wilson and Colin Lane, 2007

**W. T. COPELAND AND SONS, Stoke-on-Trent, Staffordshire** manufacturer (England 1867–1932), *Vase* (c. 1880); *Sardanapalus, figure* 1881; *May Queen, bust* 1890, porcelain (parian). Gift of Dr Robert Wilson and Colin Lane, 2007

## Purchases

**Carlo BUGATTI** designer (Italy 1856–1940), *Lady's writing desk and chair (Bureau de dame et chaise)* (c. 1890–1900), ebonised wood, wood, ivory, vellum, pewter, copper, brass, cord. Howard Spensley Bequest, 2008; *Chair, from the Snail Room* (1902), wood, vellum, copper. Purchased with the assistance of Paula Fox, the NGV Women's Association and the NGV Supporters of Decorative Arts, 2008 Purchased NGV Foundation, 2008

**CHANTILLY PORCELAIN FACTORY, Chantilly** (France (c. 1730–92), *Covered jug* (c. 1750), porcelain (soft paste), silver. Purchased NGV Foundation, 2008

**Jacques-Emile RUHLMANN** designer (France 1879–1933), *Tivo, chair* (c. 1918), Macassar ebony (*Diospyros discoloru*), wood, ivory, velvet, (other materials). Purchased, NGV Women's Association, 2008; *Lady's writing desk (Bureau de dame)* (c. 1920), Macassar ebony (*Diospyros discoloru*), wood, ivory, silver plate, silk tassels. Purchased with the assistance of the NGV Women's Association and Paula Fox, 2007

## INTERNATIONAL FASHION AND TEXTILES

### Gifts

**COMME DES GARÇONS, Tokyo** fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942), *Jacket* 1981 autumn–winter, wool, horn. Gift of Takamasa Takahashi, 2008; *Dress* (c. 1984), wool. Gift of Emmanuel Hirsh, 2008; *Jacket, shirt and skirt* 1993 spring–summer, polyester, chiffon, cotton, calico; *Waistcoat and skirt* 1994 spring–summer, wool. Gift of Wendy Marshall, 2008; *Dress and jacket* 1997autumn–winter, *The adult punk (Demolition and reconstruction)* collection, wool, cupra, synthetic fur, metal, plastic. Gift of Anna Schwartz, 2008

**DOLCE & GABBANA, Italy** fashion house (est. 1982) **Domenico DOLCE** designer (born Italy 1958) **Stefano GABBANA** designer (born Italy 1962), *Necklace* (c. 1993), polycarbonate, plastic, metal. Gift of John and Suzanne Playfoot, 2008

**EMILIO PUCCI, Florence** fashion house (est. 1944) **Emilio PUCCI** designer (Italy 1914–92), *Ensemble comprising top and skirt* (c. 1967), printed silk. Gift of John and Suzanne Playfoot, 2007

**ENGLISH ECCENTRICS, London** fashion house (est. 1982) **Helen LITTMAN** designer (born England 1955), *Necktie, Neoclassic print* 1992 spring–summer, silk. Gift of Anthony Knight, 2007

**MEXICO, Waistcoat** 1969, leather (suede). Gift of Christine Graunas, 2008

## Purchases

**BALENCIAGA, Paris** fashion house (est. 1937) **Nicholas GHESQUIÈRE** designer (born France 1971), *Sandals* 2007 autumn–winter, leather, plastic, metal, rubber, nylon. Purchased NGV Foundation, 2008

**COMME DES GARÇONS, Tokyo** fashion house (est. 1969) **Rei KAWAKUBO** designer (born Japan 1942), *Jacket* 2005 spring–summer, leather, metal. Purchased NGV Foundation, 2007

**DORIS DE PONT, Auckland** fashion house (1985–94, 2002–) **Doris DE PONT** designer (born New Zealand 1954) **Margo BARTON** milliner (born New Zealand 1957) **Sofia TEKELA-SMITH** (born New Zealand 1970), *Outfit comprising Habenero halter top, Pacific pleats skirt, titi, Hibiscus, Feather and Pule headpiece, necklace and bangle*, 2004 winter, *Let's gather here* collection, polyester, video tape, transparent synthetic polymer resin, vinyl, cotton thread, mother-of-pearl. Purchased NGV Foundation, 2008

**DORIS DE PONT, Auckland** fashion house (1985–94, 2002–) **Doris DE PONT** designer (born New Zealand 1954) **Margo BARTON** milliner (born New Zealand 1957), *Outfit comprising Remix shirt, Galatos jean, titi and Hibiscus and Pule headpiece*, 2004 winter, *Let's gather here* collection, cotton, polyester, viscose, leather, transparent synthetic polymer resin, vinyl. Purchased NGV Foundation, 2008

**DORIS DE PONT, Auckland** fashion house (1985–94, 2002–) **Doris DE PONT** designer (born New Zealand 1954), *Outfit comprising Battle jacket, Idol shirt, Cortina skirt, belt, mittens and tights*, 2007 winter, *Sampler* collection, cotton, lycra, viscose, polyester, transparent synthetic polymer resin; *Outfit comprising Brace jacket, Go west dress, Memory heart necklace and Big heart necklace*, 2007–08 summer, *X my heart* collection, silk, cotton, transparent synthetic polymer resin. Purchased NGV Foundation, 2008

**DORIS DE PONT, Auckland** fashion house (1985–94, 2002–) **Doris DE PONT** designer (born New Zealand 1954), *Outfit comprising Battle jacket, Idol shirt, Cortina skirt, belt, mittens and tights*, 2007 winter, *Sampler* collection, cotton, lycra, viscose, polyester, transparent synthetic polymer resin; *Outfit comprising Brace jacket, Go west dress, Memory heart necklace and Big heart necklace*, 2007–08 summer, *X my heart* collection, silk, cotton, transparent synthetic polymer resin. Purchased NGV Foundation, 2008

**HARTNELL, London** fashion house (est. 1923) **Norman HARTNELL** designer (England 1901–79), *Coat* (c. 1937), silk velvet, rayon, synthetic braid, silk (lining). Purchased NGV Foundation, 2008

**LANVIN, Paris** fashion house (est. 1909), **Alber ELBAZ** designer (born Morocco 1961, lived in Israel 1971–85, United States 1985–96, France 1996–), *Dress* 2008 spring–summer, silk tulle, silk (lining), nylon, metal; *Necklace* 2008 spring–summer, plastic, rayon ribbon, cotton cord, diamanté. Purchased with funds donated by Kerry Gardner, 2008

**THIERRY MUGLER, Paris** fashion house (est. 1974) **Thierry MUGLER** designer (born France 1946), *Dress* 1990 spring–summer, acetate, viscose, metal. Purchased NGV Foundation, 2007

**WORLD'S END, London** manufacturer (1981–84) **Vivienne WESTWOOD** designer (born England 1941–) **Malcolm McLAREN** designer (born England 1946–), *Bra* 1982–83 autumn–winter, *Nonstalgia of mud* collection, polyester, cotton (lining), metal, leather. Purchased NGV Foundation, 2008

## INTERNATIONAL MULTIMEDIA

## Purchases

**Yinka SHONIBARE** (English 1962–) *A masked ball (Un ballo in maschera)* (2004), colour digital video, sound, 32 min, edition of 6. Purchased with funds donated by Joan and Peter Clemenger AM, 2008

**Bill VIOLA** American 1951– *still from Ocean without a shore* 2007, three channel colour high definition video transferred to computer hard drive, sound, plasma screen monitors, 90 min, edition of three. Purchased with funds donated by Loti Smorgon AO and Victor Smorgon AC, 2008

## Drawings — Gifts

**Charles PERCIER** (French 1764–1838, worked in Italy 1786–91) **Pierre-François-Léonard FONTAINE** (French 1762–1853, worked in Italy 1785–90), *View of the great casino de la Villa Albani (Vue du Grand Casin de la Villa Albani)* (1786–1809), pen and ink and wash with white gouache and watercolour, on secondary support with engraved text. Gift of Alice Vaughan, 2008

### Gifts

**Jacques-Emile BLANCHE** (French 1861–1942), *The pink rose* (1890), oil on canvas. Gift of Alice Vaughan, 2008

**Giovanni Domenico TIEPOLO** (Italian 1727–1804, worked in Spain 1762–70, Germany 1750–53), *Sheet of studies: The head of Cleopatra; and a Closed hand (recto); A raised arm; and a Hand holding a dish (verso)* (1744), black chalk, heightened with white chalk, on grey-green paper. Purchased NGV Foundation, 2008

### Prints — Gifts

**Simeon Nelson** (born England 1964, lived in Australia 1967–2001) *Looking up into the matrix; (Preliminary drawing for a centenary sculpture of Alfred Felton); (Preliminary drawing for a centenary sculpture of Alfred Felton); View from above at night* (2003), computer generated colour inkjet print. Commemorating 100 years of the Felton Bequest 1904–2004. Felton Bequest, 2004

## OCEANIC

## Gifts

**Awaneen village, Tufi district, Oro Province, Papua New Guinea** *Double pig tusk necklace* (20th century), pig tusk, cowrie shell, wild banana seed, fibre string, tapa string. Gift of Louise and Sam Dawson, 2008

**Baga village, Tufi district, Oro Province, Papua New Guinea** *Head ornament* (20th century), nasa shell, fibre string; *Mother-of-pearl necklace* (20th century), mother-of-pearl, turtle shell, shell, seed, fibre string. Gift of Louise and Sam Dawson,

**Kagua, Erave district, Southern Highlands Province, Papua New Guinea**, *Shield* (1960s), wood, pigment, fibre string. Gift of Chris Boylan, 2008

**Massim people, Trobriand Islands, Milne Bay Province, Papua New Guinea**, *War shield* (19th century), earth pigment on wood, fibre; *Wealth spatula*; *Wealth spatula* (early 20th century), wood, shell, fibre, lime; *Turtle wealth spatula* (mid 20th century), turtle shell, shell, fibre, lime. Gift of Todd Barlin, 2008

**Melpa people, Western Highlands Province, Papua New Guinea**, *Moka kina* (1980s), mother-of-pearl, pigment, tree resin, cane. Gift of Chris Boylan, 2008

**Mendi, Munihu district, Southern Highlands Province, Papua New Guinea**, *Archer's shield* (1940s–50s), wood, pigment, fibre string. Gift of Chris Boylan, 2008

**Rommy Ofair** (Utukwaf people c. 1930–2005), *Double pig tusk necklace* (20th century), pig tusk, shell, candle nut, fibre string, tapa string. Gift of Louise and Sam Dawson, 2008

**Orotoaba village, Tufi district, Oro Province, Papua New Guinea**, *Clam shell ring necklace* (20th century), clam shell, shell, fibre string; *Double pig tusk necklace* (20th century), pig tusk, candle nut wild banana seed, fibre string; *Shell necklace* (20th century), conus shell, fibre string; *Shell necklace* (20th century), conus shell, wild banana seed, seed, fibre, pigment of tapa string. Gift of Louise and Sam Dawson, 2008

**Popondetta, Oro Province, Papua New Guinea**, *Head ornament* (20th century), nasa shell, pigment on fibre string. Gift of Louise and Sam Dawson, 2008

**Safia, Oro Province, Oro Province, Papua New Guinea**, *Bailer shell necklace*, *Dodoura* (20th century), bailer shell, shell, fibre string, tapa string. Gift of Louise and Sam Dawson, 2008

**Safia/ Bibira, Oro Province, Papua New Guinea**, *Clam shell necklace* (20th century), clam shell, fibre string, tapa string; *Double clam shell wealth rings* (20th century), clam shell, pigment on fibre string; *Shell necklace*; *Shell necklace* (20th century), conus shell, candle nut, fibre string; *Shell necklace* (20th century), conus shell, fibre string. Gift of Louise and Sam Dawson, 2008

**Siu village, Tufi district, Oro Province, Papua New Guinea**, *Shell necklace* (20th century), wood; *Shell necklace* (20th century), conus shell, wild banana seed, nylon cord; *Shell necklace* (20th century), cowrie shell, wild banana seeds, nylon cord; *Shell necklace* (20th century), conus shell, receptacle, nylon cord; *Shell necklace* (20th century), conus shells, seed, fibre string; *Shell necklace* (20th century), cowrie shell, fibre string, pigment on tapa string. Gift of Louise and Sam Dawson, 2008

**Tufi district, Oro Province, Papua New Guinea**, *Clam shell ring necklace* (20th century), clam shell, bush seed, wild banana seed, fibre string; *Double pig tusk necklace* (20th century), pig tusk, conus shell, wild banana seed, fibre string, tapa string; *Head rest* (20th century), wood; *Shell necklace*; *Shell necklace* (20th century), shell, wild banana seed, nylon cord; *Shell necklace* (20th century), conus shell, shell, wild banana seed, nylon cord; *Single pig tusk necklace* (20th century), pig tusk, conus shell, wild banana seed, sago palm seed, fibre string; *Snake teeth necklace* (20th century), snake teeth, shell, candle nut, fibre string, tapa string; *Trochus shell necklace* (20th century), trochus shell, cone shell, wild banana seed, fibre string; *Turtle shell comb* (20th century), turtle shell, shell, wild banana seed, fibre string; *War and peace ornament* (20th century), pig tusk, pigment on tapa string, fibre string, cotton. Gift of Louise and Sam Dawson, 2008

**Uwe village, Tufi district, Oro Province, Papua New Guinea**, *Double pig tusk necklace* (20th century), pig tusk, shell, fibre cord, tapa string. Gift of Louise and Sam Dawson, 2008

**Wanigela, Oro Province, Papua New Guinea**, *Head ornament* (20th century), nasa shell, shell, wild banana seed, fibre string. Gift of Louise and Sam Dawson, 2008

## Purchases

**Aspesa Gadai** (Omie people born 1961), *Omie mountains*, *Dahorué* 2004; *Fruit from a tree and jungle vines*, *Sihaé and odunege* 2006, natural pigments on bark fibre (*nyog'e*). Purchased NGV Foundation, 2008

**Pauline Rose Hago** (Omie people born 1964), *Jungle vines*, *Odunege* 2006, natural pigments on bark fibre (*nyog'e*). Purchased NGV Foundation, 2008

**Jean Magreat Hoijo** (Omie people born 1956), *Backbone of mountain fish and jungle vines*, *Visuanoé and odunege* 2006, natural pigments on bark fibre (*nyog'e*). Purchased NGV Foundation, 2008

**Dapeni Jonevari** (Omie people born 1949), *Omie custom creation* 2006, natural pigments on bark fibre (*nyog'e*). Purchased NGV Foundation, 2008

**Nerry Keme** (Omie people born 1975), *Tree bark*, *Obohutaigué* 2007, natural pigments on bark fibre (*nyog'e*). Purchased NGV Foundation, 2008

**Vivian Oviro** (Omie people born 1970), *Fruit from a tree*, *Sihaé* 2002, natural pigments on bark fibre (*nyog'e*). Purchased NGV Foundation, 2008

## INTERNATIONAL SCULPTURE

### Gifts

**Simeon NELSON** (born England 1964, lived in Australia 1967–2001), (*Maquette for the Alfred Felton centenary sculpture*) (2003), metallic and enamel paint on wood, plastic, metal, wood, fabric. Commemorating 100 years of the Felton Bequest 1904–2004. Felton Bequest, 2004

### Purchases

**François POMPON** (French 1855–1933) **CLAUDE VALSUANI, Paris** foundry (French 1909–79), *Polar bear* (*Ours blanc*) (1925, cast c. 1933), bronze. Purchased with the assistance of the proceeds of the National Gallery of Victoria Annual Dinner, 2007



# Scholarly Publications and Papers by National Gallery Of Victoria Staff

II O

## DR ALEX BAKER

- 'It's All About You: Generosity in the art of Harrell Fletcher' (Joseph Burke Lecture), *Melbourne Art Journal*, University of Melbourne, 2008.

## LAURIE BENSON

- (contributor) *Art Deco 1910–1939*, NGV, 2008.

## ALISA BUNBURY

- 'Kiki Smith', *Art Bulletin of Victoria*: 47, NGV, 2007.
- (contributor) Ted Gott et. al, *Modern Britain 1900–1960: Masterworks from Australian and New Zealand Collections*, NGV, 2007.
- (contributor) Wayne Tunnicliffe and Jason Smith (eds.), *An Incomplete World: Works from the UBS Art Collection*, Art Gallery of NSW / NGV, 2007.
- '*Art is for the Spirit: works from The UBS Art Collection*, Mori Art Museum, Tokyo, 2008.
- (contributor) *Tuner to Monet: The Triumph of Landscape Painting*, National Gallery of Australia, 2008.
- (contributor) *Art Deco 1910–1939*, NGV, 2008.

## HUMPHREY CLEGG

- (contributor) *Art Deco 1910–1939*, NGV, 2008.

## DR ISOBEL CROMBIE

- 'Wolfgang Sievers: A great Australian modernist photographer', *Flash*, Centre for Contemporary Photography, August 2007.
- 'Reveries', *Australian Book Review*, no. 296, November 2007.
- 'Body Language' in *Art World*, issue 1, January 2008.
- 'The Painted Photograph in Tasmania', *Art in Australia*, 2008.
- Body Language: Contemporary Chinese photography*, NGV, 2008.
- 'The Uphill Road: Cezanne', in C. Dixon (ed.), *Turner to Monet: The Triumph of Landscape*, National Gallery of Australia, 2008.
- 'The Razzle Dazzle' in N. Bullock (ed.), *Harold Cazneaux*, Art Gallery of New South Wales, 2008.
- (contributor) *Art Deco 1910–1939*, NGV 2008.

Papers:

- Monash Gallery of Art, 'Opening of 'Lee Miller's War' exhibition', 2007.
- Krishna: Love and Devotion*, 'Great Beings: Great spiritual lovers', 2007.
- Public lecture, 'Typecast: photography and eugenics', 2008.
- Body Language* Symposium, 'Body language: contemporary Chinese photography', 2008.

## PAOLA DI TROCCHIO

- (contributor) *Art Deco 1910–1939*, NGV, 2008.
- (with Roger Leong, Laura Jocic, and Danielle Whitfield) *Black in Fashion: Mourning to Night*, NGV, 2008.

## AMANDA DUNSMORE

- 'Art and Design', in Ted Gott et. al, *Modern Britain 1900–1960: Masterworks from Australian and New Zealand Collections*, NGV, 2007.
- 'Eric Ravilious', in Ted Gott et. al, *Modern Britain 1900–1960: Masterworks from Australian and New Zealand Collections*, NGV, 2007.
- 'Carlo Bugatti's Throne ', *Art Bulletin of Victoria*: 47, NGV, 2008.
- 'Michael Powolny's *Bluebell putto*', *World of Antiques and Art*, 72<sup>nd</sup> ed, 2007.
- 'Great Exhibitions: The World Fairs 1951-1937', *World of Antiques and Art*, 73<sup>nd</sup> ed, 2008.
- 'François Pompon's *Polar bear (Ours blanc)*', *World of Antiques and Art*, 74<sup>nd</sup> ed, 2008.
- (contributor) *Art Deco 1910–1939*, NGV, 2008.

Papers:

- NGV Women's Association Annual Lecture, 'Aristocratic Splendour: the development of style in the 18th century English country house' 2008.

## MAGGIE FINCH

- 'Elaine Campaner: Model Society', *Photofile*, vol. 82, Summer 2008.
- 'Loretta Lux's *The Drummer*', *Art Bulletin of Victoria*: 47, NGV, 2007.
- (contributor) *Art Deco 1910–1939*, NGV, 2008.

## DR EDWARD GOTT

- Modern Britain 1900–1960. Masterworks from Australian and New Zealand Collections*, NGV, 2007.
- 'An Iron Maiden for Melbourne — the History and Context of Emmanuel Frémiet's 1906 Cast of *Jeanne d'Arc*', *The La Trobe Journal*, No. 81, Autumn 2008.
- (contributor) *Art Deco 1910–1939*, NGV, 2008.

Papers:

- Crossing Cultures: 32<sup>nd</sup> Congress of the International Congress of the History of Art (*CIHA*), 'Military Objectives — Reconstructing the Life and Art of Louis Duffy', 2008.

## KIRSTY GRANT

- (contributor) *Art Deco 1910–1939*, NGV, 2008.

## ALISON HOLLAND

- (contributor) *Art Deco 1910–1939*, NGV, 2008.

## DAVID HURLSTON

- (contributor) *Art Deco 1910–1939*, NGV, 2008.

## LAURA JOCIC

- (with Roger Leong, Paola Di Trocchio, and Danielle Whitfield) *Black in Fashion: Mourning to Night*, NGV, 2008.
- (contributor) *Art Deco 1910–1939*, NGV, 2008.

Paper:

- Margins, Seventh Annual Symposium The New Zealand Costume and Textiles Section of the Auckland Museum Institute, 'Contested boundaries: Collecting nineteenth century Australian-made garments at the National Gallery of Victoria', 2008.

## TRACEY JUDD IVA

- (contributor) *Art Deco 1910–1939*, NGV, 2008.

## PETRA KAYSER

- (contributor) *Art Deco 1910–1939*, NGV, 2008.

## TERENCE LANE

- (contributor) *Art Deco 1910–1939*, NGV, 2008.

## CATHY LEAHY

- (contributor) *Art Deco 1910–1939*, NGV, 2008

## ROGER LEONG

- (with Paola Di Trocchio) *Super Bodies: Heroic Fashions from the 1980s*, NGV, 2007.
- Book review for *A Big Life: Jenny Kee* (2006), *Object Magazine*, issue 55, August-November 2007.
- (with Paola Di Trocchio, Laura Jocic, and Danielle Whitfield) *Black in Fashion: Mourning to Night*, NGV, 2008.
- (contributor) *Art Deco 1910–1939*, NGV, 2008.

## FRANCES LINDSAY

- 'Sidney Nolan: the end of St Kilda Pier', in Barry Pearce, *Sidney Nolan*, Art Gallery of NSW, 2007.
- 'We mean business: John Stringer (1937-2007)', *Art Monthly Australia*, issue 207, March 2008.
- '(contributor) *Art Deco 1910–1939*, NGV, 2008.

## MATTHEW MARTIN

- '(contributor) *Art Deco 1910–1939*, NGV, 2008.

## SOPHIE MATTHIESSON

- (contributor) *Art Deco 1910–1939*, NGV, 2008.

## DR MAE ANNA PANG

- Moon in reflection, The art of Kim Hoa Tram*, NGV, 2008.
- 'An Orthodox Master and an Individualist, Wang Yuanqi (1642-1715) and Daoji (1642-1707)', *Art Bulletin of Victoria*: 47, NGV, 2007.
- (contributor) *Art Deco 1910–1939*, NGV, 2008.

Papers:

- Art Gallery of NSW, 'Poetic Inspiration in Chinese Painting', 2008.
- Queensland Art Gallery, 'Mountains and Streams, Chinese paintings in the National Gallery of Victoria Collection', 2008.

## JUDITH RYAN

- 'George Tjungurrayi', *Art & Australia*, Vol. 44 No. 4, Winter 2007.
- 'Jean Baptiste Aputimi' in Brenda I. Croft (ed.), *Culture Warriors: National Indigenous Art Triennial*, National Gallery of Australia, 2007.
- 'Politics, Truth and Blood, Indigenous art matters' in *Power & Beauty*, Heide Museum of Modern Art, 2007.
- 'Shock of the ancient made new' in *Beyond Sacred: Recent painting from Australia's remote Aboriginal communities: the collection of Colin and Elizabeth Laverty*, Hardie Grant Books, 2008.

Papers:

- Australian Decorative & Fine Arts Society, 'The Raw and the Cooked: The Aesthetic Principle in Aboriginal Art', 2008.
- Art is Political symposium, 'Art is metaphor not slogan', 2008.

## LISA SASSELLA

Paper:

- Melbourne Business School, 'National Gallery of Victoria: Rethinking a Brand', 2008.

## CARL VILLIS

- 'Materiali, tecnica e procedimento esecutivo nell'opera del giovane Bernardo Bellotto', in *Canaletto e Bellotto: L'Arte della Veduta*, Palazzo Bricherasio, Turin, 2008
- (with Deborah Lau, Scott Furman and Michelle Livett): 'Multispectral and hyperspectral image analysis of elemental and micro-Raman maps of cross-sections from a 16th Century painting', in *Analytica Chimica Acta 610*, 2008.

## DANIELLE WHITFIELD

- (with Roger Leong, Paola Di Trocchio, and Laura Jocic) *Black in Fashion: Mourning to Night*, NGV, 2008.
- 'K-50 and 'rock of eye' – A short history of tailoring' in *How You Make it*, Craft Victoria, 2008.
- (contributor) *Art Deco 1910–1939*, NGV, 2008.
- 'Material By Product', *Art Bulletin of Victoria*: 48, NGV 2008

Papers:

- Margins, Seventh Annual Symposium The New Zealand Costume and Textiles Section of the Auckland Museum Institute, 'On the margins of melancholy: Fashionable mourning in the Victorian era (1837-1901);' 2008.

## SUSAN VAN WYK

- 291: Photographers in the circle of Alfred Stieglitz*, NGV, 2008.
- (contributor) *Art Deco 1910–1939*, NGV, 2008.

Papers:

- Global Photographies: Histories, Theories, Practices; Institute of Art, Design and Technology, 'Departure Lounge: Photographs by Max Pam and Matthew Sleeth', 2007.
- Fotofreo Conference, 'Glad All Over: Photographs by Rennie Ellis', 2008.

III

# Disclosure Index

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

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