



Annual Report 2015–16

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Cover: Tom's Studio, the family activity room for *Tom Roberts*, supported by Tim Fairfax AC, February 2016.

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# LETTER OF TRANSMITTAL

14 September 2016

Senator, The Hon Mitch Fifield  
Minister for the Arts  
Parliament House  
CANBERRA ACT 2600

Dear Minister

On behalf of the Council of the National Gallery of Australia, I have pleasure in submitting to you, for presentation to each House of Parliament, the National Gallery of Australia's annual report covering the period 1 July 2015 to 30 June 2016.

This report is submitted to you as required by section 46 of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act). It is consistent with the requirements set out in the *PGPA Rule 2014* (17BB–17BF), and due consideration has been given to the resources issued by the Department of Finance: *Resource Management Guide 134: Annual performance statements for Commonwealth entities* and *Resource Management Guide 136: Annual reports for corporate Commonwealth entities*.

I also present the 2015–16 annual performance statements for the National Gallery of Australia, as required under paragraph 39(1)(a) of the PGPA Act. In my opinion, these annual performance statements are based on properly maintained records, accurately reflect the performance of the entity and comply with subsection 39(2) of the PGPA Act.

The financial statements were prepared in accordance with the Finance Minister's Orders made under the PGPA Act.

Yours sincerely



Allan Myers AC, QC  
Chair of Council  
National Gallery of Australia

# ABOUT THE NGA

## Established

The National Gallery of Australia (NGA) opened to the public in October 1982. Since it was established in 1967, it has played a leadership role in shaping visual arts culture across Australia and its region.

## Enabling legislation

The NGA is a Commonwealth Authority established by the *National Gallery of Australia Act 1975* and currently forms part of the Department of Communications and the Arts.

Its functions under Section 6 of the Act are to:

- Develop and maintain a national collection of works of art.
- Exhibit, or make available for exhibition by others, works of art from the national collection, or works of art that are otherwise in the possession of the Gallery.

In performing these functions, the Act states that the 'Gallery shall use every endeavour to make the most advantageous use of the national collection in the national interest' (S6) and 'has power to do all things necessary or convenient to be done for or in connection with the performance of its functions' (S7).

As a Commonwealth statutory authority it is subject to the *Public Governance, Performance and Accountability Act 2013*.

## Responsible minister

During the year, two ministers were responsible for The Arts portfolio:

- Senator the Hon George Brandis QC (1 July 2015 – 21 September 2015)
- Senator the Hon Mitch Fifield (21 September 2015 – 30 June 2016).

## Locations and opening hours

### National Gallery of Australia

Parkes Place East, Parkes

10.00 am – 5.00 pm

Closed Christmas Day | Free admission

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## Websites

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## Vision

The NGA's vision is to be an inspiration to the people of Australia.

## Values

### Art for everyone

We want everyone to experience art. We provide access to art within and beyond the NGA walls. Everyone's life can be enriched by art, and everyone should be able to find something to engage with in the national art collection.

### Striving for excellence

We strive to lead the way in our field and in everything we do. We are open to new ideas and to new ways of doing things.

### Creative engagement

We want all Australians with an interest in art and visual culture to regard the resources of the NGA as interesting and informative, and offering opportunities to expand knowledge about art and artists, and how they reflect Australian society issues and ideas, both historically and right now. We want every visit to the NGA—either on-site or remotely—to be enjoyable and thought provoking.

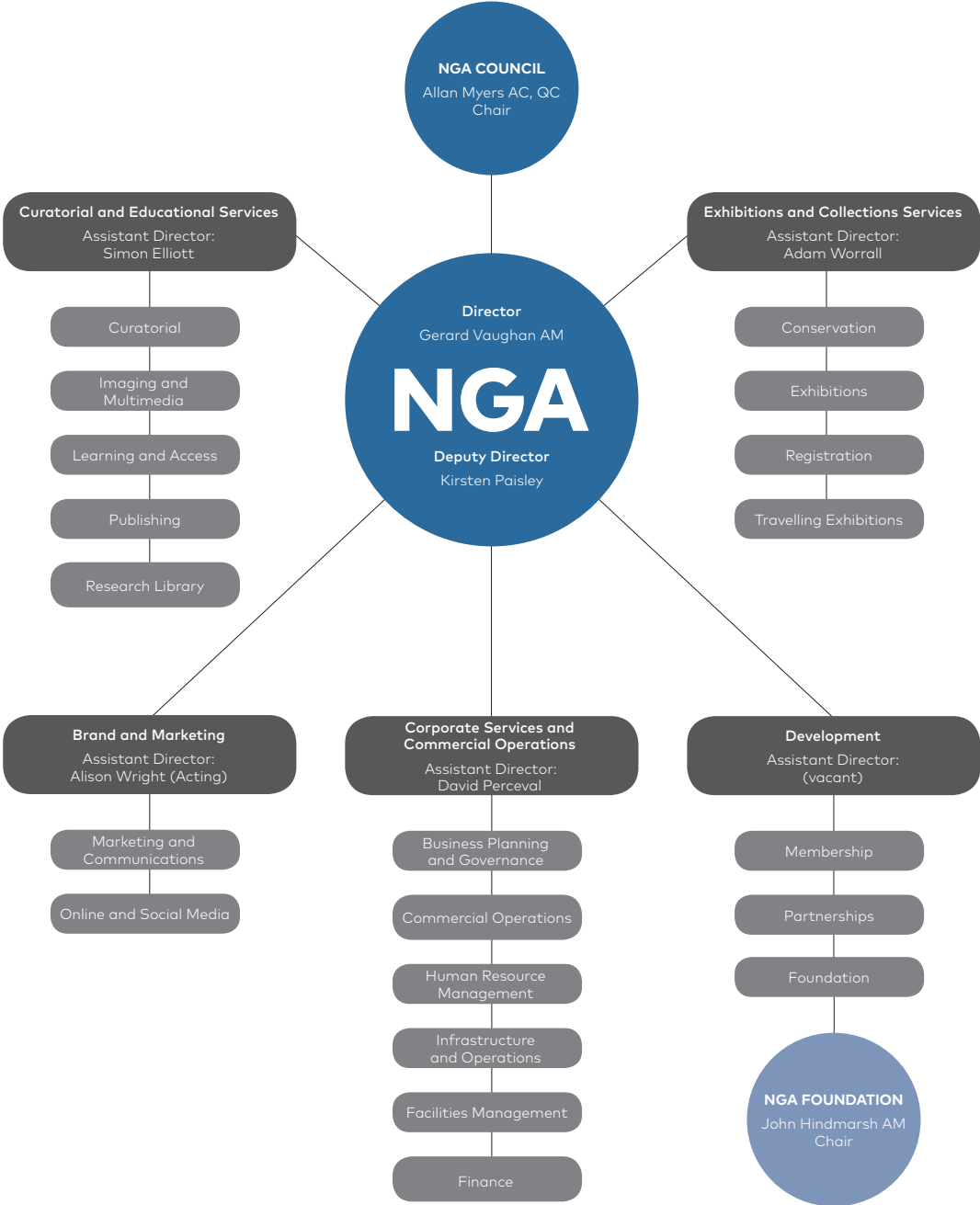
### Courage

We are not afraid to forge new paths and be progressive.

### Respect

We treat everyone with consideration and courtesy, and we embrace diversity.

Figure 1: Organisational structure



# STRATEGIC DIRECTION

The NGA delivers one outcome achieved by delivering one program as outlined in its *Portfolio Budget Statements 2015–16* (PBS). Strategies for meeting this outcome and the NGA's priorities for the coming years are detailed in the NGA's *Corporate Plan 2015–2019*. These strategies align closely to the performance criteria specified in the PBS.

## Outcome

Increased understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally

As the country's peak visual arts body, the NGA provides social benefits for the Australian community and enhances Australia's international reputation. The Australian Government's investment in the NGA, and the visual arts more broadly, reflects its commitment to driving a strong creative economy.

## Program

Collection development, management, access and promotion

The NGA is responsible for developing, maintaining and presenting the national art collection. It develops, researches, preserves, displays, interprets and promotes the collection. In addition, the NGA enhances the understanding and enjoyment of the visual arts through innovative public programs, dissemination of information and a diverse education program.

## Goals and strategies

The NGA's *Corporate Plan 2015–2019* sets out and guides the delivery of its strategic priorities and goals for the next four years to build upon its reputation and to further develop and exhibit the national collection and works of art otherwise in its possession.

Develop, preserve and protect an outstanding national art collection

- Develop and strengthen the national art collection.
- Preserve, protect and manage the national art collection.

Increase engagement with the national art collection and NGA exhibitions and programs

- Display and exhibit works of art.
- Increase access to the national art collection locally, nationally and internationally.
- Provide inspirational educational and public programs.
- Promote the National Gallery of Australia.
- Provide high-quality services and enjoyable experiences for visitors.

Maximise support for NGA operations and plans

- Secure and manage the NGA's financial resources.
- Manage NGA infrastructure and services.
- Further develop NGA infrastructure.
- Continuously improve risk management and corporate governance.
- Secure and develop human resources.
- Develop and maintain strategic relationships.



# EXECUTIVE SUMMARY

# CHAIR'S REPORT

I am pleased to present the *National Gallery of Australia Annual Report 2015–16*, a record of our many activities and achievements across the reporting period. These include the resoundingly successful exhibition *Tom Roberts*, an exciting new program of contemporary art commissions and, of course, the 'Changing NGA' project, which saw the complete rehang of Australian and international art. I commend the Director and staff of the NGA for the extraordinary effort that went into delivering this remarkable new display of the national collection.

I would like to acknowledge my colleagues on the National Gallery of Australia Council and thank them for their ongoing support. I particularly wish to thank long-serving Council member Warwick Hemsley, whom we farewelled in May this year after nearly ten years of service to the NGA.

The achievements of this year were in large measure dependent on the support of our many donors, benefactors, sponsors and volunteers. On behalf of the Council, I thank them all for their outstanding support. I also acknowledge the work of the National Gallery of Australia Foundation, particularly its Chair John Hindmarsh AM and the Foundation Board, in achieving an exceptional level of support for collection development.

The Council appreciates the support of the Australian Government through the Minister for the Arts Senator the Hon Mitch Fifield and his predecessor Senator the Hon George Brandis QC, and our colleagues at the Department of Communications and the Arts.

We also acknowledge the continued efforts of the NGA's dedicated staff and express our sincere appreciation for what has been another year of significant achievement for the National Gallery of Australia.

Allan Myers AC, QC  
Chair of Council



From top:

Allan Myers AC, QC, speaks at the opening of *Tom Roberts*, 2 December 2015.

The NGA's Council and Foundation Board tour the new galleries, 25 November 2015.

The Hon Melissa Parke and Warwick Hemsley with Sandra Hill's *Double standards 2015* at the NGA, April 2016.



**National Gallery of Australia Council as at 30 June 2016**

Back row: Mr Tim Fairfax AC (Deputy Chair), Mr Jason Yeap OAM, Mr John Calvert-Jones AM, Mr John Hindmarsh AM and Mr Warwick Hemsley

Front row: Ms Jane Hylton, Dr Gerard Vaughan AM, Mr Allan Myers AC, QC (Chair) and Mrs Rhonda White AO

Absent: Mr Ezekiel Solomon AM

# DIRECTOR'S REPORT

The 2015–16 year was a period of significant change for the NGA, particularly from the public perspective. The most important shift—and one which was especially well-received by the press and our public—was moving the Australian collections from level 2 to level 1, the principal floor, meaning people now encounter our Australian collections at the beginning of their visit and in close proximity to the suite of Indigenous galleries that opened in 2010 as the centrepiece of Stage 1 of our redevelopment. There also seemed to be general consensus that the big New York School works, now under lower ceilings on level 2, have never looked better.

A major innovation as part of the change was the introduction of LED lighting in some areas, beginning with the American and European works on level 2. Aside from the already evident energy savings we have made, many visitors told us that the new lighting has allowed them to see Jackson Pollock's *Blue poles* 1952 in a way never previously possible. The plan had been to roll out LED lighting throughout the building over the next two years, but this will now be extended to distribute installation costs over a longer period. Once the conversion is complete, however, substantial energy savings will improve both our ecological footprint and our expenditure on energy.

The transformation of our physical space was accompanied by a rebranding process to create a more-identifiable NGA style and to establish the NGA as a destination both onsite and remotely via a range of digital changes, including a 'new look' website. The program has attracted considerable positive attention, re-engaging regular visitors and attracting new audiences.

## Strategic review

The life of a large gallery like the NGA is naturally centred on the space open to the public, and it was important for our visitors to feel that the process of change was underway. Equally, much of our work is conducted behind the scenes, so we also launched a review of our structures and general approaches. The catalyst for this was the significant additional efficiency dividend imposed by Government in early December 2015, meaning that our operating grant had been reduced by more than 5% in the space of a single year. Fyusion Consulting was appointed to assist with the review. Their brief was to work with

management and Council to identify efficiencies through new approaches, restructures and general staff reduction. The results of this review will be seen in the 2016–17 financial year.

Some remedies were quickly instituted after the December announcement. We closed NGA Contemporary, our new exhibition space beside Lake Burley Griffin, and two of our food and beverage outlets, and we reviewed our commercial activities and our programming to reduce costs across the board. It has been a challenging period, but I am pleased that all members of the staff understood and accepted the issues confronting us.

## Implementing the vision

### Exhibitions

One of the big issues to be addressed by a new Director is the forward exhibition program. My colleagues have worked exceptionally hard to bed this down, and many initiatives were undertaken during the course of the reportable year, sometimes to pursue exhibition concepts involving galleries and private collections around the world. We are very close to signing off a firm program taking us forward to 2019. In parallel with the temporary exhibition program is the curatorial planning for rehanging the national collection on a regular basis. A major feature of this is a strong new emphasis on showcasing contemporary and recent Australian art. We were very pleased that, notwithstanding the period in 2015 when much of the collection was off display during the changeover, visitation climbed steadily overall, which augurs well for the future.

In September, we opened *Myth and magic: art of the Sepik River*, showcasing the unique cultures of the Sepik River region of Papua New Guinea, a country that has been part of Australia's history and will very much be part of its future. The exhibition, which opened as Papua New Guinea celebrated its fortieth anniversary of independence, won a highly commended award in the 'Temporary or Travelling Exhibition' category at the Museums and Galleries National Awards.

The evocative masterworks of Australian founding artist Tom Roberts were the subject of our summer exhibition for 2015–16. The exhibition



was opened by Prime Minister the Hon Malcolm Turnbull and attended by ACT Chief Minister Andrew Barr MLA. The Prime Minister's speech was notable both for his personal and insightful words on Roberts as a painter and for the attention he gave to recognising the donors who had made possible the recent acquisition of Roberts's portrait of his friend Louis Abrahams. The exhibition attracted over 130 000 visitors and received considerable media attention. A constant theme in the press and public responses was enthusiasm for the decision to dedicate our principal summer exhibition to an Australian subject—to create an Australian blockbuster, rather than the typical imported type. The exhibition was curated by Dr Anna Gray, our Head of Australian Art, and is a great tribute to her curatorial and research skills. The conclusion of the exhibition was a fitting occasion for Anna to announce her retirement from the NGA after many years of dedicated service. We thank her for that great commitment and her many achievements.

Fiona Hall's exhibition *Wrong Way Time*, from the Australian Pavilion at the 2015 Venice Biennale, was reproduced here for Australian audiences and supplemented with a selection of Hall's other works predominantly from the national collection. We are grateful to the Australia Council for its enthusiastic assistance and to the private donors, led by Simon and Catriona Mordant, whose support made the exhibition possible.

Our external exhibition space, NGA Contemporary fulfilled its mission to increase opportunities for audiences to view contemporary Australian art with *Streetwise: contemporary print culture*, from the collection, followed by an astonishing and



highly successful installation by contemporary artists Ken and Julia Yonetani, *The Last Temptation: the art of Ken + Julia Yonetani*. Sadly, the latter was the last exhibition in the National Capital Authority-owned building.

Two important exhibitions showcasing the riches of the national collection opened toward the end of the year. *The world is beautiful* presented more than a hundred of our finest international and Australian photographs and *Behind the scenes: Tyler Graphics at work* showcased the groundbreaking work done at Ken Tyler's print workshops in America in the latter part of the twentieth century. We continue to benefit from Tyler's support for so many aspects of our superb American print collection.

Other exhibitions included *Colour my world*, showing handcoloured Australian photography from the national collection, and *Black*, which also drew from the collection and focused on the differing ways a single colour can evoke powerful responses. We also installed a tribute exhibition of the sculptures and prints of Australian artists Inge King and her husband Graham to coincide with Inge's 100th birthday in 2015.

Importantly, the NGA hosted the delightful *Story of Rama*, an exhibition of jewel-like Indian miniatures retelling one of the great sagas of Asia from the National Museum of India. We were delighted to welcome the Director

Above left: Gerard Vaughan AM, Kerry Stokes AC, Prime Minister the Hon Malcolm Turnbull, Simon Baker and ACT Chief Minister Andrew Barr MLA at the opening of *Tom Roberts*.

Above right: Tjanpi Desert Weavers with Fiona Hall in *Wrong Way Time*.





of the museum and his senior colleagues to Canberra for the show, and their visit also provided us an opportunity to brief them on our provenance work and to discuss, in particular, the issues around a number of our Indian antiquities.

### Contemporary projects

The year included a special focus on contemporary projects. We have created for the first time a Department of Contemporary Practice—Global and have appointed an inaugural Senior Curator in this area. Many interesting projects are in the pipeline, large, medium and small. As part of our rethinking of installations, we determined that the largest space in the building would take a new role as a space for contemporary art, particularly from Asia. In selecting the first displays, we were grateful to receive generous loans from two of Australia's leading private collectors in the field, Gene Sherman and Judith Neilson. As times goes on, we will place more emphasis on contemporary practice, including through smaller installations that will find a place in different parts of the building. This process has been led by the Deputy Director and the Senior Curator of Contemporary Practice—Global.

### Public engagement and outreach

Our extensive programs for loans and touring exhibitions continued to support our commitment

Above left: The new contemporary Australian gallery attracts audiences, young and old.

Above right: David Hockney's work on show in the new International galleries.



to giving all Australians the chance to experience and enjoy the national collection. During the year, we contributed over 1700 loans to exhibitions, including our own touring shows, around Australia and internationally. Our travelling exhibition program, which commenced in 1988, received its ten millionth visitor during the year, an important milestone highlighting the strong contribution the national collection makes to arts experiences throughout regional Australia.

Our leading role in the 'twinning project' with the Papua New Guinea National Museum and Art Gallery, promoted and funded by the Department of Foreign Affairs and Trade, began earlier in 2015, when we sent our people to help reinvigorate their national institution in celebration of their country's fortieth anniversary of independence. Our newly appointed Deputy Director Kirsten Paisley attended the opening of their relaunch exhibition *Built on culture* in September. And their museum's director Dr Andrew Moutu was here in Canberra in August for the opening of our astutely curated exhibition *Myth and magic*, which was supported by a superb catalogue and drew interest and praise from around the world. We were particularly delighted when Sir David Attenborough, having received a copy of the catalogue, decided to donate three significant Sepik works he had personally collected nearly half a century ago.

Importantly, our role as a centre of education and public engagement continued throughout the year with enhancements to our facilities and services. Tours, family days and group activities are renewed and updated according to our exhibition schedule. The family rooms associated with our blockbuster exhibitions have become a

destination in themselves, and our public spaces are nationally recognised for their amenity and beauty. Our commitment to community engagement with the arts is reflected in our regular involvement with local events such as Canberra's unique outdoor Enlighten festival. The engagement and learning programs for our younger visitors—a key aspect to our operations—were supported this year by our generous benefactor and Council Deputy Chair Tim Fairfax AC in recognition of the inspirational educational leadership of former NGA director the late Betty Churcher AO.

### The Asian Art Provenance Research Project

A critical part of our activities during the year has been responding to the complex and difficult issue of checking and validating the provenance information concerning antiquities in our Asian collection. We developed a methodology for decisively dealing with these matters, a key aspect of which was appointing an independent assessor, the Hon Susan Crennan AC, QC, to review our findings and to report back to the NGA Council. Her review is now publicly available on our website and has attracted global attention as a significant contribution to devising new methodologies for dealing with provenance issues. We remain in close contact with government and professional colleagues in India, and they have complimented us on our processes. I was invited to make a presentation on the project and to contribute to a panel discussion at the American Alliance of Art Museums conference at the Smithsonian in Washington DC in May 2015.

### New Deputy Director

In August, we were delighted to welcome our new Deputy Director Kirsten Paisley, former director of the Shepparton Art Museum in Victoria. She brings to her new role many experiences, from her early training at the Victorian College for the Arts to her recent University of Melbourne MBA. She was given particular responsibility in the area of corporate and financial management and has also instigated a visitor experience program, working with many colleagues, to improve the quality and enjoyment of visits.

### Major acquisitions

The NGA has enjoyed a significant year in collection development, in terms both of

purchases and works donated by friends and supporters. We were delighted to receive from our former Council member Lyn Williams one of Fred Williams's most important pictures, *Lightning storm, Waratah Bay 1971–72*, which represents an aspect of his landscape practice not previously represented in the collection. Tom Roberts's newly rediscovered portrait of his friend Louis Abrahams was acquired at auction in London with the generous support Alan and Mavourneen Cowen, Kerry Stokes AC and Christine Simpson-Stokes and Krystyna Campbell-Pretty (in memory of Harold Campbell-Pretty). As a general rule, we are increasingly trying to balance the contributions the NGA makes through capital funding with up to 50% from external sources and donors.

In terms of contemporary practice, we acquired works such as Zhang Huan's iconic photograph *To raise the water level in a fishpond (close up) 1997* and the major work *Refugee astronaut 2015* by Yinka Shonibare MBE, a London-based artist of Nigerian descent whose figurative sculptures always provoke spirited debate. We also acquired a major hyperreal work by Patricia Piccinini, *Eulogy 2011*, which fascinated visitors through the summer, particularly our younger visitors. We acquired a major work by Arthur Streeton, *Ariadne 1895*, much admired for its emphasis on the shimmering brilliance of the Australian summer reflected on sand, waves and sky. It has been selected for our 2016–17 Members Acquisition Fund appeal. In terms of colonial art, we acquired two important landscape drawings by Eugene von Guérard, one of which relates to a painting already in the collection, and a significant Robert Dowling portrait of Jane Sceales and her daughters, which also relates to a work in the collection.

Many friends donated works for the Indigenous collections, and we began a project to acquire a strong group of contemporary Indigenous photographs as well as works by the key artists who have accepted our invitation to participate in the third National Indigenous Art Triennial in 2017. Lastly, an anonymous benefactor donated a superb watercolour by the French Post-Impressionist Paul Cézanne. And, as a result, a number of friends of his and ours have begun to contribute funds to allow the NGA to acquire another Cézanne drawing.

## Stakeholder engagement

### NGA Foundation

The NGA Foundation has continued to support our acquisitions and activities. This year's Foundation Gala Dinner contributed funds toward the purchase of a major film-based installation by internationally acclaimed Swiss artist Pipilotti Rist, which we acquired shortly after the end of the reportable year. *Worry will vanish* 2015 is an example of the artist's most recent work, continuing her quest to create immersive environments out of the everyday. Our guests were also invited to support other recent acquisitions, principally works on paper, adding a new fundraising element to this annual event.

The Foundation Board met in Perth over two days in June, and we are grateful to Kerry Stokes for making available the AC Equity Boardroom, allowing the board's directors to view the recently reinstated Stokes Collection and for generously hosting an evening reception. We also enjoyed an annual bequest lunch, with friends who have pledged to make a bequest to the NGA coming together to enjoy each other's company and to receive a briefing on the directions in which the NGA is going. Our recently retired Council member Warwick Hemsley and his wife the Hon Melissa Parke also hosted a reception.

### Exhibition patronage

An interesting development during the year was a shift in how we fund the intermediate exhibitions (normally showcasing contemporary Australian art) that we present on either side of our summer program. In response to a demonstrable reduction in corporate sponsorship, we have developed a new program for inviting private donations to support the cost of mounting these exhibitions, and we are most grateful to the many friends who supported the exhibition *Fiona Hall*, and who made forward pledges for both the Mike Parr exhibition and our Versailles summer blockbuster. This is an interesting shift in patronage, which has been essential to allow us to fulfil our public mission in times of fiscal constraint.

### The American Friends of the NGA

Over several decades many major works of art and cash donations have been made through the American Friends of the National Gallery of

Australia. The Board of the American Friends is made up of American and expatriate Australian business and art professionals and is dedicated to fostering cross-cultural understanding through the visual arts. We thank them warmly for their dedication and hard work. This year, we renewed our focus on targeting potential US-based donors, particularly foundations, likely to support the NGA. We were pleased to welcome Miriam Grundy, an Australian expatriate living in New York, to the board. She has already made a significant contribution to the activities and success of the American Friends.

### Works for official establishments

Since its origin, one of the NGA's special roles has been to provide appropriate works of art to official establishments, namely Government House, The Lodge and the Prime Minister's suite at Parliament House in Canberra and Kirribilli House and Admiralty House in Sydney. As usual, a number of changeovers occurred during the year. In particular, the NGA was pleased to play a significant role in the concluding phase of the refurbishment of The Lodge, working with Lucy Turnbull to select some thirty pictures from the collection. With works by Indigenous artists such as Paddy Bedford, Rover Thomas and Emily Kngwarreye as well as colonial and later pictures by John Glover, Arthur Streeton and Russell Drysdale, our contribution became the subject of considerable press attention when The Lodge was opened to the media. We were also delighted when the Prime Minister and Mrs Turnbull opened The Lodge to our supporters who attended the Foundation Gala Dinner in March.

### Travel

One of the NGA's principal roles is to provide national leadership in the field of Australian visual culture. As a result, many of our curatorial, collection and education staff travelled extensively around the country during the year, accompanying our travelling exhibitions and giving tours and lectures or participating in academic conferences or opening exhibitions. I greatly valued the opportunity to open a number of our travelling shows myself in different parts of the country. Our Indigenous curators have been especially assiduous in visiting Indigenous art-producing communities and selecting works appropriate for the collection, particularly in





relation to the third National Indigenous Art Triennial in 2017.

Some staff were able to travel overseas, predominantly for exhibition planning but also to give conference papers. The global outreach of the NGA is both important and essential for the success of our future exhibition program. I was able to visit France and the United Kingdom to have in-depth discussions about our programming, and one of the outcomes was the agreement that we would take the major exhibition *Versailles: Treasures from the Palace*. I was privileged to represent the NGA at the opening of the new National Gallery Singapore in November 2015. Then, in May 2016, I visited the United States of America to undertake a series of discussions and a meeting with the American Friends, with visits to individuals and foundations with the capacity to support the NGA. This was also when I delivered my provenance paper at the American Alliance of Art Museums conference.

On all of these visits, members of the NGA staff forged or consolidated significant networks of contacts vital to our operations and to our broader reputation nationally and internationally.

#### L Gordon Darling

In August 2015, the whole NGA community was saddened to learn of the death of L Gordon Darling AC, CMG. Gordon, with his wife Marilyn, was a powerful force in the world of philanthropy. He spearheaded the formation of the American Friends of the National Gallery of Australia and created the Gordon Darling Australia Pacific Print Fund. Our Hermannsburg School gallery is named after him and Marilyn, and we will continue to



honour his memory. I was privileged to speak at a memorial event on Gordon's many contributions to the Australian art world, particularly to the NGA, and to express our condolences to Marilyn, who has supported the NGA with equal enthusiasm. It was an opportune moment to reflect on the great contributions made by Gordon, who served as chair of our Council from 1982 to 1986, and, afterward, maintained a lifelong interest in the affairs of the NGA.

#### Andrew Sayers

Staff here were also saddened to learn of the passing of Andrew Sayers, a former assistant director whose contribution to the life of the NGA in the 1990s was considerable. The exhibitions and publications for which he was responsible while here stand as testament to his connoisseurship and scholarship. Andrew subsequently became the inaugural director of the National Portrait Gallery, after which he served as director of the National Museum of Australia. Many NGA staff members attended the memorial at the NPG, and we were very pleased to lend Agnes Martin's masterpiece *Untitled # 8* 1980 for the event, as Andrew had described it as his favourite work in our collection. He will be greatly missed, and we have expressed our sincere condolences to Perry and his family.

Above left: Crispin Howarth with the PNG museum's Dr Andrew Moutu and Julius Violaris and High Commissioner of Papua New Guinea to Australia HE Charles Lepani.

Above right: *The Big Picture* arrives to be installed in Tom Roberts.



### Looking ahead

In the year ahead, we will continue our agenda of important changes as we pursue our commitment to improvement, innovation and creative programming. Following on from the renovation and new installation of our international and Australian art galleries in the 2015–16 financial year, we will renew our Asian and Indigenous galleries. Importantly, our newly established lower floor devoted to contemporary global practice will present its first commissioned project by a contemporary Australian artist and also its first focused exhibition on the practice of a single Asian artist. Planning for important renovations to the contemporary galleries will be progressed to provide exceptional experiences, as it is our goal to ensure that this gallery will become known for the presentation of contemporary art nationally and internationally. Contemporary Australian artists will increasingly be engaged with the NGA in the active commissioning and presentation of new art.

A new dedicated Sidney Nolan gallery will be delivered, providing an opportunity to re-present the NGA's iconic Ned Kelly series within the context of the Australian art collection hang. The space formerly occupied by the series will become our shop, bringing activity and the retail experience to a central thoroughfare. In this new location, visitors will encounter the shop on their

Above left: Discoveries are made in our new Create space program for kids and families.

Above right: Visitors in the Aboriginal and Torres Strait Islander gallery.



way to exhibitions and displays from all entrances to the building. Other planned initiatives will improve our commercial performance and the experiences for visitors. Our Gandel Hall continues to grow as a premium ACT event venue, and upgrades to the hall will ensure that it remains the 'go to' place for exceptional event experiences.

The NGA's public programming will continue to be delivered in new tailored spaces. The first space of this kind will be a dedicated gallery for the young and young at heart, the Tim Fairfax Gallery: NGA Play. This space will present a program of free art-making and art-learning activities alongside participatory art displays throughout the year and will be located in the lower foyer, where the shop is currently. The program will rotate exhibitions every six months, creating innovative and interactive experiences designed to expand the engagement of children and families with the art and life of the NGA.

The NGA is continuing to consider the shape, form and rhythm of the exhibition program in light of new visitor behaviour data and the opportunities indicated in this research. The importance of our local audiences in Canberra and New South Wales continues to be clear, as does the scope for repeat visitation from our core audience segments. We look forward to sharing the exclusive NGA exhibition *Versailles: Treasures from the Palace*, which will showcase incomparable paintings and decorative arts from the world's most famous palace. In addition to developing an innovative forward program of major exhibitions, we will also seek new ways of sharing our unique international collections with the world.

In the exhibition program for the year ahead, we are also presenting the third National

Indigenous Art Triennial, which will coincide with the fiftieth anniversary of the 1967 Referendum. The exhibition will be presented with the support of Wesfarmers, our Indigenous Art Partner, and will take the anniversary as its theme. Importantly, the NGA will also be renewing its commitment to reconciliation by revisiting our Indigenous employment and career pathway strategies. NIAT3 will tour Australia along with many other NGA exhibitions. Equally, the importance of maintaining and growing the experience of our collection online will be a continued priority.

We will be undertaking a review of our administrative systems, structures and procedures to ensure that we are operating as efficiently as possible. To this end, our information technology and electronic data management capabilities will be a major focus for the 2016–17 year, with resources to be applied to grow our adaptability and agility in this area.

Finally, the year ahead will entail the continued development of our fundraising and partnership opportunities across the full program of activity outlined in our corporate plan. We will continue to develop the capacity of private support for our exhibitions and public programs and the expanded capability of dollar-for-dollar support for important acquisitions.

### **Acknowledgements**

The contribution made by staff and volunteers to the rapid evolution of the NGA's activities throughout the year has been inspiring. Their commitment and dedication to the present and future of this institution is remarkable. It is a pleasure to work with the NGA's dedicated and talented staff, and I thank them all for their professionalism and cooperation, and particularly for their willingness to deliver our new vision according to a tight schedule. I would especially like to acknowledge the considerable efforts of the Senior Executive Team for a memorable and productive year of significant achievement in the context of major change.

The NGA is led by a dynamic Council under the leadership of Allan Myers AC, QC. We congratulate him and his wife, Maria Myers AC, for both being awarded Companions of the Order of Australia this year (the first time,

we understand, this has happened). I thank all members of Council for their enthusiasm, encouragement and personal generosity. I would particularly like to acknowledge Warwick Hemsley, whose term on Council expired during the year. Since his appointment in December 2006, Warwick has made a very significant contribution to the NGA, most particularly through his role as Chair of the Finance, Risk Management and Audit Committee since February 2007.

The NGA Foundation, under the stewardship of John Hindmarsh AM, has again been instrumental in generating funds for the acquisition of many important works for the national collection. The NGA has ambitions beyond its essential funding from Government. Without the support of our benefactors, partners and many sponsors, it would not have been possible to acquire such significant additions to the collection or to stage our popular displays and exhibitions. I extend our warmest thanks to everyone who has contributed to our fundraising campaigns, sponsored our exhibitions or given works to the national collection. I also thank our hardworking and enthusiastic group of voluntary guides who, under the direction of president Jayne Ross and her committee, do so much to enrich the experience of so many of our visitors. We remain much in their debt.

The NGA is grateful to Senator the Hon Mitch Fifield, Minister for the Arts, and Dr Heather Smith PSM, Secretary of the Department of Communications and the Arts, enthusiastically supported by Sally Basser, First Assistant Secretary—Arts, and her team. We thank them all for their ongoing engagement with and support for the NGA.

At the conclusion of the year, we reflect with some satisfaction on the achievements made throughout a year of tremendous change that took place in tandem with the performance of our core functions. The warm public response to our exhibitions, public programs and community engagement confirms our place as a leader in the promotion of the visual culture of Australia in all its forms. This year of change has set a course for continuing a process of innovation and service to Australian cultural life.

Gerard Vaughan AM  
Director

# SNAPSHOT

## Visitors

723,688 visitors came to the NGA  
3,645,266 people have visited exhibitions that include works from the national collection  
10,226,066 have visited the NGA's touring exhibitions since they began in 1988

## Exhibitions

131,878 visitors attended the exhibition *Tom Roberts*  
24,176 visitors attended exhibitions at NGA Contemporary  
To 30 June 2016, 26,046 attended the exhibition *Fiona Hall: Wrong Way Time*  
127 of the NGA's exhibitions have toured nationally and internationally since 1988

## Collection

152,741 individual works of art  
1409 works of art were acquired in 2015–16  
1322 works from the collection were on loan

## Education

Over 40,000 people participated in public programs  
76,897 students participated in school programs  
Over 2600 people have participated in Create Space since its inception in January 2016  
1559 people have visited as part of the access programs for people with a physical or intellectual disability and their carers  
950 people participated in 187 Art and Dementia tours  
The NGA Indigenous Arts Leadership Program now boasts 64 alumni from across Australia  
The NGA reached 44,000 likes on Facebook and 34,000 followers on Twitter

## Recognition

*Myth and magic: art of the Sepik River* won a highly commended award in the 'Temporary or Travelling Exhibition' category at the Museums and Galleries National Awards

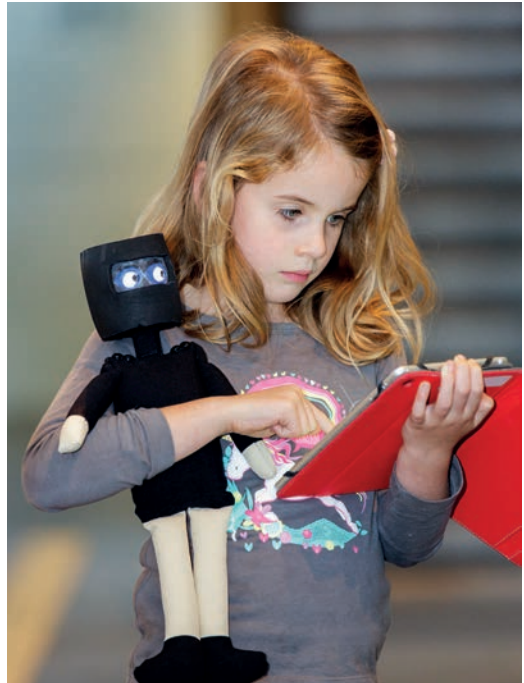










Figure 2: Collection availability worldwide

**Canada**

12 works of art (Loan: 12) in  
2 exhibitions at 3 venues

**Japan**

1 work of art (Loan: 1) in  
1 exhibition at 1 venue  
Attendance: 190,062

**New Zealand**

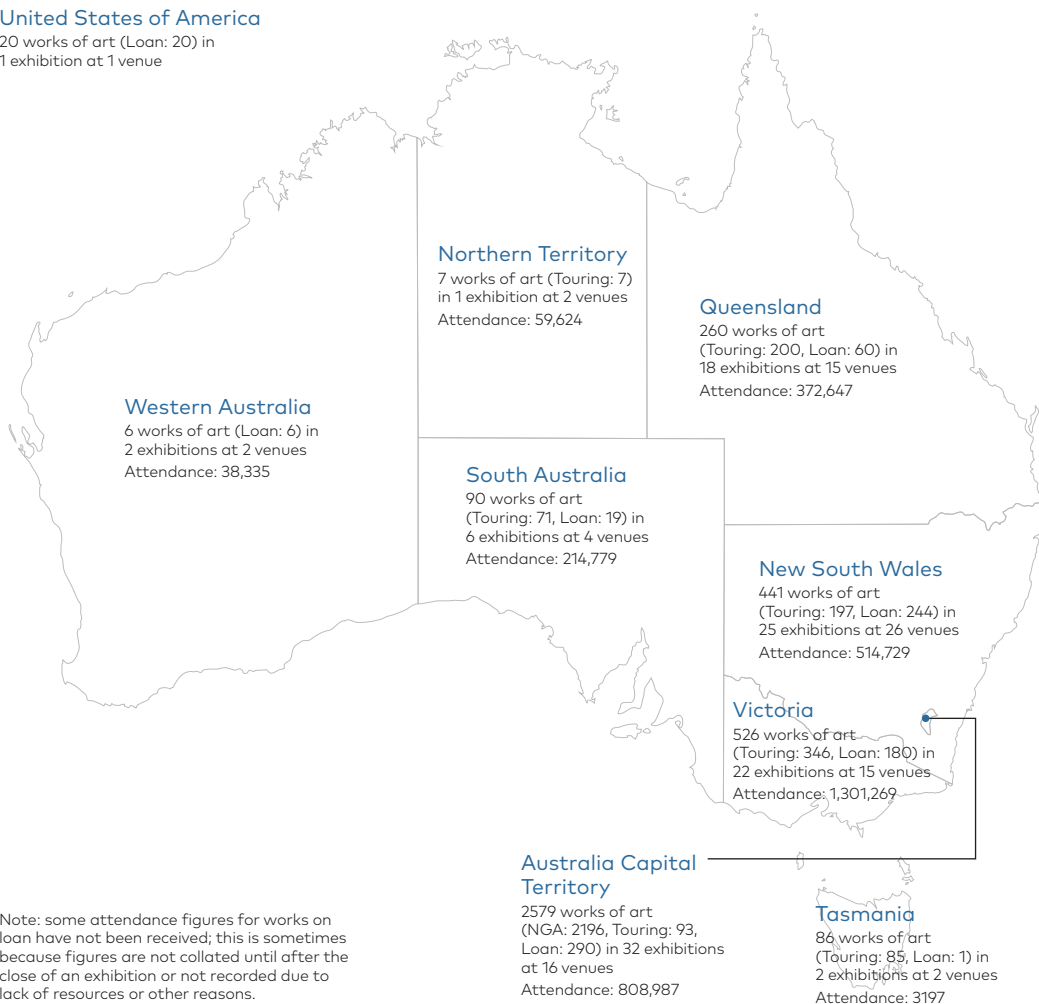
32 works of art (Loan: 32) in  
1 exhibition at 1 venue

**United Kingdom**

1 work of art (Loan: 1) in  
1 exhibition at 1 venue  
Attendance: 141,637

**United States of America**

20 works of art (Loan: 20) in  
1 exhibition at 1 venue



Note: some attendance figures for works on loan have not been received; this is sometimes because figures are not collated until after the close of an exhibition or not recorded due to lack of resources or other reasons.

# PERFORMANCE SUMMARY

Table 1: Performance summary 2015–16

- Target met
- Target not met

Portfolio Budget Statements 2015–16	Target	Result	Target met/not met
<b>Engage, educate and inspire</b>			
Number of visits to the organisation	600,000	723,688	●
Number of visitors to exhibitions that include works from the national collection	3,000,000	3,645,266	●
Number of visitors to travelling exhibitions	198,000	308,711	●
Number of visits to the organisations website	1,600,000	1,500,000	○
Number of onsite visits by students as part of an organised educational group	76,600	76,897	●
People participating in public programs	34,000	40,000	●
Students participating in school programs	76,600	76,897	●
Organised programs delivered onsite	6000	5127	○
Program packages available online	310	315	●
Educational institutions participating in organised school learning programs	1500	995	○
Visitors who were satisfied or very satisfied with their visit	90%	95%	●
Teachers reporting overall positive experience	90%	98%	●
Teachers reporting relevance to the classroom curriculum	90%	99%	●
<b>Managing resources</b>			
Expenditure on collection development	26%	19%	○
Total expenditure on other capital items	10%	13%	○
Total expenditure on other expenses	33%	39%	○
<b>Collect, share and digitise</b>			
Number of acquisitions	1000	1409	●
Objects accessioned	1000	1409	●
Total collection available to the public	57%	53%	○
Total collection available to the public online	99%	100%	●
Total collection available to the public on display	3%	2.6%	○
Total collection available to the public on tour	1%	1%	●
Total collection digitised	52%	53%	●
Works of art loaned	1200	1322	●
Works of art subjected to conservation treatment	3000	4741	●



# PERFORMANCE STATEMENTS

The annual performance statements are prepared for subsection paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and cover the reporting period 1 July 2015 to 30 June 2016. They accurately present the NGA's performance in the reporting period and comply with subsection 39(2) of the PGPA Act.

They provide the results and relevant analysis of the NGA's performance against the targets specified in its Portfolio Budget Statements (PBS) for the year under the three criteria:

- Engage, educate and inspire
- Managing resources
- Collect, share and digitise

These criteria align closely with the NGA's three strategic priorities set out in its *Corporate Plan 2015–2019*.

## Report structure

The NGA's performance for the year is detailed under subsections matching the criteria listed above. The source of each criterion and its relation to the NGA's *Corporate Plan 2015–2019* and Portfolio Budget Statements are indicated in the highlight box on the top right-hand side of the first page of each subsection. Relevant analysis and discussion follows under headings that reflect key areas of performance and PBS targets and results, which are provided in summary on page 24, are highlighted in tables throughout.

The section following the 'Performance Statements' details the NGA's governance and management and accountability frameworks and practices, including specific initiatives and changes that have occurred within the financial year. The responsibilities of the NGA's Council and Senior Management, including the Senior Executive Team, and their committees are outlined. All matters related to external scrutiny, legislative compliance and information relating to corporate services such as the management of human resources, key training and development strategies, work health and safety initiatives, outsourcing and procurement policies and practices and ethical standards are also provided in this section.

Additional information on the NGA's performance and management initiatives is given in the

appendices, pages 59–96. These include details on the NGA's exhibitions, publishing activities and major conference programs, works of art acquired and supporters in the 2015–16 year. Other appendices are supplied in compliance with legislation and reporting orders.

Finally, the year's financial statements are attached, pages 97–123. They are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Reporting Rules made under the *Public Governance, Performance and Accountability Act 2013*.

# ENGAGE, EDUCATE AND INSPIRE

**Continue to increase engagement with national and international visitors through innovative exhibitions and programs that are accessed in a variety of ways.**

The NGA engages visitors with the art of the nation, the region and the world through well-researched and thoughtfully portrayed exhibitions, public and school programs, publications and online materials. These activities encourage greater understanding and appreciation of the arts among the widest audience, inspiring current and future generations, nationally and internationally, to take an interest in their cultural heritage.

## Exhibitions

The NGA maintains a dynamic and stimulating exhibition program that not only encourages visitors to Canberra but also shares the national collection with venues around Australia and the world. In 2015–16, ten exhibitions were held at the NGA, two were at NGA Contemporary and seven toured nationally. Details of exhibitions are in Appendix A. See also Figure 2 on page 23 for visitation numbers by country and state.

**Table 2: Visitation**

PBS	Target	Result
Number of visits to the organisation	600,000	723,688
Number of visitors to exhibitions that include works from the national collection	3,000,000	3,645,266
Number of visitors to travelling exhibitions	198,000	308,711

The year's major ticketed exhibition was *Tom Roberts*, which had 131,878 visitors. Tom Roberts was a great Australian artist. He is arguably one of Australia's best known and most loved artists, standing high among his talented associates at a vital moment in local painting. His output was broad-ranging and includes landscapes, figures in the landscape, industrial landscapes and cityscapes. He was also Australia's leading

### Criterion Source

Refer *Portfolio Budget Statements (PBS) 2015–16*, Outcome 1, Program 1.1, pp 393–4

Refer *Corporate Plan 2015–19*, Priority 2 (i & iii–v), pp 20–1

portrait painter of the late nineteenth and early twentieth centuries. In addition, he made a small number of etchings and sculptures and, in his later years, painted a few nudes and still lifes.

The NGA also hosted *Fiona Hall: Wrong Way Time*. To 30 June 2016, its visitation had reached 26,046. Direct from the 2015 Venice Biennale, this exhibition provided Australian audiences with the first opportunity to see this major international event at home. *Wrong Way Time*, curated by Linda Michael, presented more than 800 objects in one space, installed in huge cabinets filled with curiosities. Around the walls were clocks painted with diverse imagery and slogans, which tick and chime in a cycle reminding viewers that time is passing. The Venice exhibition was complemented at the NGA by a selection of Hall's works, mainly from the national collection, curated by Deborah Hart, Senior Curator of Australian Art.

NGA Contemporary closed on 25 April 2016, prior to which it showcased two exhibitions in the year, *Streetwise: contemporary print culture* and *The Last Temptation: the art of Ken and Julia Yonetani*. Within this period, NGA Contemporary hosted eighteen public programs, including several artist and curator talks and provided a focus for both the National Summer Art Scholarship and the National Visual Art Education Conference. NGA Contemporary had extended trading hours, including opening on public holidays, enjoying its highest exposure during the late night openings of the Enlighten Festival. It was a highly successful space for the NGA, closing strongly with a total visitation of 24,176 patrons.

This year, the NGA celebrated its ten millionth visitor to a travelling exhibition since the program was officially launched in 1988. Rebecca Fletcher received the surprise news and a trip for two to see *Tom Roberts* when visiting *William Kentridge: drawn from Africa* at the Art Gallery of Ballarat in February. Since 1988, 127 travelling exhibitions at over 1564 venues in all states and territories and overseas have been visited by 10,226,066

people. These figures include the Elaine and Jim Wolfensohn Gift Suitcase Kits, which have toured to 794 schools and community groups and reached 713,867 people since 1990.

In 2015–16, a total of 308,711 people visited travelling exhibitions around Australia, including the 23,275 people for the suitcase kits, which incorporate remote-access and disability-access components.

## Public programs

The NGA encourages engagement with the visual arts by offering free or moderately priced public programs to cater to a range of audience tastes. These programs present research on and promote enjoyment of the art of the nation, the region and the world in informative, enjoyable and innovative ways. They engaged the hearts, minds and hands of NGA visitors of all ages and abilities. In the year, 40,000 participants have enjoyed talks, creative activities, performances, intimate workshops and large community events responding to our audience's desire to understand more about the NGA's exhibitions and collections. The NGA's voluntary guides delivered tours of the collection to 17,629 visitors. Curators also led tours of the collection and exhibitions for special programs and guests.

Table 3: Public programs

PBS	Target	Result
People participating in public programs	34,000	40,000
Organised programs delivered onsite	6000	5127
Visitors who were satisfied or very satisfied with their visit	90%	95%

*Tom Roberts*, this year's summer exhibition, was articulated with a comprehensive suite of programs, including talks, performances and workshops. Over 800 people attended the series of five panel discussions titled 'Conversations on Tom Roberts', which included leading Australian authors, art historians, curators, sociologists, journalists and broadcasters. Pop-up portraiture

workshops were popular and added energy in the closing weeks of the exhibition. The NGA offered audio and multimedia guides on touch-based devices for adults, children and deaf and hearing-impaired visitors, which 17,845 people enjoyed during the exhibition *Tom Roberts*. The Tom Roberts Tours app was downloaded from Apple and Android digital stores by 680 people.

Many different programs were also delivered in support of other exhibitions throughout the year and to engage audiences with aspects of the collection. A series of focus lectures accompanied the exhibition *The story of Rama* from Indian miniatures from the National Museum, New Delhi, and a panel of artists spoke about the tradition of handcoloured photography on show in *Colour my world*. The annual Winter Film Series and Latin American Film Festival both, once again, attracted visitors to the NGA this year. A partnership with Canberra International Music Festival attracted new audiences, as did a performative drawing installation by Gosia Wlodarczak in May 2016 and a new ongoing digital drawing workshop called 'Drawsome'.

## Kids and families

Kids and families programs continued to enjoy high participation. Careful attention to the content and design of these programs ensures a variety of age-appropriate experiences, providing a graduating structure and allowing kids to grow up with the NGA. From tours for parents with babies and toddler programs such as Start with Art to holiday workshops, all ages are catered for, including intergenerational activities such as family tours during the holidays and the family activity room with the major summer exhibition *Tom Roberts*. The activity room, Tom's Studio, located in the exhibition, was a favourite destination experienced by over 35,000 people during the exhibition.

Create Space, a new initiative of the family program providing free drop-in activities on weekends and holidays, has been growing in popularity and had over 2600 people participate since its inception January 2016. This program and the staff that support it, along with a range of other art education initiatives, have been made possible through the generous support of Tim Fairfax AC in honour of former NGA director Betty Churcher AO.

## Major events and festivals

The major annual community events Big Draw and Sculpture Garden Sunday attracted 1240 and around 3000 visitors respectively. The NGA contributed again to the Enlighten festival, this time with the addition of an edible work by Ken and Julia Yonetani, whose work addressing the fragility of nature and the impact of human greed was on show at NGA Contemporary.

## Symposiums, conferences and major lectures

In August, the NGA presented the forum Art of the Sepik River in association with the exhibition *Myth and magic* and in partnership with the Oceanic Arts Society. Attended by 146 people, it is the largest Pacific arts event at the NGA to date and the most attended event regarding Pacific arts since the Pacific Arts Association symposium at the South Australian Museum in 1993. It included key international speakers Dr Andrew Moutu, Director, Papua New Guinea National Museum and Art Gallery, and Dr Eric Kjellgren from the United States of America. Details on the NGA's symposiums and conferences are in Appendix B.

As part of our three-year education partnership with the Centre for European Studies at the Australian National University, three lectures were held during the year. The first of the three lectures was by Jane Milosch, a provenance researcher from the Smithsonian, who addressed an audience of 146. NGA curator Lucina Ward and artist Gosia Wlodarczak delivered the other two lectures. In other programs including international speakers, Professor Charles Falco, Chair of Optical Sciences and Physics at the University of Arizona, outlined his celebrated collaboration with David Hockney, and Janet Passehl, curator of the Sol LeWitt collection in the United States of America, spoke about LeWitt's life and practice. Internationally recognised Finnish architect Juhani Pallasmaa spoke on empathetic imagination in April.

## Outreach and special access

A range of services, facilities and programs also provides access to visitors with special needs. In 2015–16, 1559 people visited the NGA as part of the access programs for people with a physical or intellectual disability and their carers. The NGA also engages with government, community

initiatives and organisations to better these services and, in turn, actively shares its experience and knowledge with the broader Australian and international community through workshops, conference papers and talks.

The NGA continued to play a leadership role in art therapy for people living with dementia through its multi-faceted program Art and Dementia. This year, art-making activities and iPad drawing sessions were incorporated into the 187 tours delivered at the NGA, which were attended by 950 people, a significant increase from last year's attendance of 536 people. New sponsorship by Goodwin Aged Care Services and the Bushel Foundation has aided this expansion. As part of the program's outreach, training workshops were facilitated in Western Australia, supported by the Foundation of Rural and Regional Renewal, and in Victoria and New South Wales. The artmed program, a collaboration between the NGA and Australian National University Medical School, also grew this year with a new partnership with ACT Health.

In the lead-up to the launch of *Tom Roberts*, staff visited 15 regional towns in the South West, South Coast and Southern Highlands of New South Wales, introducing the exhibition to over 420 people. Curators also travelled extensively with the NGA's touring exhibitions to deliver talks and lectures throughout Australia during the year.

## Schools and mentoring

Specifically targeted programs and resources are developed to inspire and educate students, teachers and industry workers from around Australia and internationally. These include school group tours of the NGA's collection displays and exhibitions, online resources for the classroom and mentoring programs.

A total of 76,897 students and teachers from around Australia visited in excursion groups to participate in the NGA's education programs. This included 20,271 students and teachers attending tours and workshops by NGA educators, 56,626 attending tours led by voluntary guides and 3212 conducting self-guided tours. Professional development programs for teachers were delivered for temporary exhibitions and attended by over 100 teachers from diverse subject areas.

**Table 4: School participation**

PBS	Target	Result
Number of onsite visits by students as part of an organised educational group	76,600	76,897
Program packages available online	310	315
Educational institutions participating in organised school learning programs	1500	995
Teachers reporting overall positive experience	90%	98%
Teachers reporting relevance to the classroom curriculum	90%	99%

The third National Visual Art Education Conference was convened by the NGA in January 2016 and was a sell-out, with 240 participants from around the country. Minister for the Arts Senator the Hon Mitch Fifield opened this signature arts education conference, which hosted three international keynote speakers and included contributions by Australian artists and art educators. Details of the NGA's symposiums and conferences are in Appendix B.

The first three of a suite of ten planned collection-based digital resources were published this year: Sidney Nolan Ned Kelly series (Years 5–6), Indigenous art (Years 7–8) and Australian Surrealism (Year 10). These resources include lesson plans linked to the Australian Curriculum, videos and integrated activities, including online interactive quizzes. The NGA also published the e-book *Responding to art: a resource for senior students* in the iTunes store and worked with ABC Splash to create two digibooks, one on representations of Indigenous Australians in nineteenth-century art and another on Australian Impressionism.

The NGA also hosted the Come Alive: Theatre in Museums Festival in which 326 students from ten ACT and South Coast schools created and performed pieces relating to the NGA and National Portrait Gallery collections, gaining greater understanding and appreciation of the cross-disciplinary nature of arts practice.

The NGA received over 300 applications for its annual National Summer Art Scholarship, which exposes students heading into Year 12 to many career possibilities in the arts. Their written and visual responses to Brian Robinson's linocut *As the rains fell and the seas rose* 2010 highlighted strong interests in contemporary issues such as climate change, cross-cultural influence and the plight of refugees. The rapport established through this program creates an ongoing network for the NGA within many communities across Australia, and student evaluation of the program was positive. At the end of the Art Scholarship week, one participant, who had arrived in Australia from Afghanistan at the age of six, remarked, 'you have given me the confidence to engage with people'.

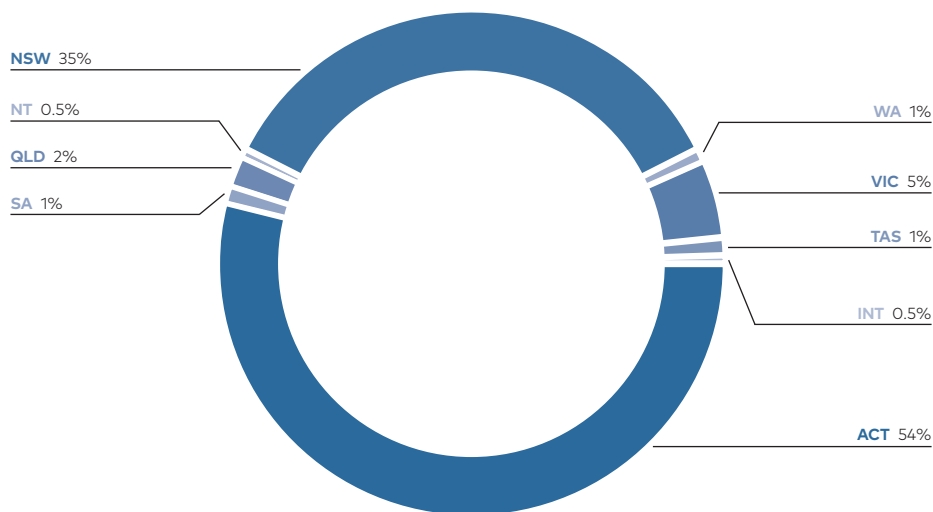
The NGA Indigenous Arts Leadership Program, supported by Wesfarmers Arts, continues to nurture and strengthen the Australian visual arts landscape by encouraging and supporting Indigenous art workers to expand their experience. This critical program also strives to build and fortify a network of Indigenous professionals across the arts and cultural sector and has three principal project streams: the leadership program, fellowship placements at NGA and international art museums and the new Alumni Professional Development Fund supporting ongoing opportunities for networking and learning. This year, the development fund allowed three alumni to attend the 2016 Museums Australia National Conference in Auckland.

The NGA also developed, hosted and delivered a professional development program for fourteen Indigenous arts workers from the Association of Northern, Kimberley and Arnhem Aboriginal Artists.

## Membership

The NGA has a membership program that encourages a closer relationship to the NGA

Figure 3: Distribution of memberships



and the visual arts more broadly through tailored programs, entry into the Members Lounge, invitations to special events, discounts and reciprocal benefits at all state galleries and the Museum of Contemporary Art. They also receive a free copy of the NGA's quarterly magazine, *Artonview*. They are among the NGA's most engaged audiences, and programs for members are aimed at provided knowledge and experiences they cannot get elsewhere.

This year, membership collateral was revitalised with a contemporary work by Australian artist Dale Frank to encourage new and renewing memberships. At the end of the financial year, the planned major refurbishment of the Members Lounge began, with a focus on Australian design and designers. This refurbishment aims at providing a relaxed and comfortable environment at a reduced cost to the NGA, as refreshments are self-served. An NGA volunteer, however, will be present at all times to assist this important and highly engaged demographic of the NGA's audience.

As at 30 June 2016, the NGA had 15,381 financial members, equivalent to 9764 memberships. All states and territories are represented in the national membership. The majority outside of the Australian Capital Territory are in New South Wales and Victoria. Internationally, there are

members in New Zealand, the United Kingdom, Asia, North America and Europe.

## Service standards

The NGA's Service Charter, published on its website, outlines its services and the level of service visitors can expect as well as visitors' basic rights and responsibilities and how to provide feedback or make a complaint. Public expectations were met in 2015–16 by providing services in a courteous, responsive and friendly manner, by ensuring staff addressing the public are well-informed and by providing and maintaining accessible public facilities. In the year, 40 formal complaints were made, 19 related to visitor services and 21 to support services. This was outweighed by 65 formal compliments, 57 related to visitor services and 8 to support services. All complaints were acknowledged and addressed within timeframes specified in the formal complaint process outlined on the NGA website.

## Websites

The NGA's main website <[nga.gov.au](http://nga.gov.au)> and its 'Collection search' <[artsearch.nga.gov.au](http://artsearch.nga.gov.au)> are important tools in providing access to the collection, for promoting its exhibitions, education

and public programs, enhancing its commercial activities and providing new ways to engage with existing and potential audiences.

**Table 5: Online visits**

PBS	Target	Result
Number of visits to the organisation's website	1,600,000	1,500,000

This year, there were 1.5 million visits to the NGA website and 4.7 million page views. Mobile devices accounted for 34% of traffic, a 2% increase on last year. The drop in overall visitation from last year's 1.7 million visits to the website can be attributed partly to the Australian and international gallery closures during the major rehang at the end of 2015. The lower visitation to the website is aligned with visitor behaviour and is being closely monitored. The exhibition *Tom Roberts* resulted in a significant spike in visitors to the website, with one million page visits during its display.

As part of the 'Changing NGA' rebranding project, the NGA's website was redeveloped and relaunched with significantly improved information architecture, navigation and user experience informed by external and objective research provided by specialist user-experience consultants. Major exhibition subsites were developed for *Tom Roberts* and *Myth and magic* and smaller sites for all other exhibitions. The ten most popular sections of the website were:

1. Collection search
2. Exhibition pages (aggregate)
3. Collection gallery
4. NGA home (new)
5. Tom Roberts Exhibition site
6. Current/Future exhibitions
7. Visiting
8. NGA home (old)
9. About us
10. Calendar

## Research and publishing

The NGA conducts an enormous amount of research on its collection, exhibitions and

activities every year. This research is published by the NGA in its books, magazine and education resources and on its website and informs public lectures, talks and conference papers delivered at the NGA and around the world.

Staff also contribute their knowledge and experience to specialised advisory boards and committees and to projects such as the Australian prints and printmaking website <[printsandprintmaking.gov.au](http://printsandprintmaking.gov.au)>, which continues to be demonstrated in conferences and cited nationally and internationally as a leader in the field of audience exploration in museum collections. Information on the NGA's major publishing activities and symposiums, staff contributions to external publications and papers presented by staff throughout the year is in Appendix B.

Contemporary Asian art was a new research and collecting focus for the NGA this year. In November, Shaune Lakin, Senior Curator of Photography, attended Oracle: The Annual Conference of Photographic Curators, which was held in China. In February, Senior Curator Melanie Eastburn travelled to Manila to view works, research themes and meet artists. She attended Art Fair Philippines, performances and exhibitions and visited private collectors and artists' studios, developing insight into the Manila art scene. Curator Lucie Folan pursued similar research into contemporary Indian art during a trip to India in March and April, visiting galleries, collections and artists.

Also of note, Kelli Cole, Assistant Curator of Aboriginal and Torres Strait Islander Art, returned from a twelve-month Australia Council Visual Arts Curatorial Fellowship at the Canberra Glassworks, where she conducted research and curated two exhibitions on glass and textile art. She was awarded Australian Design Honours by the Australian Design Centre in 2015. She also curated *Unsettled* at the National Museum of Australia to coincide with the exhibition *Encounters* from the British Museum.

Volunteers and interns contributing to collection-based research in the year included Chelsea Hopper, Robert Deane, Meredith Hinchliffe, Jane Herring, Christina Clarke, Eleni Holloway and Gordon Darling interns Hannah Hutchinson and Bianca Hill.



## Asian Art Provenance Project

The Asian Art Provenance Project (AAPP) progressed throughout 2015–16. In July, independent reviewer Susan Crennan AC, QC, former justice of the High Court of Australia, assessed the NGA's detailed reports on the provenance of thirty-six representative works from the collection. Her highly considered conclusions reinforce the legal and ethical rigour of the NGA's approach. The Crennan review is available on the NGA's AAPP webpages, which are periodically updated with new information. The pages will become an invaluable resource that set a new standard in the presentation of Asian art provenance information by museums internationally.

The year has also been important in furthering networks in support of the stringent provenance work being done at the NGA and other galleries and museums worldwide. In July, Jane Milosch, founder and Director of the Smithsonian Provenance Research Initiative, visited the NGA to meet with Asian art staff and present a public talk. Later that month, the NGA's Director Gerard Vaughan AM gave the keynote address at the Museum of Applied Arts and Sciences's provenance-themed research symposium, and, in May 2016, he was a panellist of a provenance-themed session at the American Alliance of Museums's annual meeting in Washington, DC.

The NGA remains in close contact with government and museum professionals from across Asia and hosted professional visits from staff of the Archaeological Survey of India and the National Museum, New Delhi. Melanie Eastburn travelled to India in September 2015 with the support of the Gordon Darling Foundation. She attended a conference and visited museums, archives, private foundations and historical sites in New Delhi, Mumbai, Chennai and Pondicherry, laying the foundation for future cross-institutional collaboration related to provenance research. Lucie Folan then travelled to India in March 2016 to conduct additional research and consolidate networks.

Provenance researcher Bronwyn Campbell attained a Diploma in Law and Collections Management from the Institute of Art and Law, London, studying in Melbourne with

museum professionals from Australia and the Asia-Pacific region.

In Australia, the provenance concerns shared by many collecting institutions prompted Asian art curators from the NGA, Art Gallery of New South Wales, Museum of Applied Arts and Sciences, Art Gallery of South Australia and Queensland Art Gallery to begin meeting to discuss strategies and share information. The NGA hosted the April 2016 meeting. Lucie Folan and Bronwyn Campbell served as guest editors and contributed articles for a special 'provenance' issue of *TAASA Review*. Melanie Eastburn also wrote for the issue.

## Research Library

The Research Library and Archives has a unique and valuable collection and is committed to acquiring, preserving and providing access to primary source materials and general published material that support the research needs of the NGA, scholars and the Australian community. The collection includes 190,000 books and exhibition catalogues, 2397 valuable catalogues raisonné, 45,000 Australian and New Zealand artist files, 36,000 international artist files, 55,000 auction catalogues from the 1820s onward, 400 art-related serials, 3993 rare monographs and 185 rare serials titles, 4500 posters and a variety of audiovisual material.

The library collects personal papers and manuscripts of significant Australian artists, galleries and key arts professionals and currently has over 140 manuscript collections. All collections are unique and cannot be found elsewhere in the world. This year, we acquired the papers of Col Madigan, Mandy Martin, Miriam Stannage, Tom Gibbons, Bernard Hesling, William Constable, Ludwig Hirschfeld-Mack, ACT 1-2, Paul Hewson, Anne Gray and Howard Taylor. Additional archival material was received for the following collections already held: Gwyn Hanssen Pigott, Helen Maxwell, Inge King, Robert Dean, Arthur Streeton, Sir William Dobell, Anna Cohn and Deborah Hart.

Management of the library's collections has been a key issue this year, with the refurbishment of the offsite warehouse. New compactus were installed and approximately 25,000 monographs transferred from commercial storage. The unique special collections were a

priority for digitisation and documentation, with 1611 exhibition posters digitised and 60,000 artist files now catalogued and discoverable globally through Trove and the OCLC Worldcat Art Library Discovery Catalogue.

## Promoting the NGA

The NGA actively promoted its exhibitions and programs to attract visitors to Canberra and to venues hosting its travelling exhibitions around Australia. The 'Changing NGA' project was integral to promoting the NGA in 2015–16. The project focused on redefining and revitalising the brand and overall visitor experience and included analysis of key audience segments.

The major marketing campaign for 2015–16 was for the summer exhibition *Tom Roberts*. The campaign commenced with a formal announcement to the media in August, engaging print, radio and online media to build momentum in the lead-up to its opening and launch on 3 December. Exhibition ambassador and celebrity Simon Baker attended the launch, and the Prime Minister Malcolm Turnbull officially opened the show. Media coverage for the exhibition exceeded \$13 million in equivalent advertising value. Repucom International also conducted an online survey to evaluate the economic impact to the ACT. Of the 131,878 people who attended *Tom Roberts*, an estimated 55% travelled from interstate and collectively spent 118,980 nights in Canberra, contributing \$22 million to the ACT economy.

Media events related to the collection and smaller-scale exhibitions included launches for *Fiona Hall: Wrong Way Time, Myth and magic: art of the Sepik River* and *The Last Temptation: the art of Ken and Julia Yonetani*. Marketing and publicity support was also provided for key public programs, commercial operations and membership events. Highlights included the Summer Art Scholarship, Sculpture Garden Sunday, the NGA Indigenous Arts Leadership Program and events held in conjunction with Canberra's Enlighten festival. Media interest relating to the issue of the provenance of the Asian art collection continued to be addressed with the release of the independent review into the Asian Art Provenance Project to media in February 2016.

The NGA further expanded its social media activities (Facebook, Flickr, Twitter and YouTube), reaching 44,000 likes on Facebook and 34,000 followers on Twitter. Instagram participation increased significantly to 27,000, and the bi-monthly Artonline newsletter distribution list exceeds 100,000 subscribers. During the year, online ticketing systems were integrated with electronic direct marketing platforms for targeted audience messaging.

Appendix E lists the advertising and market research valued in excess of \$12,565 for the 2015–16 financial year.

# MANAGING RESOURCES

Continue managing resources and infrastructure effectively to support core cultural work.

## Operating result

Table 6: Income sources

PBS	Target	Result
Government	50%	60%
Sponsorship and donations	25%	18%
Commercial operations	15%	17%
Other	10%	5%

The Australian Government provided \$32.589 million, the NGA attracted sponsorship, cash donations and gifts of works of art valued at \$9.615 million and the NGA's commercial operations raised \$9.177 million, while the remainder comprised of interest, royalties and other revenue. This compares with \$33.818 million, \$20.049 million and \$7.816 million respectively in the previous year.

Table 7: Expenditure mix

PBS	Target	Result
Expenditure on collection development	26%	19%
Total expenditure on other capital items	10%	13%
Total expenditure on other expenses	33%	39%

## Financial position

### Assets

#### Financial

As at 30 June 2016, the NGA had \$3.444 million in cash and cash equivalents, down from \$5.809 million at the end of the previous reporting period. Net trade and other receivables also decreased over the previous year, from \$1.133 million to \$0.531 million, while investments increased substantially from \$1.727 million in

### Criterion Source

Refer *Portfolio Budget Statements (PBS) 2015–16*, Outcome 1, Program 1.1, pp 393–4

Refer *Corporate Plan 2015–19*, Priority 3, pp 22–3

2014–15 to \$5.507 million. The NGA finished the financial year with \$9.566 million in financial assets, which was an increase from \$8.708 million from the prior year.

### Non-financial

The total value of assets increased from \$5.839 billion last year to \$6.265 billion this year. This was largely due to strategic purchases and investments, gifts and donations and the growing value of existing aspects of collection assets and the NGA's land and buildings.

Heritage and cultural assets totalling \$5.950 billion comprise the national collection of works of art, valued at \$5.913 billion, and the Research Library collection, valued at \$37.548 million. An independent valuation of heritage and cultural assets was carried out by Simon Storey Valuers to provide a fair value as at 30 June 2016. A revaluation increment of \$414.100 million for heritage and cultural assets was credited to the asset revaluation reserve.

Land and building assets are valued at \$301.450 million, an increase from last year's value of \$290.850 million. Major building projects are monitored by the Council's Building Committee, which met five times and considered capital works as expressed in the Strategic Asset Management Plan (SAMP) during the year. As a Commonwealth agency that controls one or more places, the NGA has a heritage strategy that meets its obligations under the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act). Appendix E includes information required by the EPBC Act.

Infrastructure, plant and equipment are valued at \$3.071 million. The SAMP provides strategies for asset planning, capital investment, maintenance, operation and eventual disposal of operational assets. It matches these assets to the strategic directions expressed in the annual business plans and four-year strategic plans. The SAMP incorporates Human Resources, Information

Technology and Finance as well as the Environmental Management Plan, Conservation Management Plan and Heritage Strategy to enable the delivery of services by integrating into the annual capital expenditure budgeting cycle.

The NGA has engaged a Heritage Adviser, to provide a range of heritage services, including updating and implementing the Heritage Strategy and Conservation Management Plan and providing interim advice regarding proposed works affecting the NGA. As part of these services, the NGA will undertake what is known as a community-based 'Social Significance Survey' as a basis for the development of effective conservation policies and strategies that sit under the auspices of the Heritage Strategy and Conservation Management Plan.

Information communications and technology (ICT) at the NGA is carefully managed to ensure that the support it provides is cost effective, reliable and relevant to operations. The NGA has engaged Resolute Consulting to undertake a review of ICT in conjunction with the broader strategic review of operations. The review was undertaken due to the technical nature of ICT and the requirement to provide a governance framework for an ICT Strategic Plan. The following ICT solutions were implemented in 2015–16:

- A remote application and desktop for the mobile workforce
- A digital signage solution
- With consultants, the remote-controlled lighting system using mobile technology to monitor and control the lighting
- With consultants, the audio tour using Wi-Fi, iPods and induction charging banks.

### Liabilities

The NGA's financial liabilities are maintained at a manageable level and consist of leave provisions for employees and payables such as salaries and wages, unearned income and suppliers. As at 30 June 2016, liabilities totalled \$10.468 million, including provisions of \$6.091 million and payables of \$4.377 million. Internal policies and procedures ensure appropriate resources are available to meet the NGA's financial obligations, and the NGA has no prior experience of default.

### Audit arrangements

A number of performance and compliance reviews were undertaken in the year in accordance with the endorsed Strategic Internal Audit Plan. The audit of financial statements was undertaken by the Australian National Audit Office. The financial statements are included on pages 97–123.

Audit activity is monitored by the Council's Finance, Risk Management and Audit Committee, which met five times and considered the Perpetual Portfolio Performance Evaluation report during the year.

# COLLECT, SHARE AND DIGITISE

Continue building and maintaining a rich national collection for current and future generations of Australians to enjoy and learn from.

## Developing the collection

Works of art are strategically acquired to enhance the collection's cultural value. During the year, the NGA acquired 1409 works of art, including key works identified in the Ten-Year Acquisition Strategy 2006–2016 as being of major strategic value in filling gaps or strengthening aspects of the collection. All acquisitions are made in accordance with the strategy and the NGA Acquisitions Policy <[nga.gov.au/collection/aqpolicy.pdf](http://nga.gov.au/collection/aqpolicy.pdf)>.

In 2015–16, the NGA made significant additions to its important collection of nineteenth-century Australian works and enhanced the depth and diversity of its representation of modern and contemporary Australian artists. Acquisitions of international art had a similar focus. The year was also characterised by a substantial number of significant bequests and gifts, which have augmented the collection considerably. Of the 1409 works of art acquired, 996 were gifts, and 413 were purchased through capital acquisition development funds. Donors who have given a work of art or contributed to acquiring a work of art in the year are recognised in the work's credit line in the list of acquisitions at Appendix C. All donors are listed in Appendix D.

Table 8: Acquisitions

PBS	Target	Result
Number of acquisitions	1000	1409

## Highlights

Robert Dowling's *Jane Scealess with daughters, Mary Jane and Hilda* 1856, the companion piece to another of the artist's works in the national collection, was acquired from the Scealess family. A rare 1873–75 painting by Florence Williams, selected for the 2016 Masterpieces for the Nation Fund, along with a 1781 watercolour by Sarah Stone, also strengthened the colonial collection. And a painting depicting the vessel that transported the makers of the NGA's

## Criterion Source

Refer *Portfolio Budget Statements (PBS) 2015–16*, Outcome 1, Program 1.1, pp 393–4  
 Refer *Corporate Plan 2015–19*, Priorities 1 & 2(ii), pp 19–21

*Rajah quilt* 1841 adds to the story of this much-celebrated textile. Photography from the period was also acquired for the collection, including a rare large-plate relievio ambrotype by Thomas Glaister, a beautiful carte de visite made by the famous painter Louis Buvelot during his first year in Australia and an important, pristine album of photographs by John Degotardi Jr detailing The Rocks area of Sydney during the bubonic plague outbreak of 1901.

A selection of rare eighteenth- and nineteenth-century engravings, drawings and watercolours acquired in the year strengthens the NGA's seminal collection of early Antipodean subjects, including satirical prints by English and French caricaturists Matthew Darly and Jean-Jacque Grandville as well as ethnographic and natural history works by Alfred Mills, William Hayes and William Strutt and those after works by John Lewin and George Stubbs. A large Doulton & Co vase with decoration by Louis Bilton added depth to the collection of nineteenth-century British and European decorative arts with Australian imagery. Two meticulous 1857 pencil studies by Eugene von Guérard were also acquired, one of which is a highly finished study for *Purrumbete from across the lake* 1858 in the NGA's collection.

Key works by Australian Impressionists Arthur Streeton and Tom Roberts were acquired. Streeton's *Ariadne* 1895 is one of a small but important group of allegorical paintings he completed in the mid 1890s and has been selected for the 2016–17 Members Acquisition Fund appeal. Roberts's *Louis Abrahams* 1886 had remained in the Abrahams family until the NGA purchased it at auction in the lead-up to the retrospective *Tom Roberts* over summer. Roberts's *The Thames and Cleopatra's Needle* c 1884 and an outdoor painting easel he owned and used were also acquired. A drawing by Roberts was a gift of Lisa Roberts, and a watercolour by Streeton was also acquired.

Other highlights include a rare extant example of a dining chair designed by Marion Mahony Griffin in 1916 for the Cafe Australia in Melbourne and an unreferenced impression of the etching *Battersea Reach, London 1902* by master of the painter-etcher aesthetic Lionel Lindsay. The NGA also acquired its first examples of Frank Hurley's famous World War One photographs.

Two characteristic paintings of around 1920 by Jan Hendrik Scheltema were given to the NGA by the MacDougal family in memory of their parents Adair and Selina MacDougal and a rare 1936 painting by William Dobell was bequeathed by highly respected art publisher and collector Mervyn Horton. We acquired a fine late print of photographer Olive Cotton's *Glasses* c 1937 and three very important works by her contemporary Max Dupain. Rare prints by Margaret Preston, Dorrit Black and Jessie Traill add to the NGA's representative collections of these three important artists of the twentieth century. Drawings by Napier Waller, including a wartime watercolour, a 1944 self-portrait and two preparatory drawings for key Melbourne murals, were donated by the artist's former neighbours William and Mary Bush. Two unique works painted by Ian Fairweather in India in 1949 were gifts by two separate donors and add substantially to our collection of south-east Asian subjects painted by the artist prior to him settling on Bribie Island in Queensland.

A selection of prints acquired in the year that demonstrates the influence of émigré artists on Australian art and printmaking culture during the 1960s includes those by John Stringer, 'Dunera Boy' Klaus Friedeberger and Eva Kubbos, Elaine Haxton, Peter Burns, Alberr Shomaly, Barbara Hill, David Barker, E Noyce, Herbert Rose and Robert Lilburne. A key gift in this area was The Ludwig Hirschfeld-Mack Archive from Chris Bell, comprising paintings, prints, collage, photographs, musical instruments, personal ephemera and archival material from around 1914 to 1956.

The NGA was fortunate to acquire five important early abstract works by Australian prodigy Robert Jacks from the artist's estate. They were painted while he was still a student and enrich our understanding of debates around abstraction at a critical time in the history of Australian art. An additional major cut-paper work by Jacks was

donated by Julienne Jacks, and seminal works of the 1960s by Ian Burn and Virginia Coventry further enhance the NGA's strong representation of the period in the collection. The NGA also acquired a unique 1985 double-sided screen by key abstract artist David Aspden and two important contemporary abstract paintings by Ildiko Kovacs and Aida Tomescu. The Aspen was acquired through the Warwick and Jane Flecknoe Bequest Fund.

Warwick Flecknoe left significant funds to the NGA in 2016 for the acquisition of modern and contemporary art in memory of his wife Jane, who had made an earlier bequest to the NGA. Their generosity has made possible the acquisition of key works by Patricia Piccinini, Aleks Danko, Tim Johnson and Daniel Bogunovic, Callum Morton, Peter Maloney, Andrew Sayers, Jan Nelson and Kate Just. The works by Piccinini, Nelson and Just were all popular among visitors to the NGA's new contemporary Australian art space, which opened in November 2015, and the latter fulfils Jane Flecknoe's desire to support artists coming in to the national collection for the first time. A large multimedia installation by Sally Smart and two works by eX de Medici, including a stunning digitally printed wedding dress, were purchased in the year and also on show in this inaugural display. Jim Lambie's major floor installation *Sound system* 2015, which explores the boundaries of multiples and collage, covered the NGA's foyer as part of the 'Changing NGA' project and was purchased through the Poynton Bequest.

Other major installations include the generous gift by Brisbane-based artist Judith Wright of five iterations of her major work *Destination* 2013 and a recent, highly significant 'word and language' work by Rose Nolan as well as two of Nolan's photographic screenprints that work together as a multi-disciplinary installation. The NGA also augmented its holdings of Australian Pop Art with the acquisition of a monumental six-panel, double-sided screen by Richard Larter, a key example of late 1960s installation practice, which can be shown in a national or international context. A conceptual neon sculpture by Scott Redford was purchased, and he gave an important 2001 preparatory work. Seventeen of Andrew Rogers's maquettes dated from 1996–2012,

many of which became large-scale outdoor sculptures, was another significant gift by an artist, and a key bronze by the sculptor Lisa Roet was received from Richard and Jan Frolich. From Britain, the compelling contemporary sculpture *Refugee astronaut* 2015 by Yinka Shonibare MBE was acquired. It was on display for a time to greet people as they ascended the escalator from the foyer to Level 1.

The acquisition a rare iconic photographic print of a seminal work by Chinese artist Zhang Huan marked the beginning of new focus on contemporary art from Asia. It took a prominent place in the NGA's inaugural display of contemporary Chinese art. A recent work by Cambodian artist Khvay Samnang and choreographer and dancer Nget Rady became the first moving-image work to enter the Asian art collection. Three portraits by contemporary American photographer Katy Grannan, heir to the throne of Dian Arbus, added to the NGA's strong collection of West Coast American photography and made a vital contribution the exhibition *Diane Arbus: American portraits*. Famous nature commentator David Attenborough was inspired by the NGA's exhibition *Myth and magic* to donate three Sepik River works he acquired while shooting a documentary in Papua New Guinea in the 1970s. The NGA also purchased one of Ken and Julia Yonetani's thought-provoking chandeliers from their *Crystal Palace* series installed in the popular exhibition *The Last Temptation* at NGA Contemporary.

Works by a number of artists not previously represented in the NGA's Australian painting collection were acquired this year, including a work painted by George Gittoes in 1996 after his harrowing experiences in Rwanda, a 2010 self-portrait painted by Kate Beynon, two major 2015 canvases made by Jon Campbell following his residency at Greene Street Studio in New York and three delicate panels by Ishak Raafat from 2015. We also acquired one of Adam Cullen's bushrangers painting made in 2011, just prior to his premature death. It complements a number of other works on the subject of Ned Kelly in the collection, including, of course, the iconic series by Sidney Nolan.

In terms of post-modern practice, the NGA acquired two 1984 works by John Nixon

that reimagine the practice of the Russian constructivists and the work of Kazimir Malevich. Two key early Imants Tillers works from the same year were acquired from a New York-based collector, one of which, *Accumulation of blank*, was a gift from the collector and is among Tillers's best know images. A number of important gifts of Mike Parr's work were made in the lead-up to *Mike Parr: Foreign Looking* opening at the NGA in August 2016, including *Idea/demonstrations: Volumes 1 and 2* (tangible documentation of some of Parr's most compelling interventions) from Bruce Adams, a 1993 etching from Jane Hylton and a suite of lithographs from John Loane and Sara Kelly.

The NGA continued to acquire works through the Poynton Bequest, named after the late Orde Poynton AO, CMG, who left funding in perpetuity for the acquisition of international prints, drawings and illustrated books. With these funds, the NGA purchased five important works, including illustrated books of 2015 by William Kentridge and Michael Craig-Martin and early twentieth-century works by French artists Henry Moret and Henri Rivière. An exquisite lithograph by Henri Matisse was also purchased with these funds, and the NGA added to its internationally renowned collection of costumes from the Ballets Russes with a warrior costume designed by Matisse for the 1920 production of *Le chant du rossignol*. A watercolour and pencil drawing by Paul Cézanne was a generous gift from an anonymous donor, inspiring others to support a new fund established this year to develop the NGA's collection of this highly significant nineteenth-century French artist, who had a huge impact on the arts globally and is currently underrepresented in public collections in Australia.

One of the great gifts of Australian art in the financial year is Fred Williams's *Lightning storm Waratah Bay* 1971–72, donated by Lyn Williams AM. Another rare and highly significant gift was made by Hester Gascoigne of her mother Rosalie Gascoigne's rarely exhibited 1991 eight-panel installation *Letting go*. Among other gifts are paintings by David Strachan and Brian McKay from former head of Australian Art Dr Anne Gray and a gift from the artist Salvatore Zofrea of his painting of the landscape



near his studio in the foothills of the Blue Mountains. Pat Corrigan AM generously donated fifteen works by Indigenous artists Michael Cook, Rosella Namok, Doris Platt, Craig Koomeeta and Maria Butcher. Contemporary artist Danie Mellor donated five earthenware shields, one drawing on paper and four sculptures. The NGA also received three elaborate and distinct Tiwi ceremonial spears from Dr Liz Robertson-Rickma, and two separate gifts added seven Hermannsburg watercolours by the late Ewald Namatjira, Herbert Raberaba and Otto Pareroutja to the NGA's significant collection of works in this style.

Acquisitions of contemporary Aboriginal and Torres Strait Islander art have focused on works by artists included in the NGA's upcoming exhibitions *Resolution: new Indigenous photomedia*, which will begin its two-year national tour in September 2016, and the 3rd National Indigenous Art Triennial, which opens at the NGA in May 2017. Significant NIAT3 acquisitions include three hand-blown glass works by Yhonnie Scarce and the complex sculptural light box *Double standards* 2015 by Sandra Hill. The latter was purchased with the assistance of outgoing NGA Council member Warwick Hemsley and the Hon Melissa Parke. Another, Yvonne Koolmatrie's woven piece *River Dreaming* 2012 will increase our collection of rare woven sculptural pieces from the south-east region of Australia. For *Resolution*, the NGA acquired 48 photographs and new media works by 18 artists, including James Tylor, Nici Cumpston, Christian Thompson, Danie Mellor and Tony Albert, to best represent the landscape of photomedia art today.

Further in photography, the NGA's commitment to acquiring the work of contemporary Australian artists included three prints by Jackie Redgate, three cameraless photographs by Justine Varga and key works by established artists Julie Rrap, Polixeni Papapetrou, Ian North and Peter Kennedy. Diane Laidlaw generously supported the acquisition of Narelle Autio's triptych *Nippers I-III* 2013 and Krystyna Campbell-Pretty made a significant contribution to the purchase of Bill Henson's *Untitled* 2000.

Acquisitions of contemporary craft and design work focused on new interpretations of techniques by established Australian designers and makers, including jewellery by Johannes Kuhn, a carved wood netsuke by Susan

Wraight, textiles by Jan Irvine-Nealie and Jane Whiteley, ceramics by Greg Daly, Ivan Gluch, Brigitte Enders, metalwork by Robert Foster and Daehoon Kang and two chairs by Italian-born Canberra architect Enrico Taglietti, one of which was designed in Italy before he arrived in Australia. Also acquired were recent works by the Japanese ceramicist Yoko Imada and American sculptor Ursula von Rydingsvard, the latter given by Helen Drutt English and H Peter Stern, as well as historical Scandinavian ceramics by Rörstrand, Arabia, Kähler Keramik, Gustavsberg and glass by Orrefors and Kosta from 1900 to 1935. A *Brief* desk in ancient redgum by Australia's Damien Wright was also purchased with funds from the Meredith Hinchliffe Fund, and Roslyn Packer AO assisted with the purchase of Marc Newson's impressive 2006 Carrara marble *Voronoi shelf*, further developing the NGA's new collection of Newson's work established last year with funds from the 2015 Foundation Gala Dinner and Weekend.

### Encouraging gifts and donations

The NGA continues to attract private support for the development of the collection. During the year, 996 works of art were acquired as gifts and \$2.961 million in cash donations supported purchases.

### Fundraising initiatives

The NGA actively encourages gifts and donations through three annual fundraising campaigns. The works selected for the Masterpieces for the Nation Fund 2016 were Sarah Stone's watercolour *Shells* 1781, which portrays Pacific and Australian shells almost certainly collected by Joseph Banks on Cook's first Pacific voyage from 1768 to 1771, and Florence Williams's oil painting *A native bird with mountain berries and native flora, backed by Mount Wellington* 1873–75. By the end of the financial year, the seventh Members Acquisition Fund, which was launched in September 2015, had already become the most successful to date, raising \$117,000. Funds raised through the 2016 Foundation Fundraising Gala Dinner and Weekend contributed to the cost of a major new immersive film-based installation by Swiss artist Pipilotti Rist (purchased after the end of the reportable year), as well as works by contemporary photographer Bill Henson and



nineteenth-century landscape painter Eugene von Guérard.

### The Bequest Circle

The Bequest Circle was introduced in 2008 to acknowledge and honour bequest donors during their lifetime. It provides existing and potential bequest donors the opportunity to enjoy a closer relationship with the NGA and be involved with Foundation events. Bequests assist in strengthening the national art collection and stand as lasting tributes to the generosity and vision of the NGA's benefactors.

### Cultural Gifts Program

The Australian Government's Cultural Gifts Program encourages Australians to donate items of cultural significance from private collections to public art galleries, museums, libraries and archives. The program is administered by the Department of Communication and the Arts in accordance with the gift provisions of the income tax law.

### Acknowledgment

The NGA and its Foundation acknowledges the support provided by its benefactors, unless they wish to remain anonymous. A donation of \$1000 or more entitles a benefactor to become a member of the Foundation. Benefactors are listed in the NGA's quarterly magazine *Artonview* and the NGA Foundation's annual report. Donors of \$100,000 or more are also acknowledged on the honour boards in the NGA's foyer.

## Managing the collection

This year, 1409 works of art were inscribed with their respective accession numbers, and the corresponding numbers on the collection management system (CMS) were updated. The total number of individual works in the collection at 30 June 2016 was 152,741. The reduction in this number from previous years is due to a change in the counting and registration process. The NGA has refined this process and now counts, for example, multiple related items such as a tea set as one work of art rather than individual pieces. No works of art have been disposed of in the year. In accordance with the *National Gallery Act 1975*, the disposal of works of art from the national art collection must be approved by the NGA Council and the Minister for the Arts.

Table 9: Accessions

PBS	Target	Result
Objects accessioned	1000	1409

The NGA's collection is accessioned and documented so that each work is accurately recorded. This information is held on the CMS. During the year, there were two major upgrades to the CMS.

The first identified for users the data fields required to meet minimum data standards and introduced a new field for 'Display Location' so that users could easily find out what works were actually on display. A new collection hazard warning was also added in the form of clear icons and immediate explanatory information if the work presented any known handling issues, improving the work health and safety knowledge for those staff handling works of art.

The second upgrade was to the database engine and resulted in faster returns for large queries, reports and exports of collection information. The system was also changed to support complex diacritics allow for more foreign-language words.

A twelve-month project looking at 'Parent' and 'Child' data relationships in the CMS was also successfully completed and included staff training sessions and a procedural and documentation guide. This project was another key means of improving the accuracy of collection data.

The migration of subject-classification data to contextual-association fields progressed this year as part of the NGA's ongoing Collection Discoverability Program. Nearly 35,000 works of art in the collection now have at least one contextual association in areas such as 'Subject/Data', 'Period/Style', 'Associated Party' and 'Curriculum Terms'. These associations and a number of thesauri introduced or updated in the year help make the collection more accessible to the public.

## Preserving the collection

The quality of individual works of art in the national collection is maintained through the NGA's conservation program. Works are treated in accordance with priorities and the highest standard of international conservation practices.

Table 10: Conservation treatment

PBS	Target	Result
Works of art subjected to conservation treatment	3000	4741

During the year, the NGA conducted 4741 treatments and 13,047 condition checks with a focus on preparing works of art for display at the NGA, particularly for the major collection changeover at the end of 2015, and at other venues around Australia and worldwide. Works of art are also checked, and treated where necessary, after they come off display or are returned from loan.

The loan from Parliament House of Tom Roberts's *The Big Picture* required a team of twenty to safely dismantle, transport and re-assemble the work for the NGA's exhibition *Tom Roberts*, and to return it at the end of the show. The high-risk removal and reinstallation of Constantin Brancusi's extremely fragile *Birds in space* c 1931–36 was also successfully managed, as was the deinstallation and placement of Inge King's sculpture *Temple gate* 1976–77 on Bowen Place.

Major painting treatments included the work done on the dramatically lifting paint layer of the large Enzo Cucchi painting *The wind of the black cocks* 1983 and the cleaning of John Rowell's *Summer pastoral* c 1945 and Girolamo Nerli's *Miss Myra Kemble* 1888. Major object-based projects included the treatment of the Fujiko Nakaya's *Foggy wake in a desert: an ecosphere* 1982 in the Sculpture Garden, and 687 works were recorded, cleaned and prepared for storage from the Houstone silver collection. Complex treatments to works on paper were done to Honoré Daumier's *Le Charivari* folios, Fiona Hall's *Leaf litter* and Asian scrolls and paintings. Over one thousand hours have been spent restoring a large and very fragile eighteenth-century kalamkari textile. Specialist storage supports were manufactured for 521 textiles as part of a project to improve textile storage.

Research into the materials, provenance and techniques of manufacture of works of art in the collection has also been a priority during the year. Key projects include the continuation of research into the colour monitoring and fade testing of

works in the photography collection and the air-quality testing of display showcases, storage materials and transport crates. The project to identify a suitable method for stabilisation of the very fragile paint layer of Danila Vassiliev's series *Peter and the wolf* 1948–49 was successfully completed, as was research into the corrosion of metal sculptures in the Asian art collection. Extensive research was undertaken into the materials and techniques of paintings by Tom Roberts in preparation for the exhibition.

The NGA remains committed to developing knowledge and training within the conservation profession. Seven articles and posters were completed, including three that were delivered at international forums. Forty-five lectures, tours and workshops were presented at the NGA, other national institutions and conferences. In-house training for staff was also provided in the areas of caring for the collection and disaster response.

### Preventative conservation and storage

The quality of the collection is further maintained through strict environmental and lighting controls in storage and display areas and other preventative conservation measures. Pest checks were conducted on all works in the NGA's major collection rehang project in 2015, before being moved to storage and then returning to the NGA for display. Additionally, all works from offsite storage entering the new storage facility were inspected and the new store's environmental conditions carefully monitored during the commissioning phase for the heating ventilation and air-conditioning.

During the year, 85 venues were assessed as potential borrowers for the collection, 1057 works of art were processed for loan and 265 works were processed for official residences.

The NGA continues to work closely with the Australian Quarantine and Inspection Service to ensure the safety of the national collection and the efficient importation of works for collection and display. A total of 4625 pest checks were conducted during the year to manage the risk of insect activity in storage areas, and 597 treatments undertaken.

The conversion of the general store to climate-controlled storage for the collection

was completed during the year. This involved the installation of new painting racks and compactus for both bark paintings and works on paper as well as the reinstallation of wide-span shelving units for crated objects. The former bark paintings store was converted to the storage of small objects and Japanese screens following the installation of new metal shelving. All new storage fixtures and their individual shelves or racks were given specific storage locations, which were all entered into the collection management system.

A dedicated team of art handlers completed the labour intensive move of the collections over six months into the new areas. These included relocating 438 paintings that had been temporarily housed at the Parkes site, other institutions and commercial storage; 810 solander boxes containing works on paper; and 604 bark paintings, many of which were rehoused from wooden trays to covered acid-free boxes.

Other significant activities made possible by the storage expansion included the packing and storage of very large acquisition lots such as the 800-odd pieces of silverware from the John Houstone collection, 143 Japanese screens from the Alex Kerr collection, 56 glass beakers from Yhonnie Scarce's installation *Cultivation of whiteness* 2013 and large numbers of works that came off display during the significant display changeovers from July to December 2015.

### Security of the collection

The security of the national art collection was maintained during the year. Security risks were regularly reviewed and improvements were made to systems, procedures, policies and practices where needed. Transitional arrangements in relation to the Australian Government's introduction of the Protective Security Policy Framework are progressing within the timeframe for mandatory compliance. Updates and improvements to closed-circuit television (CCTV) systems and electronic access control continued in line with changing requirements. A fully comprehensive audit of the NGA's Type 1 security system and CCTV systems was also implemented at the end of the financial year to gather information required to upgrade or replace the existing system with a new one via a tender process.

The national art collection was also protected by the ongoing work of the Emergency Planning Committee, which endorsed amendments to the Emergency Response Plan and reviewed training for general occupants and members of the NGA's Emergency Control Organisation.

Training in 2015–16 included the use of fire-fighting equipment and evacuation procedures and exercises. The Business Impact Assessment, Business Continuity Strategy and Business Continuity Plan were updated, and the NGA conducted exercises testing the robustness of the new Business Continuity Plan during the year.

## Digitisation

Table 11: Digitisation

PBS	Target	Result
Total collection digitised	52%	53%

The NGA's rigorous digitisation program plays a vital role in preserving a record of fragile works of art and helps us to share the collection online and in print. This activity is highly valued, as only a small amount of the collection can be on display at any one time. Additional resources dedicated in the year to digitising the collection have resulted in significant gains in the number of digital assets produced. In the year, 13,882 digital assets were produced, 11,071 of which were of works of art in the collection (9109 permanent collection and 1962 non-permanent collection). Approximately 53% of the national collection is now digitised.

DiVA, the NGA's digital asset management system, has been in production for over a year. The system continues to be improved to meet requirements and has already reduced the number of cases where an asset has been uploaded to the 'Collection search' for the wrong work of art, as well as instances where an asset is incorrectly rotated. During the year, DiVA has had over 14,000 production-quality assets loaded for internal users to access and 14,000 preservation assets loaded for safe storage. Over 750 requests from internal stakeholders have been placed and managed via the system.

Iteration two of DiVA is currently in planning and development. The first phase will be to focus on the other collections for which the

NGA is responsible, such as provisional works of art and incoming loans. Iteration two will also look to improve the way digital works of art are handled to ensure their security and to increase accessibility.

The NGA's exhibitions, public and educational programs and other events and activities are also digitised for our historical record and to promote the NGA to the public. Film, too, has played a larger role this year with more interviews, lectures and events being recorded and made available on the website than in previous years. In 2015–16, 17,507 photographs were taken at 168 separate events. Eighteen videos were shot and have been edited and uploaded to the website.

## Sharing the collection

A strong focus for the NGA is to increase engagement with the national art collection locally, nationally and internationally in informative, enjoyable and innovative ways.

Table 12: Collection availability

PBS	Target	Result
Total collection available to the public	57%	53%
Total collection available to the public on display	3%	2.6%
Total collection available to the public on tour	1%	1%
Works of art loaned	1200	1322
Total collection available to the public online	99%	100%

During the year, 2196 works of art from the national collection were on public display in the collection galleries and in exhibitions at the NGA and 3600 were presented in the Collection Study Room. The NGA's touring exhibitions included 446 works of art. And, through the loans program, 1322 works were on loan for exhibitions by other institutions and 392 were on long-term loan. In total, 7956 works were physically available to the public during the year. See Figure 2 on

page 23 for a further breakdown of the figures above and visitation numbers.

## NGA exhibitions and displays

During the year, 2196 works from the national collection were on public display in Canberra. This represents 1.4% of the collection. A further 447 works were included in touring shows and 1322 were on loan, making a combined total of 3965 works, or 2.6% of the collection. The NGA continued to explore and update plans for Stage 2 of its building redevelopment goals, which are intended to nearly double the current display space of the NGA and the space available to adequately present the grand narrative of Australian art and the stories of our neighbours in Asia and the Pacific region, as well as those of Europe and America.

The NGA regularly changes over the displays in its collection galleries to provide access to a wide range of works of art. This practice keeps the displays fresh and engaging, presenting new and informative content for audiences. It also ensures that fragile items are rested, recent acquisitions are shown and popular items are rotated. In 2015–16, the NGA changed over its collection displays ten times and an iBeacon system was implemented to improve wayfinding and context-sensitive information delivery to visitors.

The NGA also completed its project to revitalise its collection displays, bringing Australian art to the principal level and placing international art under new lighting on the second level. Areas of the NGA were closed to facilitate a speedy changeover, minimising the impact on visitors. The new displays present the collection through lively and engaging themes and narratives, with spaces to showcase strengths of the collection. Other significant components of the 'Changing NGA' project for 2015–16 included installing Jim Lambie's *Sound system* in the main foyer and the relocation of Constantin Brancusi's *Birds in space* c 1931–36 and Max Ernst's *Habakuk* 1934/1970.

The NGA also maintains a program of changing exhibitions that either highlight the depth and diversity of the collection or present areas of the arts not widely represented in the collection. Of the NGA's nineteen exhibitions this year, fourteen were drawn entirely from the collection, two

showed works from the collection in context with loans from other intuitions and private collections and three were international touring shows supplemented with works from the collection.

Travelling exhibitions, in particular, showcase the national collection for audiences worldwide, with a focus on providing Australia's regional communities with access to the nation's treasures in close proximity to where they live. Over the past almost thirty years, the travelling exhibition program has toured 8800 works of art to remote, regional and metropolitan areas across the country, connecting Australian communities to their national collection.

The travelling exhibition program also plays a valuable role in enhancing the NGA's profile in regional centres, establishing and strengthening national networks and fostering professional exchange between venues and arts professionals on issues such as preventative conservation, registration and exhibition planning, display and promotion. In June, as part of the Collection Outreach Program, eleven regional gallery directors from across Australia visited the NGA for an intensive program of talks, tours and networking. This event was designed as an information exchange between the NGA and regional venues where the focus was placed on issues associated with the NGA's loan and travelling exhibition programs. The Collection Outreach Program also supported loans to go to Cairns and a visit in May from the director of the Araluen Arts Centre.

See pages 27–8 for further discussion on the NGA's exhibition and touring exhibition programs.

### **Collection Study Room**

The NGA's Collection Study Room (CSR) provides access, by appointment, to works of art in the national collection. It supports the research and educational activities of individuals, other cultural institutions, schools and universities and the media. Works of art presented in the CSR are carefully checked and managed by the NGA's conservators and art handlers. Visitation to the CSR dropped this year as it was closed to public viewings between September 2015 and February 2016 to be used as movement and storage space during the major collection rehang. Despite this, 775 visitors accessed 3600 works from the

collection. Among those using the CSR during the year were 250 students, from primary school to university, who accessed over 1200 works.

The CSR has welcomed researchers from the local region, interstate and abroad this year. Their purpose for accessing works from the collection have varied considerably, from university tutorial groups and PhD studies to researchers piecing together the lives of artists for biographies and members of the general public following the trail of their family history. Local and interstate institutions have requested works to view in preparation for loan and other research purposes. The CSR has facilitated viewings for colleagues from the Museum Contemporary Art Australia, Art Gallery of New South Wales, Art Gallery of South Australia, Heide Museum of Modern Art, Canberra Museum and Gallery, Drill Hall Gallery and Penrith Regional Gallery. One visit from a family who came to view *The Rajah quilt* 1841 shared the story of their relative who was a convict on the *Rajah*, travelling from the England to Tasmania, during the voyage on which the quilt was made. They also shared copies of the historical documentation of their convict relative for the NGA's archives.

### **Loans**

The NGA continued to have an active program of lending works of art from the national collection, including for exhibition by other institutions and for display in official residences. During the year, the NGA lent 1322 works of art. The number of works lent to exhibitions rose from 399 last year to 484 this year and the number of works on long-term loan from 338 to 392, continuing an upward trend in recent years. A further 446 works were lent to venues through the NGA's travelling exhibition program.

Long-term loans to other institutions can come from areas of the national collection that would not otherwise be as extensively shown at the NGA. These include 40 works of ancient classical art on loan to the Classics Museum of the Australian National University and 55 similar works on loan to the Nicholson Museum at the University of Sydney. In both cases, they provide important learning resources to students and to members of the public visiting those tertiary museums. Similarly, works are lent to the National Gallery of Victoria, the Art Gallery of

South Australia and the Queensland Art Gallery to complement their collections of Renaissance and Baroque art. Inge King's *Temple gate 1976–77* was lent to the National Capital Authority to be installed in the parklands near the NGA.

The majority of long-term loans are arranged for official government residences and the offices of the Prime Minister and the Governor-General of Australia, which underwent several changeovers of works of art during the year, including 26 works to the newly refurbished Lodge in Canberra.

Sixty-six works were lent internationally to exhibitions in Japan, Canada, United Kingdom, New Zealand and the United States of America. Two of these loans comprised large groups of works of Indigenous Australian art to exhibitions focusing on traditional and contemporary art. Photographic works from the collection made important contributions to an exhibition at the Govett-Brewster Art Gallery in New Zealand looking at the cameraless photograph.

There were many exhibition requests for large groups of works from the collection during the year including 38 works to the National Gallery of Victoria for *Lurid beauty: Australian Surrealism and its echoes*, 36 works to the Glen Eira City Council's Gallery for *The Murrumbidgee Boyds*, 14 works to the Museum of Sydney for *Lloyd Rees: painting with pencil 1930–36*, 10 works to the National Library of Australia for *William Strutt: Australian history painter* and 18 works to the Art Gallery of New South Wales for *Murruwaygu: following in the footsteps of our ancestors*. Two important Australian artist retrospectives were supported with loans, namely Aleks Danko's at the Museum of Contemporary Art Australia and Jan Senbergs's at the National Gallery of Victoria.

## Reproductions

Reproductions in print and online, by the NGA and others, expand access to the collection and are often accompanied by additional information to improve understanding and enjoyment of the visual arts. As the nation's premier arts institution, the NGA values the quality of these reproductions and the rights of artists and creators. During the year, all images were enhanced to provide the best quality reproductions in printed products and all reasonable measures were taken to

ensure clearance of copyrighted materials before reproduction.

The NGA's major book titles, education resources, interactives and magazine, *Artonview*, shared images of 1048 works of art in the national collection. During the year, the average readership per issue of *Artonview* was 34,000 people, and the NGA sold 12,692 copies of its major titles still in print. Back issues of *Artonview* are made freely available for the general public on the NGA's website. Many more works were reproduced in the NGA's merchandise and promotional materials; however, limited resources and the volume of these materials currently prohibit precise figures on the number of collection works reproduced in the full range of commercial publishing and promotional activities.

During the year, requests by publishers, filmmakers and the public to reproduce works in the collection were received for 513 works in the collection. The most popular works were Jackson Pollock's *Blue poles* 1952, which received five requests, and *The Rajah quilt* 1841 and Russell Drysdale's *The drover's wife* c 1945, both of which received four requests. The Heide Museum of Modern Art requested 37 works for its book *Margaret Preston: recipes for foods and art*, coinciding with the exhibition *Making modernism* to which the NGA loaned works. Similarly, the National Gallery, London requested images of the ten works it is borrowing from the NGA for its exhibition *Australia's Impressionists*, opening in December 2016, plus an additional four for its catalogue. Cengage Learning, a regular client, also made a large request for the third edition of its secondary school textbook *Art detective*.

Enhancements were made to the 'Collection search' <[artsearch.nga.gov.au](http://artsearch.nga.gov.au)>, with around 15,000 images and 340 full-text articles uploaded. As at 30 June 2016, the NGA's online 'Collection search' included information on 100% of works of art in the collection, 53% of which included one or more images of works of art. As part of a major focus on providing enhanced online access to the collection, approximately 86% of all works on physical display in the galleries are also viewable on 'Collection search'. Images of works in the collection or on loan were also reproduced on dedicated exhibition sites and other webpages on the NGA's website.



# MANAGEMENT AND ACCOUNTABILITY

# GOVERNANCE

## Council

The NGA is governed by the Council of the National Gallery of Australia in accordance with the *National Gallery Act 1975*. Section 13 of the Act stipulates that:

- the Council comprises no more than eleven members (the Chair, the Director and nine other members)
- members, other than the Director, be appointed for no more than three-year terms by the Governor-General with respect to their knowledge and experience of the visual arts and any other areas relevant to NGA activities.

The Council oversees and endorses the strategic planning and performance framework and monitors progress through regular reports on performance against the endorsed four-year corporate plan. The Council Chair meets with the Minister for the Arts annually to review the NGA's performance.

The Remuneration Tribunal determines remuneration for Council members.

## Members

### Mr Allan Myers AC, QC

Chair (non-executive member)

Qualifications: Bachelor of Arts and Bachelor of Laws (Hons), University of Melbourne; Bachelor of Civil Law, University of Oxford; Honorary Doctorate, Australian Catholic University; Honorary Doctorate of Laws, University of Melbourne

Relevant roles, skills and experience: Chairman, Museums and Art Galleries of the Northern Territory; Member, University of Melbourne Faculty of Law Strategic Advisory Board Graduate Program; Chairman, University of Melbourne Campaign Board; Chairman, University of Melbourne Foundation for the Humanities; Director, Dunkeld Pastoral Co; Trustee, Ian Potter Cultural Trust; Governor, Ian Potter Foundation; Member, National Gallery of Australia Foundation; Member, Peter MacCallum Cancer Foundation; Vice Chairman, Supervisory Board, Grupa Zywiec SA; Director, The Minderoo Foundation; Director, Charles and Cornelia Goode Foundation

### Mr Tim Fairfax AC

Deputy chair (non-executive member)

Qualifications: Honorary Doctorate, University of the Sunshine Coast

Relevant roles, skills and experience: Chairman, Tim Fairfax Family Foundation; Chairman, Vincent Fairfax Family Foundation; Chancellor, Queensland University of Technology; Director, Foundation for Rural and Regional Renewal; President, Queensland Art Gallery Foundation; Councillor, Royal National Association of Queensland; Member, Philanthropy Australia Council; Member, National Portrait Gallery Foundation; Director, Australian Philanthropic Services; Director, Cambooya; Director, Rawbelle Management; Patron, AMA Queensland Foundation; Patron, University of the Sunshine Coast Foundation; Patron, Volunteers for Isolated Students Education; Patron, Flying Arts Alliance; Principal, TVF Pastoral, Strathbogie Pastoral Company and JH Fairfax & Son

### Dr Gerard Vaughan AM

NGA Director (executive member)

Qualifications: Bachelor of Arts (Hons), University of Melbourne; Masters of Arts, University of Melbourne; Doctor of Philosophy, University of Oxford; Honorary Doctorate, Australian Catholic University

Relevant roles, skills and experience: Fellow, Society of Antiquaries of London; Member, Australian Institute of Art History Board, University of Melbourne; Fellow, Australian Academy of the Humanities; Member, National Gallery of Australia Foundation; Member, Council of Australian Art Museum Directors; National Fellow, Institute of Public Administration Australia

### Mr John Calvert-Jones AM

(non-executive member)

Relevant roles, skills and experience: Chairman, Seafirst Australia; Director, Kimberley Foundation Australia; Trustee, McClelland Gallery and Sculpture Park; Director, Cormack Foundation; Director, Vapold; Patron, Australian Olympic Sailing Team; Patron, Jubilee Sailing Trust; Patron, Snowdome Foundation

### Mr Warwick Hemsley

(non-executive member, until 29 May 2015)

Qualifications: Bachelor of Commerce, University of Western Australia; Associate Diploma of Valuation, Curtin University (formerly Western Australian Institute of Technology)

Relevant roles, skills and experience: Certified Practising Accountant (Australia); Chairman, Chamber of Arts and Culture, Western Australia; Chairman, West Australian Opera Company; Member, Winston Churchill Memorial Trust National Board and Investment and Audit Committee; Member, Curtin Business School Advisory Board; Member, Australian Major Performing Arts Group; Director, Redfield Holdings; Director, Westrade Management; Director, Hemsley Nominees; Member, New Century Campaign Committee of the University of Western Australia; Chairman, Qwest Paterson

### Mr John Hindmarsh AM

(non-executive member)

Qualifications: Bachelor of Building (Hons), University of New South Wales

Relevant roles, skills and experience: Fellow, Australian Institute of Building; Adjunct Professor of Building and Construction Management, University of Canberra; Executive Chairman, Hindmarsh and Associated Companies; Chairman, Australian Capital Ventures and Equity Investments; Director, Village Building Company; Life Member, Canberra Business Chamber; Chair, National Gallery of Australia Foundation; Director, Hands Across Canberra; Deputy Chairman, Boundless; Chairman, (Canberra) Cultural Facilities Corporation; Chairman, Significant Capital Ventures; Director, The Healthy Grain

### Ms Jane Hylton

(non-executive member)

Qualifications: Diploma of Fine Arts (Painting), South Australian School of Art

Relevant roles, skills and experience: visual arts and collections consultant; Trustee, Nora Heysen Foundation

### Mr Ezekiel Solomon AM

(non-executive member)

Qualifications: Bachelor of Laws (Hons), University of Sydney; Master of Laws, Harvard Law School (Fulbright Scholar)

Relevant roles, skills and experience: Senior Advisor, Allens; Director, National Gallery of Australia Foundation; Director, United States Studies Centre at Sydney University; Patron, Australian World Orchestra; Adjunct Professor of Law, University of Sydney; Adjunct Professor of Law, University of Technology, Sydney; Founding Governor, Institute for Regional Security; Director, American Australian Association

### Mrs Rhonda White AO

(non-executive member)

Qualifications: Bachelor of Arts and Postgraduate Diploma in Organisational Psychology, University of Queensland; Doctor of the University, Griffith University

Relevant roles, skills and experience: Managing Director, White Retail Group; Non-Executive Director, TWC Group Investments Limited; Trustee, Queensland Performing Arts Trust; Governor-in-Council Member, Griffith University Council; Adjunct Professor, Faculty of Health, Queensland University of Technology

### Mr Jason Yeap OAM

(non-executive member)

Qualifications: Bachelor of Science and Bachelor of Laws, Monash University

Relevant roles, skills and experience: Chairman, Mering Corporation; Chairman, Kataland; Chairman, Herbaceous Holdings Limited (Hong Kong); Member, The University of Melbourne Campaign Board; Chairman, The University of Melbourne Asian Advisory Board; Member, Bank of Melbourne Asian Business Advisory Board; Patron, Multicultural Arts Victoria; Member, Board of Murdoch Childrens Research Institute

## Meetings

Table 13: Council meeting attendance

The Council meets five times a year. This table details members' attendance at the meetings they were eligible to attend during 2015–16.

● Attended ○ Not attended

Member	26 Aug 2015	25 Nov 2015	24 Feb 2016	27 Apr 2016	29 June 2016
Mr Allan Myers AC, QC (Chair)	●	●	●	●	●
Mr Tim Fairfax AC (Deputy Chair)	●	●	●	●	●
Dr Gerard Vaughan AM (NGA Director)	●	●	●	●	●
Mr John Calvert-Jones AM	●	●	●	●	●
Mr Warwick Hemsley	●	●	●	●	
Mr John Hindmarsh AM	●	●	●	●	●
Ms Jane Hylton	●	●	●	●	●
Mr Ezekiel Solomon AM	●	●	●	●	●
Mrs Rhonda White AO	●	●	●	●	●
Mr Jason Yeap OAM	●	●	●	●	○

## Council committees

### Acquisitions Committee

This committee reviews proposals and makes recommendations to the NGA Council for the acquisition of works of art entering the national collection.

Table 14: Acquisitions Committee attendance

Member	26 Aug 2015	25 Nov 2015	24 Feb 2016	27 Apr 2016	29 June 2016
Jane Hylton (Chair)	●	●	●	●	●
John Calvert-Jones AM	●	●	●	●	●
Tim Fairfax AC	●	●	●	●	●
Warwick Hemsley	●	●	●	●	
John Hindmarsh AM	●	●	●	●	●
Allan Myers AC, QC	●	●	●	●	●
Ezekiel Solomon AM	●	●	●	●	●
Gerard Vaughan AM	●	●	●	●	●
Jason Yeap OAM	●	●	●	●	○

Non-Council members: Kirsten Paisley, Simon Elliott and David Perceval

## Building Committee

This committee oversees the NGA's management of major building projects.

Table 15: Building Committee attendance

Member	25 Aug 2015	24 Nov 2015	22 Feb 2016	26 Apr 2016	28 June 2016
John Hindmarsh AM (Chair)	●	●	●	●	●
Warwick Hemsley	●	●	●	●	
Ezekiel Solomon	●	●	●	●	○
Gerard Vaughan AM	●	●	●	●	●

Non-Council members: Kirsten Paisley, Tony Lawless, Mark Mandy, David Perceval and Adam Worrall

## Finance, Risk Management and Audit Committee

This committee monitors the NGA's finances and the framework for the management of risks and opportunities. The committee also serves as the NGA's Audit Committee.

Table 16: Finance, Risk Management and Audit Committee attendance

Member	26 Aug 2015	25 Nov 2015	24 Feb 2016	27 Apr 2016	29 June 2016
Warwick Hemsley (Chair to 29/5/16)	●	●	●	●	
John Calvert-Jones AM	●	●	●	●	○
John Hindmarsh AM	●	●	●	●	●
Allan Myers AC, QC (Ex-officio)	●	●	●	●	●
Gerard Vaughan AM	●	●	●	●	●
* Jason Yeap OAM (Chair from 30/5/16)					○

Non-Council members: Kirsten Paisley, Tony Lawless, David Perceval and Adam Worrall

## Performance and Executive Remuneration Committee

This committee reviews and oversees the remuneration package and performance of the Director and oversees the performance of the Senior Executive Team. It also ensures the NGA has appropriate human resource strategies and frameworks to support the effective delivery of the NGA's Strategic Plan.

Table 17: Performance and Executive Remuneration Committee attendance

Member	25 Aug 2015	24 Nov 2015	22 Feb 2016	26 Apr 2016	28 June 2016
Tim Fairfax AC (Chair)	●	●	●	●	●
Gerard Vaughan AM	●	●	●	●	●
Jason Yeap OAM	●	●	●	●	○
Rhonda White AO (from 26 April 2016)				●	○

Non-Council members: Kirsten Paisley and David Perceval

## Management structure

### Senior Executive Team

The Senior Executive Team (SET) is responsible for performance and corporate management at the NGA. With the support of Department Heads, SET monitors the achievement of corporate strategies and objectives, oversees financial management and resourcing needs and coordinates activities across all areas of the organisation.

The composition of the SET was revised in response to the management restructure at the end of 2015. The position of Deputy Director was reinstated in the year and a new position was created for Brand and Marketing. The position of Assistant Director of Development remains unfilled. Responsibilities also shifted, with Commercial Operations now paired with Corporate Services. The SET includes the Director, Deputy Director and assistant directors responsible for the NGA's five program areas:

Brand and Marketing

Corporate Services and Commercial Operations

Curatorial and Educational Services

Exhibitions and Collections Services

Development

The Council determines the Director's remuneration in accordance with the Australian Government's regime for Principal Executive Officers. The Director is an Australian Public Service (APS) Senior Executive Service (SES) Band 3 equivalent, the Deputy Director is an APS SES Band 2 and the three Assistant Director positions are APS SES Band 1 equivalent. One APS SES Band 1 remained vacant in the year. Performance bonuses totalling \$56,985 were paid during the year to eligible employees. The amount of each bonus is determined by performance review. Non-salary benefits for SES staff included electronic devices, parking and payment in lieu of a vehicle.

### Department Heads

Department Heads are actively engaged in developing and monitoring programs that meet the NGA's key goals and priorities. They gather in a monthly forum to discuss a wide range of operational and strategic matters to ensure

effective management control and project oversight across departments.

### NGA Committees

The NGA's committees coordinate efforts across departments to achieve specific performance targets and operational objectives. They reflect the NGA's long-term goals and key priorities but are also subject to change to meet priorities identified in the annual business plan. Committees active during the 2015–16 year included the:

- Senior Executive Team Committee
- Department Heads Forum
- Gallery Consultative Committee
- Health and Safety Committee
- Emergency Planning Committee
- Publishing Committee
- Exhibitions Committee
- Data Standards Committee
- Capital Budget Committee
- Risk Management Advisory Group

### Legislative and corporate framework

The NGA is a Commonwealth authority established by the *National Gallery Act 1975*.

During the year, two ministers were responsible for The Arts portfolio:

- Senator the Hon George Brandis QC (1 July 2015 – 21 September 2015)
- Senator the Hon Mitch Fifield (21 September 2015 – 30 June 2016).

The NGA's functions under Section 6 of the Act are to:

- develop and maintain a national collection of works of art
- exhibit, or make available for exhibition by others, works of art from the national collection, or works of art that are otherwise in the possession of the Gallery.

In performing these functions, the Act states the 'Gallery shall use every endeavour to make the most advantageous use of the national collection in the national interest' (S6) and 'has power to do all things necessary or convenient to be done for or in connexion with the performance of its functions' (S7).

As a Commonwealth statutory authority, the NGA is also subject to the *Public Governance, Performance and Accountability Act 2013*, which establishes a coherent system of governance and accountability across Commonwealth entities.

High standards of governance and accountability are also maintained by comprehensive business, performance and planning frameworks. Key corporate documents, which are reviewed regularly, include the:

- Annual Business Plan
- Business Continuity Plan
- Conservation Management Plan
- Corporate Plan
- Disaster Recovery Plan
- Emergency Response Plan
- Fraud Risk Assessment
- Fraud Control Plan
- Health Safety and Wellbeing Strategic Plan
- Preservation Plan
- Protective Security Policy Framework
- Risk Management Framework
- Strategic Asset Management Plan
- Strategic Financial Plan
- Workplace Diversity Plan

### **Fraud control and risk management**

The NGA ensures and promotes the proper use of public resources and has taken all reasonable measures to prevent, detect, investigate and report on fraud in the financial year. It has a detailed Fraud Risk Assessment and a Fraud Control Plan that meet its specific needs in relation to fraud and comply with the Commonwealth Fraud Control Guidelines.

Risk management is a key element of the NGA's strategic planning, decision-making and business operations. Key members of Executive, Finance, Human Resource Management, Facilities Management, Security and Work Health and Safety form the Risk Management Advisory Group, which meets regularly to advise the Senior Executive Team on matters related to risk management.

The Council's Finance, Risk Management and Audit Committee monitors the NGA's compliance with approved risk management policies and guidelines, reviews the NGA's risk management

framework and receives reports on operational and financial risks.

The NGA participated in Comcover's Risk Management Benchmarking Survey, which provided an independent assessment of the NGA's risk management culture. The NGA was assessed as being integrated.

### **Ethical standards**

Ethical behaviour is promoted through the inclusion of appropriate guidelines in staff induction programs and other development programs. The NGA continues to be an active participant in the Australian Public Service Commission's Ethics Contact Officer Network.

The network is an integral part of the Commission's endeavours to provide the means for Commonwealth public sector employees to obtain guidance and advice on how to apply their Values and Code of Conduct, as well as strategies and techniques for ethical decision-making in public sector employment.

### **Ministerial instruments and directions**

The Minister signed instruments appointing the Deputy Director to act temporarily in the position of Director during the Director's absence on two occasions. The only ministerial directions received by the NGA were Council appointment notifications.

### **External scrutiny**

NGA representatives were required to appear once before the Senate Standing Committee on Environment and Communications during the year. There were no judicial decisions and no issues or matters raised with the Commonwealth Ombudsman's Office concerning the NGA.

### **External relationships**

The nature of the NGA's operations demands strong ongoing relationships with government representatives and agencies, diplomatic missions, artists and their representatives, auction houses, other galleries and museums, universities, schools, the business sector, the media, volunteers and the wider community locally, nationally and internationally.



These relationships build on the NGA's ability to present the finest exhibitions, public and education programs and to add significant value to the national art collection through gifts and donations. The NGA's Foundation is responsible for encouraging private philanthropy and securing funds for the acquisition of works of art for the national collection and the broader program, including exhibitions and access programs. The financial activities of the Foundation are incorporated in the NGA's financial statements in this report. See Appendix D for Government funding programs, corporate sponsors and private donors.

The support of a number of private foundations and grant funding bodies was instrumental in helping the NGA to present a comprehensive exhibition program and associated events. Of particular note is the ongoing support of the Gordon Darling Foundation. Additionally, the NGA's Council and Foundation Board of Directors both support unique giving programs. The National Gallery of Australia Council Exhibitions Fund was established in 2006 to support the NGA in its efforts to produce a stimulating, diverse and engaging exhibition program. The Foundation Board Publishing Fund was set up in 2011 to assist with the production of scholarly publications and online publishing initiatives focused on the national art collection.

The NGA continues to consult and act collaboratively with the Department of Communication and the Arts and other Government agencies. During the year, representatives attended meetings of the Commonwealth Cultural, Collecting and Exhibiting Agencies Corporate Management Forum, the purpose of which is to explore and implement opportunities for ongoing collaboration between cultural agencies with regard to provision of corporate services and other areas of common interest.

# CORPORATE SERVICES

## Human resources

The NGA employs staff under the *National Gallery Act 1975*. Of the NGA's 305 employees (or 229.17 full-time equivalent staff) as at 30 June 2016. The number of ongoing employees decreased during the year from 205 to 199 (169 full-time, 30 part-time and 75 were casual). Ten staff resigned and four were voluntary redundancies, representing a turnover rate of ongoing staff of 9.25%. The number of non-ongoing employees also decreased from 33 to 31.

## Agreements

Five Common Law Agreements were current at 30 June 2016 with only SES-equivalent staff on these agreements. All other staff are covered by the conditions of the *National Gallery of Australia Enterprise Agreement 2011–2014*, the nominal expiry date of which was 30 June 2014. The existing agreement remains in effect until a new enterprise agreement has been negotiated and is approved by Fair Work Australia. Classifications under the current Enterprise Agreement include:

EL2: \$111,051–\$126,917  
 EL1: \$95,298–\$108,741  
 NGA 6: \$75,546–\$87,322  
 NGA 5: \$68,101–\$73,064  
 NGA 4: \$61,706–\$67,075  
 NGA 3: \$55,025–\$59,848  
 NGA 1–2: \$48,577–\$53,977  
 NGA 1: \$43,227–\$47,591

**Table 18: NGA staff by classification level, current and preceding year**

Classification	June 2016	June 2015
SES Band 2	1	1
SES Band 1	3	2
EL2	23	24
EL1	23	24
NGA6	50	47
NGA5	59	54
NGA4	29	38
NGA3	51	48
NGA1–2	66	94
<b>Total</b>	<b>305</b>	<b>333</b>

Each classification level has a salary range and one or more pay points attached to it. Advancement through pay points within each classification level is based on an assessment of an employee's performance against his or her Individual Development and Performance Agreement (IDPA), a formal agreement matching individual objectives and performance with the NGA's strategic priorities and activities. All ongoing and long-term fixed-term staff are required to complete IDPAs.

The NGA worked closely with the Australian Public Service Commission (APSC) in the development of the Australian Government Industry Award 2016 to modernise and replace The National Gallery of Australia Award 2000. This award covers like agencies and has been developed by APSC in consultation with all parties and relevant unions.

## Workplace culture and development

Diversity in the workforce remains an integral aspect of the NGA's employment strategy, and the NGA reflects the expectations of Government and the community about a fair, inclusive and productive workplace in its Workplace Diversity Plan. In developing the plan, the NGA considered gender, age, language, ethnicity, cultural background, sexual orientation, religious belief and family responsibilities as well as educational level, life experience, work experience, socio-economic background, personality and marital status. The concept of the plan includes the principle of equal employment opportunity, with policies addressing the disadvantage experienced by particular groups of people in the workplace, including women, Indigenous Australians, people with disabilities and those who suffer disadvantage on the basis of race or ethnicity.

The Workplace Diversity Program is designed to be consistent with the principles of the National Disability Strategy 2010–2020, which sets out a ten-year national policy framework to improve the lives of people with disability, promote participation and create a more inclusive society. A high-level two-yearly report will track progress against each of the six areas of the strategy and present a picture of how people with disability are faring. The reports will be available through the Department of Social Services website <dss.gov.au>

**Table 19: NGA workplace diversity, current and preceding year**

Group	June 2016	June 2015
Male	105	108
Female	200	225
Indigenous	5	7
People with disability	5	4
Culturally diverse background	30	33

Women continue to represent over 65% of the NGA's workforce. This is also reflected in Senior Management (EL1 and EL2 levels), which comprises 34 women and 12 men. Of the NGA's five SES level employees, one is a woman and four are men. Of the NGA's five permanent and one contractor SES level employees, two are women and four are men. Indigenous employees account for 1.6% of the workforce, while 10% are from culturally diverse backgrounds and 1.6% are living with a disability as at 30 June 2016.

Workplace diversity also involves creating an environment that values and utilises the contributions of people with different backgrounds, experiences and perspectives. The NGA is committed to the principles of social justice and equity outlined in the Australian Government's Charter of Public Service in a Culturally Diverse Society and promotes a culture of inclusion and consultation. In this spirit, the Gallery Consultative Committee provides a forum for staff to be heard by discussing workplace issues in a spirit of cooperation and trust. The committee, which met five times during the year, is comprised of staff representatives, union officials and Senior Executive Team (SET) representatives. The NGA also has rigorous complaint-handling procedures and received seven formal complaints and three requests for assistance by staff in 2015–16, with one still to be resolved.

Recruiting and retaining skilled and talented employees is an ongoing challenge, but the NGA is well placed to meet visitor needs, improve decision-making and create a more productive and stable workforce because its employees reflect the diverse makeup of the Australian community. In addition, the NGA employs

training and development strategies to enhance or broaden the skillsets and knowledge base of its employees.

The NGA recognises that most learning happens through on-the-job experience, and it actively encourages this by delivering in-house seminars, holding all-staff meetings and supporting its staff in performing higher duties. It also offers a wide range of learning and development activities and encourages staff to attend and present at conferences, symposia and cross-agency meetings to learn and share their knowledge with colleagues and the public, nationally and internationally. In 2015–16, 172 employees attended 67 conferences, symposia and seminars.

This year, 33 employees acted in higher-level roles on 127 separate occasions giving them the opportunity to develop their knowledge and skillsets and providing valuable management experience. Staff also participated in general learning and development activities in areas such as information technology, communication and writing and project, people and financial management. Specialised training was also provided to advance skills in specific software used in the NGA's performance and management activities.

In-house training on caring for the collection, attended by new and ongoing employees, was delivered by conservation staff to encourage gallery-wide awareness of and participation in preventative conservation measures and five staff participated in disaster recovery training, further safeguarding the national collection for generations to come. In addition, the NGA's fire wardens attended two training sessions throughout the year, and fire extinguisher training was provided on two occasions. Fourteen staff also received first-aid training and nineteen staff participated in conflict de-escalation sessions. Overall, the NGA's ability to respond to incidents concerning the safety and security of the NGA's collection, staff and visitors has been improved by these training programs.

A staff survey undertaken in May 2015 identified the requirement to develop a specific leadership program for executive level staff at the NGA. In response, a program made up of three core

two-day workshop modules and three one-day optional modules was developed with John Martin of Upton Martin Consulting to be conducted in the 2016–17 year.

The NGA's Study Support Scheme encourages employees to undertake formal study in fields directly relevant to their positions and linked to the achievement of corporate priorities. Two employees were supported through the scheme, which provides leave, with or without pay, and financial assistance.

The NGA also has an employee assistance program that provides professional counselling services in the short-term for a variety of work-related and personal problems that may be affecting staff. This program is part of the NGA's commitment to the health and safety of its employees. Details on the NGA's work health and safety measures are in Appendix E.

## Outsourcing and procurement

Contractors and consultants are engaged when services are not available in-house (due to insufficient expertise or resources or because the services are not required on an ongoing basis), when the NGA requires independent advice or oversight or for other beneficial reasons. The NGA's practices and procedures are consistent with the Commonwealth Procurement Rules and best practice principles. Services outsourced include cleaning, legal, internal auditing, printing, casual security, construction and painting and market research. No contracts of \$100,000 or more were executed where the Auditor-General did not have access to the contractor's premises if required.

Forty-four consultancy contracts were active in the financial year, involving total actual expenditure of \$0.969 million. Information on the value of contracts and consultancies over the reportable limit is available on the AusTender website <tenders.gov.au>. The decrease in expenditure on consultants from last year's \$1.179 million is largely due to a reduced need for additional expert advice and assistance in the marketing and curatorial areas.

# STATUTORY COMPLIANCE

## Work health and safety

The results of the NGA's Work Health and Safety initiatives in 2015–16 are detailed in Appendix E in accordance with Schedule 2, Part 4 of the *Work Health and Safety Act 2011*.

## Advertising and market research

Market research conducted in 2015–16 cost \$87,532, compared to \$108,326 in the previous year. Exhibition surveys examined visitor demographics and psychographics, use of facilities and awareness of advertising and communications initiatives. Expenditure on advertising totalled \$1.249 million, compared to \$1.640 million in the previous year. See Appendix E for details on advertising campaigns and expenditure.

## Environmental performance

Information detailing the NGA's environmental performance and contribution to ecologically sustainable development is detailed in Appendix E in accordance with section 516A of the *Environmental Protection and Biodiversity Conservation Act 1999*.

## Freedom of information

The NGA complies with the requirement in Part II of the *Freedom of Information Act 1982* to publish information to the public as part of the Information Publication Scheme (IPS). A plan outlining what information is published in accordance with the IPS requirements is on the NGA website <[nga.gov.au/aboutus/ips/default.cfm](http://nga.gov.au/aboutus/ips/default.cfm)>.

## Public interest disclosure

The NGA complies with the requirement in Section 76 of the *Public Interest Disclosure Act 2013* by giving the Ombudsman information and assistance as the Ombudsman reasonably requires in relation to the preparation of a report defined under the section.

# APPENDICES

# APPENDIX A: EXHIBITIONS

## National Gallery of Australia

### **Myth and memory: in recent American landscape photography**

12 January – 13 July 2015

Photography Gallery

### **Colour my world: handcoloured Australian photography**

3 April – 20 September 2015

Project Gallery

### **The story of Rama: Indian miniatures from the National Museum, New Delhi**

22 May – 23 August 2015

Orde Poynton Gallery

### **Myth and magic**

7 August – 1 November 2015

Temporary Exhibitions Gallery

### **Happy Birthday Inge**

10 October 2015 – 14 February 2016

Galleries 14 & 15

### **Tom Roberts**

4 December 2015 – 28 March 2016

Temporary Exhibitions Gallery

### **Behind the scenes: Tyler Graphics at work**

4 December 2015 – 8 May 2016

Orde Poynton Gallery

### **The world is beautiful: photographs from the collection**

4 December 2015 – 5 June 2016

Project Gallery, Level 2

### **Black**

4 December 2015 – 26 June 2016

Project Gallery, Level 1

### **Fiona Hall: Wrong Way Time**

22 April – 10 July 2016

Project Gallery, Level 2

## NGA Contemporary

### **Streetwise: contemporary print culture**

1 May – 9 August 2015

NGA Contemporary

### **The Last Temptation: the art of Ken + Julia Yonetani**

12 December 2015 – 3 April 2016

NGA Contemporary

## Touring nationally

### **Capital and country: the Federation years 1900–1914**

Touring 7 venues, 2013–16

2 venues in 2015–16:

UQ Art Museum, Qld

25 July – 1 November 2015

Canberra Museum and Gallery, ACT

21 November 2015 – 21 February 2016

### **Bodywork: Australian jewellery 1970–2012**

Touring 9 venues, 2013–15

3 venues in 2015–16:

Artspace Mackay, Qld

22 May – 5 July 2015

Rockhampton Art Gallery, Qld

18 July – 23 August 2015

Craft ACT, ACT

11 September – 17 October 2015

### **Stars in the river: the prints of Jessie Traill**

Touring 6 venues, 2014–16

3 venues in 2015–16:

Tweed Regional Gallery, NSW

19 June – 2 August 2015

Western Plains Cultural Centre, NSW

15 August – 11 October 2015

Geelong Gallery, Vic

28 November 2015 – 14 February 2016

### **William Kentridge: drawn from Africa**

Touring 5 venues, 2015–16

4 venues in 2015–16:

QUT Art Museum, Qld

4 July – 6 September 2015

Ian Potter Museum of Art, Vic

20 October 2015 – 17 January 2016

Ballarat Art Gallery, Vic

23 January – 10 April 2016

Queen Victoria Museum and Art Gallery, Tas

21 May – 31 July 2016

### **Impressions of Paris: Lautrec, Degas, Daumier**

Touring 4 venues, 2015–16

3 venues in 2015–16:

Monash Gallery of Art, Vic

17 July – 20 September 2015

Murray Art Museum Albury, NSW

11 December 2015 – 31 January 2016

Lake Macquarie City Art Gallery, NSW

6 February – 13 March 2016



**Light moves: Australian contemporary video art**

Touring 10 venues, 2015–17

4 venues in 2015–16:

Araluen Arts Centre, NT

26 June – 9 August 2015

Museum and Art Gallery of the Northern

Territory, NT

2 October 2015 – 31 January 2016

Cairns Regional Gallery, Qld

12 February – 10 April 2016

Broken Hill Regional Art Gallery, NSW

23 April – 19 June 2016

**Max and Olive: the photographic life of Olive Cotton and Max Dupain**

Touring 5 venues, 2016–17

2 venues in 2015–16:

Riddoch Art Gallery, SA

18 March – 8 May 2016

Ian Potter Museum of Art, Vic

31 May – 24 July 2016

Goulburn Regional Art Gallery, NSW,

16 October – 28 November 2015

Gallery 107 @ Dalby, Qld,

5 February – 7 March 2016

Gladstone Regional Gallery, Qld,

11 March – 12 April 2016

Gippsland Art Gallery, Vic,

22 April – 24 June 2016

Arts Council of Mansfield, Vic,

27 June – 27 July 2016

**The 1888 Melbourne Cup**

Ararat Regional Art Gallery, Vic,

10 April – 10 July 2015

Goulburn Regional Art Gallery, NSW,

17 July – 20 September 2015

Mornington Peninsular Regional Gallery, Vic,

25 September – 29 November 2015

**Elaine and Jim Wolfensohn Gift Suitcase Kits****Blue case: Technology**

Qantas Founders Museum, Qld,

6 July – 5 August 2015

Gladstone Regional Art Gallery and Museum, Qld,

7 August – 3 September 2015

Redland Art Gallery, Qld,

7 September – 5 October 2015

Maryborough State High School, Qld,

7 October – 2 November 2015

Pinocchio Early Learning Centre, ACT,

8 February – 11 March 2016

Gympie Regional Gallery, Qld,

21 March – 18 April 2016

Burdekin Library, Qld,

22 April – 27 May 2016

Artspace Mackay, Qld,

2 June – 15 July 2016

**Red case: Myths and Rituals and Yellow case: Form, Space and Design**

Maitland Regional Art Gallery, NSW,

30 June – 3 August 2015

Quirindi Public School, NSW,

5 August – 9 September 2015

Glasshouse Port Macquarie, NSW,

11 September – 14 October 2015

# APPENDIX B: PUBLISHING AND PAPERS

## Major publications

### **Myth and magic: art of the Sepik River, Papua New Guinea**

Crispin Howarth

August 2015, 232 pages, 135 images

Staff contributors: Crispin Howarth

Works from the collection: 23

### **The Rajah quilt**

Robert Bell

November 2015, 28 pages, 14 images

Staff contributors: Robert Bell

Works from the collection: 2

### **Workshop: the Kenneth Tyler collection**

Jane Kinsman

December 2015, 320 pages, 526 images

Staff contributors: Jaklyn Babington, Emilie

Owens, Julia Greenstreet, Gwen Horsfield

Works from the collection: 523

### **Tom Roberts**

Anne Gray

December 2015, 352 pages, 263 images

Staff contributors: Roger Butler, Simon Elliott,

Anne Gray, Deborah Hart, Emma Kindred,

Simeran Maxwell, Lara Nicholls, Elspeth Pitt,

Gerard Vaughan, David Wise

Works from the collection: 43

### **The world is beautiful**

Anne O'Hehir and Shaune Lakin

December 2015, 60 pages, 53 images

Staff contributors: Shaune Lakin, Anne O'Hehir

Works from the collection: 51

### **Max and Olive: the photographic life of Olive Cotton and Max Dupain**

Shaune Lakin

May 2016, 44 pages, 36 images

Staff contributors: Shaune Lakin

Works from the collection: 31

## Children

### **Land, sea, sky**

December 2015, puzzle book, 31 images

Works from the collection: 10

## Education resources

### **Tom Roberts**

December 2015, Years 3 to 6

Australian Curriculum subjects: Humanities

and Social Sciences and The Arts (Media Arts, Visual Arts)

Works from the collection: 4

### **Tom Roberts**

December 2015, Years 7 to 10

Australian Curriculum subjects: Humanities and Social Sciences (Civics and Citizenship, History) and The Arts (Music, Visual Arts)

Cross-curriculum priorities: Aboriginal and Torres Strait Islander Histories and Cultures, Asia and Australia's Engagement with Asia and Sustainability

Works from the collection: 5

### **Fiona Hall: Wrong Way Time**

May 2016, Years 9 and 10

Australian Curriculum subjects: Humanities and Social Sciences (History) and The Arts (Visual Arts)

Cross-curriculum priorities: Aboriginal and Torres Strait Islander Histories and Cultures, Asia and Australia's Engagement with Asia and Sustainability

Works from the collection: 1

### **Max and Olive: the photographic life of Olive Cotton and Max Dupain**

May 2016, Years 9 and 10

Australian Curriculum subjects: Humanities and Social Sciences (History) and The Arts (Media Arts, Visual Arts)

Works from the collection: 18

## Interactives

### **Myth and magic**

August 2015, 16 pages, 108 images, 130 interactives

Works from the collection: 12

### **Tom Roberts**

December 2015, 30 pages, 138 images, 113 interactives

Works from the collection: 9

### **My friend at the gallery: All about Ned**

May 2016, 17 pages, 18 images, 25 interactives

Works from the collection: 18

## Artonview

Editor: Eric Meredith

Average readership per issue: 34,000 people

### **Issue 83, spring 2015**

September 2015, 64 pages, 52 images

Staff contributors: Jaklyn Babington, Robert Bell, Franchesca Cubillo, Shaune Lakin, Katie McGowan, Eric Meredith, Mary-Lou Nugent, Emilie Owens, Mark Van Veen, Gerard Vaughan  
Works from the collection: 28

### **Issue 84, summer 2015**

December 2015, 80 pages, 90 images

Staff contributors: Alice Desmond, Anne Gray, Deborah Hart, Michelle Fracaro, Peta Jane Jones, Jane Kinsman, Shaune Lakin, Lara Nicholls, Anne O'Hehir, Simon Underschultz, Joye Volker, Lucina Ward  
Works from the collection: 120

### **Issue 85, autumn 2016**

April 2016, 66 pages, 73 images

Staff contributors: Jaklyn Babington, Kelli Cole, Deborah Hart, Crispin Howarth, Shaune Lakin, Simeran Maxwell, Eric Meredith, Lara Nicholls, Anne O'Hehir, Gerard Vaughan, Debbie Ward  
Works from the collection: 49

### **Issue 86, winter 2016**

June 2016, 68 pages, 106 images

Staff contributors: Jaklyn Babington, Robert Bell, Roger Butler, Lucie Folan, Anne Gray, Julia Greenstreet, Deborah Hart, Hannah Hutchison, Emma Kindred, Lara Nicholls, Elspeth Pitt  
Works from the collection: 44

## **Corporate publications**

### **National Gallery of Australia Annual Report 2014–15**

### **National Gallery of Australia Foundation Annual Report 2014–15**

### **National Gallery of Australia Corporate Plan 2015–19**

## **Symposiums and conferences**

### **National Visual Art Education Conference**

20–22 January 2016

Keynotes: Howard Gardner, Professor of Cognition and Education, Harvard Graduate School of Education; Ellen Winner, Professor and Chair of Psychology, Boston College; Rika Burnham, Head of Education, The Frick Collection, New York  
Staff contributors: Jaklyn Babington, Rose Cahill,

Kelli Cole, Franchesca Cubillo, Deborah Hart, Shaune Lakin, Mirah Lambert, Emilie Owens

### **The Art of the Sepik River: Oceanic Arts Society Forum**

7 August 2015

Staff contributors: Crispin Howarth

## **Staff contributions to external publications**

- Baum, Tina, 'Pedro Wonaeamirri: master in disguise', in Bullock, N & Munro, K (eds), *Being Tiwi*, exh cat, Museum of Contemporary Art Australia, Sydney, 2015, pp 121–31.
- Baum, Tina, 'Raymond Zada', in Cumpston, N (ed), *Tarnanthi: festival of contemporary Aboriginal and Torres Strait Islander art*, Art Gallery of South Australia, Adelaide, 2015, pp 114–15.
- Baum, Tina, 'Kieren Karritpul: old ways, new eyes', *Artlink*, vol 36, no 2, 2016, pp 80–1.
- Baum, Tina, 'Lena Yarinkura: beyond the weave', in Skerritt, H (ed), *Marking the infinite: contemporary women artists from Aboriginal Australia*, exh cat, Nevada Museum of Art and Prestel Publishing, Reno & New York, 2016, pp 122–33.
- Baum, Tina, 'Destiny Deacon', in *MCA collection highlights*, Museum of Contemporary Art Australia, Sydney, 2016, pp 110–13.
- Bell, Robert, 'Experiencing quilts in the National Gallery of Australia collection', in *Labours of love: Australian quilts 1845–2015*, exh cat, Hazelhurst Regional Gallery and Arts Centre, Gympie, 2015, pp 10–13.
- Campbell, Bronwyn, 'Collector's conundrum: the "provenance" challenge for today's collector', *TAASA Review*, 'Provenance' special issue, vol 25, no 2, 2016, pp 8–9.
- Cubillo, Franchesca, 'Revealed: we are a sovereign people', *Artlink*, vol 36, no 2, 2015, pp 14–17.
- Cubillo, Franchesca, foreword, *Counting tidelines*, exh cat, Bamba Press, Melbourne, 2015, np.
- Cubillo, Franchesca, 'Emily Kame Kngwarreye', in *MCA collection highlights*, Museum of Contemporary Art Australia, Sydney, 2016, pp 190–3.
- Folan, Lucie & Seiz, Natalie, 'Art crime and its aftermath: Australia's response to the Subhash Kapoor cases', *TAASA Review*, 'Provenance' special issue, vol 25, no 2, 2016, pp 4–7.

- Gunn, Michael, 'A new era begins for the PNG Museum and Art Gallery', *Oceanic Art Society Journal*, vol 20, no 5, 2015, p 9.
- Howarth, Crispin, 'The drummer by Mutuaga c 1880–1890', in Chris Abel (compiler), *Ta alina Suau*, Alotau, 2015, p 113.
- Howarth, Crispin, 'Art of the Sepik River', *Una Voce*, July 2015, pp 20–3.
- Howarth, Crispin, 'An impressive gift to the National Gallery', *Oceanic Art Society Journal*, vol 21, no 2, 2016, p 9.
- Howarth, Crispin & Adcock, Matt, 'New technologies, traditional art: two perspectives on Myth + magic', *Museums Australia Magazine*, vol 24, no 2, 2015, pp 17–20.
- Howarth, Crispin & Naumann, Peter, 'A visit to the National Museum and Art Gallery of Papua New Guinea: the beginning of the Twinning partnership', *Oceanic Art Society Journal*, vol 20, no 2, 2015, pp 4–5.
- Jones, Peta Jane, 'Museum archivists: collaborative relationships', *Society of American Archivists Museum Archives Section Standards and Best Practices Working Group Museum Archives Advocacy Project*, 2015, p 39.
- Lakin, Shaune, introduction, *ANZAC centenary print portfolio*, Australian War Memorial, Canberra, 2015, pp 6–13.
- O'Hehir, Anne, 'Fun and games: photographers at the beach', in *On the beach*, exh cat, Mornington Peninsula Regional Gallery, Mornington, 2015, pp 37–49.
- Pitt, Elspeth, 'Mike Parr', interview, *Imprint*, vol 51, no 2, 2015, pp 32–9.
- Papers presented by staff**
- Butler, Roger, 'Curatorship and the region', panel presentation at the Art Curatorship Now & Beyond symposium, University of Melbourne, 18–19 September 2015.
- Butler, Roger, 'Jessie Traill and modernism', lecture, Centre for Art History and Art Theory, Australian National University, Canberra, 19 April 2016.
- Cubillo, Franchesca, keynote address at Revealed symposium, Perth, 17 April 2015.
- Desmond, Alice, 'Old biases, new tools: diversity in digital art history', paper presented at the annual Art Association of Australia and New Zealand Conference, 'Image, space, body', Queensland Art Gallery/Gallery of Modern Art, Brisbane, 24–25 November 2015.
- Eastburn, Melanie, 'The national collection of Asian art', presented at the *Asian Art Research in Australia and New Zealand: Past, Present, Future* symposium, University of Sydney, 15 October 2015.
- Hart, Deborah, 'Guy Warren at 95', opening address for the exhibition *Genesis of a painter: Guy Warren at 95*, SH Ervin Gallery, Sydney, 16 April 2016.
- Howarth, Crispin, 'Rogue and heroes: field collecting activities in Papua New Guinea during the 20th century', lecture, Centre for Art History and Art Theory, Australian National University, Canberra, 20 October 2015.
- Howarth, Crispin, 'Use of the internet and emerging technologies to widen the appreciation of traditional Pacific art', paper presented at Beyond the Physical: Reimagining Digital Experiences in Galleries, Libraries, Archives and Museums, as part of Vivid 2016, State Library New South Wales, Sydney, 27 May 2016.
- Joyce, Renée, 'National Gallery of Australia's collection discoverability program', paper presented at the 12th Australasian EMU User Conference, University of Adelaide, 29–30 September 2015.
- Kindred, Emma, 'The Artist's Corps: Australian artists of the Chelsea Arts Club who served at the 3rd London General Hospital during the First World War', lecture, Australian War Memorial, Canberra, 27 January 2016.
- Kinsman, Jane, 'The renaissance in postwar America art and the era of creative printmaking', paper presented at the Singapore Tyler Print Institute, as part of Singapore's celebrations for 50 years of independence, 22 August 2015.
- Kirkwood, Cara, 'Indigenous art, Indigenous leadership: are they terminologies of inherent contradiction?', paper, University of Canberra, 18 April 2016, & Ministry of Arts Division Meeting, 20 June 2016.
- Lakin, Shaune, 'What does the industry need and what does it want?', panel presentation at the Art Curatorship Now & Beyond symposium, University of Melbourne, 18–19 September 2015.

- Lakin, Shaune, 'In conversation with Robyn Stacey and Shaune Lakin', paper, Museum of Brisbane, 20 September 2015.
- Lakin, Shaune, 'Archives, memory and photography', lecture, Australian National University, Canberra, 2 October 2015.
- Lakin, Shaune, 'Curating historic photographs', lecture, Tasmanian Museum and Art Gallery, Hobart, 6 October 2015.
- Lakin, Shaune, 'Storytelling with photographs', workshop, Anglesea Barracks, Hobart, 7 October 2015.
- Lakin, Shaune, opening address for the exhibition *The alchemists*, Australian Centre for Photography, Sydney, 30 October 2015.
- Lakin, Shaune, 'Photographic modernism in Australia', lecture, Australian National University, Canberra, 22 March 2016.
- Lakin, Shaune, 'Collecting photographs', lecture, M16, Canberra, 27 June 2016.
- Nicholls, Lara, 'Forgery: not just dollars', lecture, Canberra Sceptics Society, 13 July 2015.
- Nicholls, Lara, 'The trials and tribulations of Miss Catherine Devine: single female painter of portraits, children and flowers in colonial New South Wales—current status: anonymous', paper presented at the annual Art Association of Australia and New Zealand Conference, 'Image, space, body', Queensland Art Gallery/Gallery of Modern Art, Brisbane, 24–25 November 2015.
- Nicholls, Lara, 'Capital and country', lecture, Canberra Museum and Art Gallery, 4 December 2015.
- Nugent, Mary-Lou, 'NGA travelling exhibitions: out and about', paper presented at the Keeping It Real Conference, Murray Art Museum Albury, 22–23 November 2015.
- Pitt, Elspeth, 'DREAM—the "romantic" works of Mike Parr', paper presented at the annual Art Association of Australia and New Zealand Conference, 'Image, space, body', Queensland Art Gallery/Gallery of Modern Art, Brisbane, 24–25 November 2015.
- Ward, Lucina 'Don't leave me this way: art in the age of AIDS', panel presentation at Brave Exhibitions: What Has Changed in 20 Years?, Museums Australia ACT Branch, Canberra Museum and Gallery, 26 August 2015.
- Wild, Frances & Anderson, Ingrid, 'The NGA's extended artmed program for ACT Health Clinical Educators', paper presented at the 7th Annual International Arts and Health Conference, Art Gallery of New South Wales, Sydney, 17–19 November 2015.
- Wise, David & Evans, Jocelyn, 'A welcome return: Arthur Boyd's *The prodigal son*', paper presented at the Australian Institute for the Conservation of Cultural Material National Conference, Hobart, 4–6 November 2015.

# APPENDIX C: ACQUISITIONS

## Australia

### Paintings

- Kate Beynon (born Hong Kong 1970) *Self-portrait with dragon spirits* 2010, synthetic polymer paint on linen 2016.254
- Ian Burn (Australia 1939–1993) *Figures and flag, St Kilda* 1964, oil on hardboard 2016.349; *Re-ordered painting, no 3* 1965, synthetic polymer paint on canvas 2016.350
- Jon Campbell (born Ireland 1961) *Piss farting around* and *Personality* 2015, enamel paint on cotton duck 2016.181-182
- Virginia Coventry (born Australia 1942) *Mirage* 1968, synthetic polymer paint on canvas 2016.342
- Adam Cullen (Australia 1965–2012) *Ned* 2011, synthetic polymer paint on canvas 2016.183
- William Dobell (Australia 1899–1970) *The toilet* 1936, oil on plywood. Mervyn Horton Bequest, 2016 2016.253
- Robert Dowling (England 1827–1886) *Jane Scales with daughters, Mary Jane and Hilda* 1856, oil on canvas. Acquired through family of Ella Lewis (née Hood), granddaughter of Jane Hood (née Scales) 2016.49
- Ian Fairweather (Scotland 1891 – Australia 1974) *Valley and hills, Kulu* 1949, gouache and ink on paper. Gift of Trevor and Siew Lim Bail, 2016. Australian Government's Cultural Gifts Program 2016.30
- George Gittoes (born Australia 1949) *The preacher* 1995, oil on canvas 2016.52
- Lucas Grogan (born Australia 1984) *A deliberation* 2014, white ink and blue watercolour over synthetic polymer paint on board 2015.932
- Raafat Ishak (born Egypt 1967) *Apnea 3, Apnea 7* and *Apnea 15* 2015, synthetic polymer paint on hardboard 2015.945-947
- Robert Jacks (Australia 1943–2014) *House of circles, Weight of the circle, Depth of the circle, Three points of the circle* and *Four circles* 1959, oil on composition board 2016.59-63
- Tim Johnson (born Australia 1947) *UFOs per se* 2013–14, synthetic polymer paint on canvas, 44 panels. Warwick and Jane Flecknoe Bequest Fund, 2015 2015.1175.1-44
- Ildiko Kovacs (born Australia 1962) *In flight* 2015, oil on plywood. Warwick and Jane Flecknoe Bequest Fund, 2015 2015.1120
- Richard Larter (England 1929 – Australia 2014) *Georgia Tom, with numerals* 1969, synthetic polymer paint on hardboard 2015.1203.A-F
- Peter Maloney (born Australia 1953) *Help machine* 2002, synthetic polymer paint on canvas. Warwick and Jane Flecknoe Bequest Fund, 2015 2015.1094
- Mandy Martin (born Australia 1952) *Incident I* 2015, pigment and oil on linen 2016.53
- Brian McKay (Australia 1926–2014) *Xenias* 1996, oil paint and beeswax on etched aluminium board. Gift of Anne Gray, 2016. Australian Government's Cultural Gifts Program 2016.73
- Jan Nelson (born Australia 1955) *Marion 2* and *Shelby 2* 2010, from the series *Walking in tall grass*, oil and liquin on linen. Warwick and Jane Flecknoe Bequest Fund, 2015 2015.1089-1090; *Lilith 2* 2015, from the series *Walking in tall grass*, oil and liquin on linen. Purchased with the assistance of Prudence MacLeod, 2016 2016.47
- John Nixon (born Australia 1949) *Akademic painting* and *Akademic painting* 1984, enamel paint on canvas board 2015.1205-1206
- David Noonan (born Australia 1969) *Untitled* 2014, screenprinted jute and linen collage 2016.50
- Jude Rae (born Australia 1956) *SL349* 2015, oil on linen. Warwick and Jane Flecknoe Bequest Fund, 2015 2015.1207; *SL350* 2015, oil on linen 2016.37
- Tom Roberts (England 1856 – Australia 1931) *The Thames and Cleopatra's Needle* c 1884, oil on cardboard 2016.252; *Louis Abrahams* 1886, oil on canvas. Purchased with the assistance of Alan Cowen and Mavourneen Cowen, Kerry Stokes AC and Christine Simpson-Stokes and Krystyna Campbell-Pretty in memory of Harold Campbell-Pretty, 2015 2015.1122
- Andrew Sayers (England 1957 – Australia 2015) *Corroded littoral and Red Sea* 2015, oil on canvas. Warwick and Jane Flecknoe Bequest Fund, 2015 2015.1100
- JH Scheltema (The Netherlands 1861 – Australia 1938) *Rounding up the sheep* and *Cattle at a waterhole* c 1920, oil on canvas. Gifts of the MacDougall family in memory of their parents, Adair and Selina McDougall, 2015. Australian Government's Cultural Gifts Program 2015.971-972
- David Strachan (England 1919 – Australia 1970) *Still life and censer and cup* 1966, oil on canvas

- on board. Gift of Anne Gray, 2016. Australian Government's Cultural Gifts Program 2016.74
- Arthur Streeton** (Australia 1867–1943) *Ariadne* 1895, oil on wood panel 2015.1124
- Howard Taylor** (Australia 1918–2001) *Split sphere* 1964, oil and PVA on canvas on hardboard. Gift of Sue Cruthers and John Cruthers in memory of their parents, Sir James and Lady Sheila Cruthers, 2015. Australian Government's Cultural Gifts Program 2015.1719
- Imants Tillers** (born Australia 1950) *Accumulation of blank* 1984, synthetic polymer paint on twenty-five canvas boards. Gift of Andrea Sandals, 2015 2015.1209.A-Y; *Australian cowardice* 1984, synthetic polymer paint on twenty-five canvas boards 2015.1170.A-P
- Aida Tomescu** (born Romania 1955) *Helios* 2015, oil on Belgian linen. Purchased with the assistance of Prudence MacLeod, 2016 2016.41
- Napier Waller** (Australia 1893–1972) not titled (sketch for *The 'Eight' Aboriginal tribal headmen* of the Kulin nation mosaic mural, Temple Court, 422 Collins St, Melbourne) 1963, oil on canvas. Gift of William and Mary Bush, 2015 2015.1154
- Florence Williams** (England 1833 – Australia 1915) *A native bird with mountain berries and native flora, backed by Mount Wellington* 1873–75, oil on board 2016.46
- Fred Williams** (Australia 1927–1982) *Lightning storm, Waratah Bay* 1971–72, oil on canvas. Gift of Lyn Williams AM, 2015. Australian Government's Cultural Gifts Program 2015.1123
- Salvatore Zofrea** (born Italy 1946) *Flame tree in morning light* 2014, oil paint on canvas. Gift of the artist, 2015. Australian Government's Cultural Gifts Program 2015.1160
- Sculptures and installations**
- David Aspden** (England 1935 – Australia 2005) *Two Sides of Love* 1985, wood, Japanese paper, brass, gesso, oil paint and gold leaf. Warwick and Jane Flecknoe Bequest Fund, 2015 2015.1103
- Aleks Danko** (born Australia 1950) *Mother or Father* 1975, wood, acrylic, brass, cotton, steel, photograph. Warwick and Jane Flecknoe Bequest Fund, 2015 2016.265.A-B
- Rosalie Gascoigne** (NZ 1917 – Australia 1999) *Letting go* 1991, assemblage of torn linoleum pieces on weathered wood panels. Gift of Hester Gascoigne in honour of her mother Rosalie Gascoigne, 2015. Australian Government's Cultural Gifts Program 2015.938.1-8
- Robert Jacks** (Australia 1943–2014) *Modular II: Cut piece 45°–90° white* 1969–2003, sculpted and framed watercolour paper. Gift of Julienne Jacks, 2016 2016.58
- Kate Just** (born USA 1974) *Uniform (Dad)* 2002, wool, wire, fibreglass, cardboard 2015.1092; *Boundary (LOVE)* 2004, knitted wool over cardboard. Both Warwick and Jane Flecknoe Bequest Fund, 2015 2015.1091.A-D
- Ken + Julia Yonetani** *France* 2013, from the series *Crystal Palace: The Great Exhibition of the Works of Industry of all Nuclear Nations*, uranium glass, antique chandelier frames and electrical components, ultraviolet lights 2016.348
- Callum Morton** (born Canada 1965) *Screen #30 Zig Zag* 2014, synthetic polymer paint on wood. Warwick and Jane Flecknoe Bequest Fund, 2015 2015.1093.A-B
- Rose Nolan** (born Australia 1959) *Big words (not mine) irrational thoughts should be followed absolutely and logically (circle work)* 2015, synthetic polymer paint, hessian, steel, Velcro and embroidery thread 2016.48.A-X
- Patricia Piccinini** (born Sierra Leone 1965) *Eulogy* 2011, silicone, fibreglass, human hair, clothing, edn 1/3. Warwick and Jane Flecknoe Bequest Fund, 2015 2015.1121.A-B
- Scott Redford** (born Australia 1962) *Sketch for Surf Painting: Ghost Nation 2001* 2001, synthetic polymer paint on plywood. Gift of the artist, 2015 2015.1211; *Proposal for a Gold Coast public sculpture* 2015, various media 2015.1718
- Lisa Roet** (born Australia 1967) *Orangutan Foot* 2007, bronze, edn 2/6. Gift of Richard and Jan Frolich, 2015. Australian Government's Cultural Gifts Program 2015.1168
- Andrew Rogers** (born Australia 1947) Seventeen artist proofs 1995–2012, bronze, granite, silicon bronze, silver, stainless steel, polyamide. Gifts of the artist, 2015 2015.1186-1202
- Sally Smart** (born Australia 1960) *The choreography of cutting (the pedagogical puppet projects)* 2012–15, synthetic polymer paint, conté crayon, oil pastel and pencil on canvas and paper, fabric, wood, cardboard and various collage elements with flat screen monitor 2016.16.A-W



- Judith Wright (born Australia 1945) *Destination* (I–V) 2013, various mediums. Gifts of Peter Wright, 2016. Australian Government's Cultural Gifts Program 2016.257-261
- Drawings and watercolours**
- John Beard (born Wales 1943) *Brian Blanchflower* 2001, *Uluru 1* 2002 and *Francis Bacon* 2011, watercolour. Gifts of Zeina Itaoui and Radwan Alam, 2016. Australian Government's Cultural Gifts Program 2016.326, 328-329
- Arthur Boyd (Australia 1920–1999) *Figure with bouquet in suburban street* 1960–65, reed-pen and ink. Diana Walder OAM Bequest, 2015 2015.1142
- John Brack (Australia 1920–1999) *Lisa Roberts* 1970, pencil and conté crayon. Gift of Lisa Roberts, 2016 2016.67
- Dora Chapman (Australia 1911–1995) not titled (tessellating, irregular forms in red and green) c 1948, enamel paint, gouache 2016.346
- Brett Colquhoun (born Australia 1958) *Breath (mountain)* 2014, pencil, watercolour. Rotary Collection of Australian Art Fund, 2015 2015.977.A-B
- Aleks Danko (born Australia 1950) *And my father sings along with the Soviet Army Chorus Band, a birch tree in a field did stand and i see a village* 2006, from *Some Cultural Meditations 1949–2015*, gouache, pencil, 7-track CD. Warwick and Jane Flecknoe Bequest Fund, 2015 2016.267-269
- eX de Medici (born Australia 1959) *Big fantasy (M16)* 2015, watercolour 2015.902
- William Dexter (England 1818 – Australia 1860) *Bird's nest* c 1855, watercolour and gouache 2016.149
- Bernice Edwell (England 1880 – Australia 1962) *Portrait of Ida Rentoul Outhwaite* 1917, watercolour on ivory. Gift of Vanessa Martin and Stella Palmer, 2015 2015.1095
- Ian Fairweather (Scotland 1891 – Australia 1974) *Kulu Valley* 1949, gouache and pencil. Gift of Artemis Georgiades, 2015. Australian Government's Cultural Gifts Program 2015.1171
- Merrick Fry (born Australia 1950) Group of twelve drawings 1975–97 1972, various mediums. Gift of Selina Redman AO, 2015. Australian Government's Cultural Gifts Program 2015.905-906, 909-918
- Hector Gilliland (Australia 1911–2002) not titled (abstract drawing) 1978, charcoal and conté crayon. Gift of Ross Searle, 2016. Australian Government's Cultural Gifts Program 2016.172
- William Buelow Gould (England 1803 – Australia 1853) not titled (vase with flowers) early 1830s, watercolour and gouache 2015.937
- Anne Hall (born Australia 1945) *Figure in shadow* c 1960s, charcoal 2016.246; *Study of a staring figure* c 1961, charcoal 2016.244; *Seated figure study* 1966, pastels 2016.245
- Katherine Hattam (born Australia 1950) *St Kilda, Nolans Bay* 2014–15, gouache, oil pastel, pencil, collage. Gift of the artist, 2016. Australian Government's Cultural Gifts Program 2016.336
- Ludwig Hirschfeld Mack (Germany 1893 – Australia 1965) The Ludwig Hirschfeld Mack Archive, including paintings, prints, drawings, collages, musical instruments, personal ephemera 1915–56, various mediums. Gift of Chris Bell, 2015 2015.980-1011, 1720-1736
- Henry Gilbert Jones (Wales 1804 – Australia 1888) not titled (north eastern Aboriginals, Western Port tribes) 1842–45, pen, ink and pencil 2016.276; not titled (profile portrait of South Eastern Aboriginal woman of Victoria) 1842–45, pencil 2016.275; not titled (south eastern Aboriginals of Victoria, northern port natives) 1842–45, pencil 2016.277
- Jumaadi (born Indonesia 1973) *The landscape of longing* 2015, gouache. Rotary Collection of Australian Art Fund, 2016 2016.17.A-G
- Leah MacKinnon (born Australia 1943) *Landscape* 2 1985, pencil, collage, pressed flowers. Gift of Dr Jim Sait, 2016. Australian Government's Cultural Gifts Program 2016.184.A-B
- John Man (PNG 1953–1982) *Bird with nest* and *Bird and lizard* 1990, fibre-tipped pens. Gifts of Ross Searle, 2016. Australian Government's Cultural Gifts Program 2016.174-175
- Joyce Meier (Australia 1917–2015) not titled (preparatory study for *Mess hall, Queensland*) 1949, pencil, ink, gouache and watercolour 2015.944
- Jurgis Miksevicius (Lithuania 1923 – Australia 2014) not titled (skull) 1945, ink 2016.157; *Duntroon* 1950, watercolour wash over pencil. Gift of Helena Miksevicius and Carolyn Leigh, 2016 2016.156

- Patricia Piccinini (born Sierra Leone 1965) *Mother with hummingbirds* c 2007, pencil 2015.1715
- Jude Rae (born Australia 1956) *Victoria Chambers* 2006, charcoal. Gift of the artist in memory of David Rae, 2016. Australian Government's Cultural Gifts Program 2016.321.1-11
- Tom Roberts (England 1856 – Australia 1931) *Crying baby* (Caleb Roberts) 1898, pastels. Gift of Lisa Roberts, 2016 2016.68
- Elizabeth Rooney (Australia 1929–2016) Group of three drawings 1950–2002, various mediums. Gifts of Klaus and Julie Friedeberger, 2015 2015.1050-1051, 1062
- Sam Schoenbaum (born Austria 1947) not titled (three sweeping lines) 1986, charcoal. Gift of Ross Searle, 2016. Australian Government's Cultural Gifts Program 2016.173
- David Sequeira (born India 1966) *Symphonic poem* 2014, gouache, pencil and ball-point pen. Gift of the artist, 2016. Australian Government's Cultural Gifts Program 2016.368.1-48
- JM Skipper (England 1815 – Australia 1883) *Romeo and Juliet* 1845–55, watercolour, pen and ink. Gifts of the John Skipper family, 2016. Australian Government's Cultural Gifts Program 2016.332-333
- Madonna Staunton (born Australia 1938) *The morning finger does not point the way* 1989 and not titled (abstract collage) 1970–90, collage. Gordon Darling Australia Pacific Print Fund, 2015 2015.928-929
- Constance Stokes (Australia 1906–1991) *Preparatory drawing for portrait of George Bell* 1955, ink. Gift of Lucilla d'Abbrera, 2015. Australian Government's Cultural Gifts Program 2015.1167
- Sarah Stone (England 1758–1844) *Shells* 1781, watercolour 2016.21
- Arthur Streeton (Australia 1867–1943) not titled (Mt St Quentin) 1918, watercolour and wash 2016.51
- Eugene von Guérard (Austria 1811 – England 1901) *Lake Purrumbete, Station of Messrs Manifold and Near Timboon* 1857, pencil 2015.1173
- Napier Waller (Australia 1893–1972) *Australian soldiers at Stonehenge* 1916, ink, pencil, watercolour wash 2015.1153; not titled (sketch for *Sea transport down the years* in Myer Mural Hall, Melbourne) 1935, watercolour, pencil 2015.1155; not titled (self portrait) 1944, conté crayon. All gifts of William and Mary Bush, 2015 2015.1152
- Ken Whisson (born Australia 1927) Group of seven drawings 2003–13, various mediums. Gift of the artist, 2015 2015.1128-1134

#### Prints and multiples

Alison Alder (born Australia 1958) *The known world* 2015, screenprint, edn 1/100. Gift of the artist, 2016 2016.9

Mary Morton Allport (England 1806 – Australia 1895) *Sandy Bay Creek* 1842, lithograph 2016.249

Veda Arrowsmith (Australia 1922–2004) *Sun rays* 1976, screenprint, edn 10/10. Gift of Ross Searle, 2016. Australian Government's Cultural Gifts Program 2016.159

Australian Centre for Concrete Art (publisher) *AC4CA 2011* 2010–11, screenprints, edn 9/20. Gift of the Australian Centre for Concrete Art, 2015 2015.1147.1-9

David Barker (Australia 1888–1946) not titled (figures standing in front of arched doorways to temples) c 1919, etching, drypoint, edn 1/20. Gordon Darling Australia Pacific Print Fund, 2015 2015.951

Glenn Barkley (born 1972), Tom Goulder (born Australia, printer) *A book for Mr Baxter* 2005, artist book, edn 3/10. Gift of Derek O'Connor, 2015 2015.1140

John Beard (born Wales 1943) *The land's end* 1998–2012, synthetic polymer paint and screenprints. Gift of Zeina Itauoi and Radwan Alam, 2016. Australian Government's Cultural Gifts Program 2016.327.1-12

Ludwig Becker (Germany 1808 – Australia 1861) not titled (portraits of Billy and Tilki above skulls of King John and natives) 1858–59, from *Report of the Select Committee of the Legislative Council on the Aborigines*, lithograph 2015.1127.A

Dorrit Black (Australia 1891–1951) *Nocturne, Wynyard Square* 1932, *Gum trees* c 1933, *The monastery church* 1936, *Parish hall, Mount Gambier* 1937 and *Air travel 1: Mud flats and islands* 1949, linocuts 2015.1212-1216

Barbara Brash (Australia 1925–1998) Group of 35 prints 1959–94, screenprintss. Gift of Moira Eckel, 2016. Australian Government's Cultural Gifts Program 2016.279-313

Vincent Brown (Australia 1901–2001) *Front garden* 1980, linocut, artist proof. Gift of Ross

- Searle, 2016. Australian Government's Cultural Gifts Program 2016.161
- Peter Burns** (born Australia 1924) not titled (abstract forms) 1957/58, lithograph. Gordon Darling Australia Pacific Print Fund, 2015 2015.948
- Corinne Colombo** (born USA) not titled (abstract landscape) 2009, linocut. Gift of Ross Searle, 2016. Australian Government's Cultural Gifts Program 2016.162
- Robert Cooney** (born Australia 1953) *A.O.U.L.I.T.S.#1* 1977, artist book 2016.217
- Matthew Couper** (born NZ 1976) *Over, over, over, over, over, over and over* 2015, woodcuts, edn 1/15. Gordon Darling Australia Pacific Print Fund, 2016 2016.314.1-8
- David Dallwitz** (Australia 1914–2003) *Crowd* 1986, linocut, edn 4/30. Gift of Jane Hylton, 2016 2016.213
- Matthew Darly** (England 1720–1778, publisher) *The botanic Macaroni* 1772, from *Macaronies, characters, caricatures & designed by the greatest personages, artists &c graved & published by MDarly*, etching 2016.36
- Matthew Darly** (England 1720–1778, publisher), **Whipcord** (working by 1770s, print after) *The fly-catching Macaroni* 1772, from *Macaronies, characters, caricatures & designed by the greatest personages, artists &c graved & published by MDarly*, etching 2016.35
- eX de Medici** (born Australia 1959), **Gloria Grady Design** (dressmaker), **Rob Little Digital Images**, **Think Positive Prints** (born Australia 1984, printer), **Yianni Liangis** (collaborator) *Shotgun wedding dress/Cleave* 2015, printed silk dress 2015.1119
- John Dent** (born Australia 1951) *Group of 55 prints* 1975–2001, various mediums 2015.1658-1712
- Carolyn Dodds** (born Australia 1953) *Pot plant, Still life, cups and saucers* and *Four bare feet* c 2000, various mediums. Gift of Ross Searle, 2016. Australian Government's Cultural Gifts Program 2016.168-170
- Ted Dutch** (England 1928 – NZ 2008) *Monument I* 1967, screenprint, edn 15/28. Gordon Darling Australia Pacific Print Fund, 2016 2016.177
- Will Eager** (born Australia 1909) *The Dandenongs* 1950s, screenprint. Gift of Ross Searle, 2016. Australian Government's Cultural Gifts Program 2016.163
- Klaus Friedeberger** (born Germany 1922) *Australian artists: London, Paris, 1953* 1953, screenprint. Gordon Darling Australia Pacific Print Fund, 2015 2015.963
- Merrick Fry** (born Australia 1950) *Catchment dam* 1978–79, collage 2015.907; *Forest clearing* 1980, woodcut, edn 6/12. Gift of Selina Redman AO, 2015. Australian Government's Cultural Gifts Program 2015.908
- Joe Furlonger** (born Australia 1952), **Lutz Nessing** (printer, letterpress), **Buchdruckerei Nessing** (est Germany 1930, print workshop) *Improvisations* 2004, woodcut, letterpress. Gift of Ross Searle, 2016. Australian Government's Cultural Gifts Program 2016.176
- Elizabeth Gertsakis** (born Greece 1954) *A farmer's daughter saved from outrage, by a brave dog* and *A seducer and his victim—serious affray at Carlton* 2015, digital pigment print on canvas 2016.255-256
- Jean-Jacques Grandville** (France 1803–1847), **Becquet** (working by 1850s, printer) *Regne animal—cabinet histoire d'naturelle* 1833, *La caricature: politique, litteraire et scenique*, lithograph, watercolour 2016.146
- Rafael Gurvich** (born Australia 1949) not titled (abstract figures and geometric shapes) 1977, etching 2015.1707
- Robert Hague** (born NZ 1967), **Peter Lancaster** (printer), **Lancaster Press** (est Australia 1990, print workshop) *Plate* 2015–16, lithographs, edn 4/10. Gordon Darling Australia Pacific Print Fund, 2016 2016.344.1-5
- Fiona Hall** (born Australia 1953), **Michael Kempson** (born Australia 1961, printer), **Cicada Press** (est Australia 2003, print workshop) *Lying in the dark* 2012, aquatint, etching, screenprint. Gordon Darling Australia Pacific Print Fund, 2016 2016.34
- Katherine Hattam** (born Australia 1950) *Suburban church, Merri Creek* 2011 and *The pines* 2012, oil paint on laser-cut woodblocks. Gifts of the artist, 2016. Australian Government's Cultural Gifts Program 2016.334-335
- Elaine Haxton** (Australia 1909–1999) *Lunch hour* 1966, etching, drypoint, edn 3/12. Gordon Darling Australia Pacific Print Fund, 2015 2015.965
- Elaine Haxton** (Australia 1909–1999), **Atelier 17** (est France 1927, print workshop) *Paris 3*

- 1969, etching, aquatint. Gift of Ross Searle, 2016. Australian Government's Cultural Gifts Program 2016.164
- William Hayes** (1735–1802, print after) *Nonpareil parrot* 1794–99, from *Rare and curious birds accurately drawn and colored from their specimens in the menagerie at Osterly, in the county of Middlesex*, etching, roulette, watercolour 2016.144
- Petr Herel** (born Czechoslovakia 1943), **Peter Lyssiotis** (born Cyprus 1949, author), **Greg Harrison** (born Australia 1974, printer), **Phil Day** (typographer), **Australian Print Workshop** (est Australia 1989, print workshop) *The elder paints an icon* 2014, artist book, edn 2/12. Gordon Darling Australia Pacific Print Fund, 2015 2015.1146
- Barbara Hill** (born 1920) Group of four prints 1958, screenprint. Gordon Darling Australia Pacific Print Fund, 2015 2015.966-969
- Johann Eberhard Ihle** (1727–1814, print after), **John Chapman** (working by 1792–1823, engraver) *An exact portrait of a savage of Botany Bay* 1795, stipple-engraving, watercolour 2016.143
- Kenneth Jack** (Australia 1924–2006) *Royal Melbourne Hospital* 1956, linocut, edn 35/50 2016.70
- Allan Jordan** (Australia 1898–1982) *Bookplate: Maud Plews* 1943, wood-engraving. Gift of Ross Searle, 2016. Australian Government's Cultural Gifts Program 2016.165
- Folian Kalaitzis** (1951 – Australia 2006) not titled (abstract composition) c 1970, etching, edn 1/2. Gift of Ross Searle, 2016. Australian Government's Cultural Gifts Program 2016.166
- Roger Kemp** (Australia 1908–1987) *Sequence sixteen* 1978, etching, edn 3/35 2015.1708
- Kijino** not titled (abstract shape) c 1974, screenprint, synthetic polymer paint, edn 4/75 2015.1709
- Lisette Kohlhausen** (Australia 1890–1969) *Soldier resting* c 1945, linocut 2016.345
- Heather Koowoortha** (born Australia 1966), **Editions Tremblay NFP** (est Australia 1984, print workshop) *Boy in the flour drum, Mother and daughter's reunion* and *Youth under siege* 2014, etching, aquatint, edn 12/35. Gordon Darling Australia Pacific Print Fund, 2016 2016.24-26
- Eva Kubbos** (born Lithuania 1928) *Cafe scene* 1950, lithograph. Gordon Darling Australia Pacific Print Fund, 2015 2015.950
- Edward Langley** (1799–1835), **Edward Langley** (1799–1835, printer and publisher) *Capt Cook's last voyage to the Pacific Ocean* c 1818, engraving, watercolour 2016.223
- John Lewin** (England 1770 – Australia 1819, print after), **Moses Griffith** (1747–1819, engraver), **GB Whittaker** (publisher) *Yango Mungo Ye Yango of Bathurst's Plains. New Holland* 1824, from *The animal kingdom arranged in conformity with its organisation*, engraving, watercolour 2016.147
- Robert T Lilburne** (1915 – Australia 1962) *The wog and the mare* 1940/41, linocut, edn 19/20. Gordon Darling Australia Pacific Print Fund, 2015 2015.949
- Lionel Lindsay** (Australia 1874–1961) *Battersea Reach, London* 1902, etching 2015.970
- Joyce Meier** (Australia 1917–2015) Group of five prints 1949–50, linocut, lithograph, inks, gouache, watercolour, pencil. Gordon Darling Australia Pacific Print Fund, 2015 2015.939-943
- Samuel John Neele** (England 1758–1824) *A New Hollander* c 1800, line-engraving 2016.145
- John Nixon** (born Australia 1949), **Canberra Contemporary Art Space** (publisher) *EPW: Monochrome 1968–1996* (related ephemera) 1996, artist book. Gift of Derek O'Connor, 2015 2015.1141
- Rose Nolan** (born Australia 1959), **Trent Walter** (born Australia 1980, printer), **Negative Press** (est Australia, print workshop) *Immodest gesture #1* and *Immodest gesture #2 (proposition for a billboard)* 2015, photo-screenprints 2016.75-76
- E Noyce** *Collins Street, 1843* c 1889, lithograph, watercolour. Gordon Darling Australia Pacific Print Fund, 2015 2015.952
- John Olsen** (born Australia 1928), **The Lytlewode Press** (publisher), **Bill Young** (born Australia 1952, printer) *New York nowhere* 1998, etchings, aquatint, edn of 175. Gift of Caitlin Elise Littlewood, 2016. Australian Government's Cultural Gifts Program 2016.369.1-31
- Ti Parks** (born England 1939) *Essai* 2010, etching 2016.214; *Essai* 2010, etching, aquatint 2016.220
- Ti Parks** (born England 1939), **Hope Suffrance Press** (print workshop) not titled (linear, square with intersecting diagonal lines in the centre

- and organic scrapping overall) 1993, etching, pencil, edn 43/50 2016.221
- Mike Parr** (born Australia 1945) *NOTEBOOKS* 1971–72, *Art is people art march flyers* and *Inhibodress art action poster* 1971–72, photocopies. Gift of Dr Bruce Adams, 2016 2016.322-325
- Mike Parr** (born Australia 1945), **John Loane** (born Australia 1950, printer), **Viridian Press** (est Australia 1988, print workshop), **Art Monthly Australia** (est Australia 1987, publisher) *The wind* 1993, etching, edn 25/99. Gift of Jane Hylton, 2016 2016.212
- Mike Parr** (born Australia 1945), **John Loane** (born Australia 1950) *Gale force wind* 2000–15, lithographs. Gift of John Loane and Sara Kelly, 2016. Australian Government's Cultural Gifts Program 2016.77.1-60
- Mike Parr** (born Australia 1945), **Ken Unsworth** (born Australia 1931), **Jenny Watson** (born Australia 1951), **John Nixon** (born Australia 1949), **Tony Clark** (born Australia 1954), **Robert Owen** (born Australia 1937), **Stieg Persson** (born Australia 1959), **Carole Roberts** (born Australia 1958), **John Young** (born Hong Kong 1956, publisher), **John Nixon** (born Australia 1949, publisher) *Kerb your dog 1988* 1988, artist book 2016.215
- Patsy Payne** (born England 1955) *Human nature* 1992–96, lithographs 2016.372.1-16; *Natural systems* 2001–13, etchings 2016.370.1-18; *Things in cages* 2008, photo-etchings. Gordon Darling Australia Pacific Print Fund, 2016 2016.371.1-3
- Nicholas-Martin Petit** (France 1777–c 1804, print after), **Alexander Hogg** (active England 1780s, publisher) *Mackabarang, a native of New South Wales, and known in the colony by the name of Broken Bay Jack; Killprieara, a remarkable female inhabitant of New South Wales, a person extremely savage and untameable* 1804, from *New Wonderful Museum and Extraordinary Magazine*, line-engravings, letterpress 2016.141.A-C
- N Pires** (born East Timor) *Hatudo didnidade* 2007, linocut, edn 6/27 2016.218
- Margaret Preston** (Australia 1875–1963) *Emus' feeding ground near Yunta* 1946, monotype. Gift of Robert Forbes, 2015. Australian Government's Cultural Gifts Program 2015.973; *Native ballet* 1946, screenprint 2016.347
- Anthony Pryor** (Australia 1951–1991), **Bill Young** (born Australia 1952, printer), **Bill Young Print Workshop** (Australia 1976–1987, print workshop) *Nike* 1987, etching, aquatint, watercolour, edn 8/30. Gift of Ross Searle, 2016. Australian Government's Cultural Gifts Program 2016.167
- Luigi Rados** (Italy 1773–1840, engraver), **Antoine Louis Francois Sergent-Marceau** (France 1751–1847, print after) *Sir Giuseppe Banks* 1818, from *Serie di vite e ritratti de' famosi personaggi degli ultimi tempi (Series of lives and portraits of celebrities of recent times)*, stipple engraving, letterpress 2016.247.A-B
- Elizabeth Rooney** (Australia 1929–2016) Group of 73 prints 1950–99, various mediums. Gift of Klaus and Julie Friedeberger, 2015 2015.1012-1049, 1052-1061, 1063-1087; *From Gladesville Bridge* 1969, lithograph, edn 2/9. Gift of Michael Tuckson, 2015 2015.1164
- Herbert Rose** (Australia 1890 – India 1937) *Rue des Tamis, Tunis* 1927, drypoint, edn 15/40. Gordon Darling Australia Pacific Print Fund, 2015 2015.953
- Theo Scharf** (Australia 1899 – Germany 1987) *The Scharfs wish you a Merry Xmas!* 1914, etching 2015.933
- John Scurry** (born Australia 1947) *To the wall* 1978, etching, aquatint, edn 6/10 2015.1706
- Erica Seccombe** (born 1968) *Creaturepede* 2004, inkjet. Gordon Darling Australia Pacific Print Fund, 2015 2015.1126
- Alex Selenitsch** (born Germany 1946) *Four 4-colour books* 2008–15, single-channel video. Gift of the artist, 2016 2016.54; *4 x 1/2 A3* 2008, *4 x 1/2 A3 on an incline* 2008, *4 x 1/2 A3 sinusoidal* 2014 and *4 x 1/2 A3 horizontal tear* 2015, artist books, edn 20/32. Gordon Darling Australia Pacific Print Fund, 2016 2016.42-45
- Peter Sharp** (born Australia 1964), **Brenda Tye** (born Malaysia 1969, printer) *Whale night* 2004, woodcuts, overprinted with carborundum, artist proof. Gordon Darling Australia Pacific Print Fund, 2015 2015.1169.A-F
- Alber Shomaly** (born Palestine 1950) not titled (head in a black diamond) 1968, etching, aquatint. Gordon Darling Australia Pacific Print Fund, 2015 2015.964
- Madonna Staunton** (born Australia 1938) Group of eight prints 1970–95, various mediums.



- Gordon Darling Australia Pacific Print Fund, 2015 2015.921-927, 930
- John Stringer** (Australia 1937–2007) Group of nine prints 1956–60, various mediums. Gordon Darling Australia Pacific Print Fund, 2015 2015.954-962
- William Strutt** (England 1825–1915, print after), **Thomas Ham** (England 1821 – Australia 1870, engraver) *This view was taken on the occasion of the opening of Prince's Bridge in the city of Melbourne* 1851, lithograph 2016.142
- Sydney Printmakers** (est Australia 1961), **Open Studio** (est Canada 1970) *Boundless and borderless* print portfolio 2012–13, etching, lithographs, screenprints, relief prints. Gift of Sydney Printmakers, 2016 2016.138.1-49
- The Run Crew** (est Australia, The Run Crew) *Wanted for hijacking the Umbrella Studio carpark* 2009, screenprint, spray enamel paint. Gift of Ross Searle, 2016. Australian Government's Cultural Gifts Program 2016.171
- George Stubbs** (England, 1724–1806, print after), **Thomas Thornton** (engraver) *An animal found on the coast of New Holland, called Kangaroo* 1805, from *The New Wonderful Museum and Extraordinary Magazine*, engraving, letterpress 2016.139.A-B
- Jessie Traill** (Australia 1881–1967) *Phillip Island frieze* 1929, etching, aquatint, edn 1/20 2016.69
- Paul Uhlmann** (born Australia 1962) *Stateless—(letter to the sky)* 2015, artist book 2016.180.A-B
- Unknown artist** *Insulaire d'Oivhijhee (Oivhijhee Island)* c 1800, engraving, roulette, watercolour 2016.248
- Unknown artist** (PNG) *Paintings, prints and drawings ... Dent | Gurvich [1979]* 1979, screenprint 2015.1712
- Unknown artist** *Camp sketches, internment camp Tatura, Australia* 1941/42, linocuts 2015.1096.1-7
- Unknown artist** (NZ) *Art in the mail*, screenprint 2016.219; *Art in the mail ... Australian leg*, offset lithograph 2016.216
- Various artists** Group of 444 artist books 1960–2013 various mediums. Gift of Glenn Barkley and Lisa Havilah, 2015. Australian Government's Cultural Gifts Program 2015.1217-1657, 1713-1716
- Various artists** (Australia, NZ, Fiji, USA), **Michael Tuffery** (born NZ 1966, printer), **Anna Eglitis** (born Fiji 1931, printer), **Theo Tremblay** (born USA 1952, printer) *Canoe of many passengers* 2015, woodcut, printer's proof. Gift of Theo Tremblay, 2015 2015.1156
- Neil Watson** *Chosen alliance-crab* 1972, etching, stencils, synthetic polymer paint, edn 1/25 2015.1710
- Louise Weaver** (born Australia 1966), **Martin King** (born Australia 1957, printer), **Australian Print Workshop** (est Australia 1989, print workshop) *Diagram for two colliding stars* and *Diagram for an acoustic island* 2004, etchings. Gordon Darling Australia Pacific Print Fund, 2015 2015.934-935
- Louise Weaver** (born Australia 1966), **Redwood Limited Prints** (est Australia 1987, print workshop) *Static (digital age)* 2006, lithograph, edn 2/15. Gordon Darling Australia Pacific Print Fund, 2015 2015.936
- Margaret Wilson** (born Australia 1939) *Glimsen* 2004, woodcut. Gift of Ross Searle, 2016. Australian Government's Cultural Gifts Program 2016.160

#### Illustrated books

- Joyce Allen** (Australia 1916–1992) *The forest flower* 1947, linocuts, letterpress. Gift of Derek John Villeneuve, Janis Lynn and Robin Ann Nicholson, 2016 2016.222
- Alfred Mills** (England 1776–1833, print after) *Natural history of forty-eight quadrupeds with elegant engravings* 1815, wood-engravings, letterpress 2016.140
- Various artists** Group of 22 illustrated books 1977–2008, various mediums. Gift of Meredith Hinchliffe, 2016. Australian Government's Cultural Gifts Program 2016.190-2011

#### Decorative arts and design

- Greg Daly** (born Australia 1954) *Luminous landscape* 2015, porcelain 2015.1099
- Brigitte Enders** (born Germany 1949) *Guardian* 1992, stoneware 2015.1104
- Robert Foster** (Australia 1962–2016) *Cornucopia* 2014, silver 2015.1101
- Ivan Gluch** (born Denmark 1943) *Tea service* 1990, porcelain 2015.1098.1-22
- Marion Mahony Griffin** (USA 1871–1961, designer), **Marion Mahony Griffin And Walter Burley Griffin Associate Architects** (Australia 1914–1937, architect), **H Goldman Manufacturing Company** (est Australia, manufacturer) *Cafe*

- Australia chair* 1916, blackwood, plywood, leather 2015.1208
- Jan Irvine-Nealie (born Australia 1950) *Bones of paths* 2015, silk 2015.1166
- Daehoon Kang (born Korea 1966) *White knight* 2008, sterling silver, Perspex, polished granite 2015.931
- Johannes Kuhnen (born Germany 1952) *Pendant* 2015, stone, anodised aluminium, stainless steel 2015.1097
- Emily Leist (Australia 1869–1919) *Waratah charger* c 1910, copper 2016.64
- Klaus Moje (born Germany 1936) *Arrival* 1983, fused glass, cast iron frame. Gift of Klaus Moje AO and Brigitte Enders, 2016. Australian Government's Cultural Gifts Program 2016.364
- Marc Newson (born Australia 1963) *Voronoi shelf* 2006, Carrara marble, edn of 10. Purchased with the assistance of Roslyn Packer, 2015 2015.1717
- Michael O'Connell (England 1898–1976) *Modernist party* c 1950, resist-dyed, block-printed cotton 2015.1172
- Enrico Taglietti (born Italy 1926, designer), Thor Diesendorf (manufacturer) *Poliedrica chair* 2014, spotted gum plywood, stainless steel, wool upholstery fabric 2015.976
- Unknown artist *The barque Rajah* c 1839, oil on canvas on panel 2015.1118
- Unknown artist (Australia) *Sofa* c 1815, Australian cedar, beefwood, ebony, satinwood, rose mahogany, wool moreen upholstery (replaced), horsehair, jute 2016.278
- Jane Whiteley (born UK) *Trousseau: tablecloth for a world leader* 2008, dyed linen 2015.904
- Susan Wraight (born Great Britain 1955) *Billabong* 2014, boxwood, amber, buffalo horn, gold leaf, gold powder, oil 2015.919
- Damien Wright (born Australia 1969) *Brief, desk* 2016, ancient redgum, purple gidgee, brigalow, celery-top pine, plywood. Purchased with the assistance of Meredith Hinchliffe, 2016 2016.148
- Photomedia**
- Narelle Autio (born Australia 1969) *Nippers I–III* 2014, pigment inkjet prints. Purchased with the assistance of Diana Laidlaw, 2016 2016.55-57
- Louis Buvelot (Switzerland 1814 – Australia 1888) not titled (portrait of a young girl) 1865–66, albumen silver carte-de-visite photograph 2015.1210
- Jack Cato (Australia 1889–1971) *Portrait of a young woman* late 1920s, gelatin silver photograph. Gift of Roderick Weir Home, 2016 2016.39
- Cazneau & Connolly (est NZ 1876–1885) *Portrait of a lady* 1883–85, albumen silver carte-de-visite photograph. Gift of Professor Geoffrey Batchen, 2016 2016.40
- Olive Cotton (Australia 1911–2003) *Glasses* 1937, gelatin silver photograph 2016.1
- Aleks Danko (born Australia 1950) *Photograph of Aleks Danko at 3 years old* 2006, from the series *Some Cultural Meditations 1949–2015*, chromogenic photograph. Warwick and Jane Flecknoe Bequest Fund, 2015 2016.266; *Ukrainian 'centre of the world'* 2016, pigment inkjet print. Gift of the artist, 2016 2016.274
- John Degotardi Jr (Australia 1860–1937) *'The Rocks' area* 1901, album of gelatin silver photographs 2016.38.1-116
- Max Dupain (Australia 1911–1992) *Design in barred light* c 1935, *Spontaneous composition* 1935 and *Beach play* 1937, gelatin silver photographs 2016.365-367
- TS Glaister (England 1824 – USA 1904) not titled (a wealthy couple, Sydney) c 1860, relieve ambrotype 2015.1165
- Bill Henson (born Australia 1955) *Untitled* 2000, pigment inkjet print 2016.22
- Frank Hurley (Australia 1885–1962) *Infantrymen of the 1st Division during a rest in the dugouts at Ypres* 1917, carbon print 2016.264; *Looking out of a ruined cathedral window on to the graves of the fallen* 1917, gelatin silver photograph 2016.263
- Peter Kennedy (born Australia 1945) *Fugue* 1971–2015, 11-channel HD video, sound 2016.352
- Ian North (born NZ 1945) *No 8 & No 11* 2015, from the series *East Antarctica 1915*, pigment inkjet prints, charcoal 2016.317-318
- Polixeni Papapetrou (born Australia 1960) *Ocean man*, from the series *The ghillies* 2013, pigment inkjet print 2016.319
- Jacky Redgate (born England 1955) *Light throw (mirrors)* series #3, #8 and #9 2009–11, chromogenic colour photographs 2015.895-897
- Julie Rrap (born Australia 1950) *360 degree self-portrait* 2009, digital video 2015.898



Wesley Stacey *Flinders Island 1974*, photobook with 25 chromogenic colour photographs. Gift of Dr Bill Lucas, 2016 2016.23.1-25

Justine Varga (born Australia 1984) *Enter, Edge and Exit (Red state)*, from the series *Accumulate 2014–15*, chromogenic colour photographs, hand printed 2015.892-894

## Indigenous

### Paintings

Rex Battarbee (Australia 1893–1973) not titled 1956, watercolour. Gift of Keith Little, 2015 2015.1163

Daniel Boyd (born Australia 1982, Kudjla & Gangalu peoples) *Untitled* 2016, oil, charcoal and glue on canvas 2016.351

Maria Butcher (Australia 1930–2009, Umpila people) *Wang'ka ainamu* 2008, synthetic polymer paint on canvas. Gift of Patrick Corrigan AM, 2016. Australian Government's Cultural Gifts Program 2016.7

Ray Ken (born Australia 1938, Pitjantjatjara, Yankunyatjara peoples) *Kulata Tjuta* 2015, synthetic polymer paint on canvas 2016.66

Craig Koomeeta (born Australia 1977, Wik-Alkan people) *Apelech: older and younger* 2004, ochres with acrylic binder on Belgian linen. Gift of Patrick Corrigan AM, 2016. Australian Government's Cultural Gifts Program 2016.6

Ewald Namatjira (Australia 1930–1984, Arrarnta people) not titled and not titled 1961, watercolour. Gifts of Isolda Slattery, 2015 2015.1148-1149

Rosella Namok (born Australia 1979, Ungkum & Angkum people) *Willa* 2000, *Midday rain ... fall down ... coolly place down* 2007 and *Thuluu ... after burn grass season* 2007, synthetic polymer paint on canvas. Gift of Patrick Corrigan AM, 2016. Australian Government's Cultural Gifts Program 2016.2-3

Angelina Ngai (born Australia c 1952, Alyawarr people) *Bush Plum Dreaming* 2002, synthetic polymer paint on canvas 2016.357; *Grandfather's Country* 2007, synthetic polymer paint on linen. Both gifts of Lauraine Diggins, 2016. Australian Government's Cultural Gifts Program 2016.358

Kathleen Ngai (born Australia c 1934, Anmatyerr peoples) *Bush Plum Flowers* 2004 and *Bush Plum Country* 2006, synthetic polymer paint on linen. Gifts of Lauraine Diggins, 2016.

Australian Government's Cultural Gifts Program 2016.359-360

Otto Pareroultja (Australia 1914–1973, Arrarnta people) not titled and not titled c 1950s, watercolour. Gifts of Keith Little, 2015 2015.1161-1162

Doris Platt (born Australia 1950, Lama Lama people) *Untitled* 2010, synthetic polymer paint on canvas. Gift of Patrick Corrigan AM, 2016. Australian Government's Cultural Gifts Program 2016.5

Herbert Raberaba (Australia 1920–1980, Arrarnta people) not titled and not titled 1960s, watercolour. Gift of Isolda Slattery, 2015 2015.1150-1151

Pedro Wonaeamirri (born Australia 1974, Tiwi people) *Jilamara* 2014, natural earth pigments on canvas 2016.29

### Sculptures and installations

Toby Cedar (born Australia 1975, Kala Lagaw Ya people) *Keriam Waumer (frigate bird)* 2014, beeswax, black-lip pearl shell, feathers, cotton twine, synthetic polymer paint and cane on bamboo. Purchased with the assistance of the National Gallery of Australia Foundation ATSI Fund, 2015 2015.1157

Karla Dickens (born Australia 1967, Wiradjuri people) *Assimilated warriors* 2014, metal, feathers 2016.15.A-M; *Hush a bye* 2014, glass, Bekelite, rope, emu egg, feathers 2016.14.A-T

Sandra Hill (born Australia 1951, Minang, Wardandi, Ballardong & Nyoongar peoples) *Double standards* 2015, rice paper, shellac, Marri and Balga resin, ink and synthetic resin. Purchased with the assistance of Warwick Hemsley and the Hon Melissa Parke, 2016 2016.27

Yvonne Koolmatrie (born Australia 1944, Ngarrindjeri people) *River Dreaming* 2012, sedge rushes 2016.28

Danie Mellor (born Australia 1971, Mamu, Ngagen & Ngajan peoples) *Guya—a run through Sunday Creek* 2006, *Bala Burrnyja—Tableland Tin Coy* 2006, *Bala Gukulbarra—a ridgeway leading to summer places* 2006, *A new geography (of dreams the heart which cast its own)* 2006 and *Moving on, moving out* 2007, earthenware. Gifts of the artist, 2015. Australian Government's Cultural Gifts Program 2015.1135-1139; *A Northern Type, A Ritual Hero, The Native Son, Strange Tribes and Customs* 2009, from the

series *The Noble Savage*, gilded figurines on wooden trophy mounts and plaster corbels with engraved medallions. Gift of the artist, 2015. Australian Government's Cultural Gifts Program 2015.1738-1741

Reko Rennie (born Australia 1974, Kamilaroi, Gamilaraay & Gummaroi people) *Marlbatharndu Wanggagu Insignia* 2014, electrical components 2016.10

Brian Robinson (born Australia 1974, Maluyligal, Wuthathi & Dayak peoples) *Custodian of the blooms* 2014, wood, plastic, steel, synthetic polymer paint, feathers, plant fibre and shell 2016.330

Ken Thaiday Sr (born Australia 1950, Meriam Mer people) *Eastern Island warrior headdresses* 2014, wood, cane, plastic, pearl shell, synthetic polymer paint 2016.12.A-B

Tiwi people *Arawunikiri*, *Arawunikiri* and *Arawunikiri* c 1920s, natural earth pigments on wood. Gifts of Dr Liz Robertson-Rickman, 2015 2015.1143-1145

### Drawings and watercolours

Danie Mellor (born Australia 1971, Mamu, Ngagen & Ngajan peoples) *Bulurru Storywater* 2012, pastel, pencil, and wash. Gift of the artist, 2015. Australian Government's Cultural Gifts Program 2015.1737.A-H

### Decorative arts and design

Yhonnie Scarce (born Australia 1973, Kokatha & Nukunu peoples) *Glass bomb (Blue Danube) series I* 2014, glass 2016.18.1-3; *Silence part 1 + 2* 2014, glass, stainless steel 2016.11.A-B; *Thunder raining poison* 2015, glass, wire, metal armature 2016.320

### Photomedia

Michael Aird (born Australia 1963) *Thinking about life* 2016, pigment inkjet prints 2016.361.1-70

Tony Albert (born Australia 1981, Girramay, Yidinji & Kuku-Yalanji peoples) *Brothers (New York Dreaming)* 2015, pigment inkjet print, stickers 2016.229; *Brothers (Unalienable)* 2015, pigment inkjet print, stickers 2016.230

Brook Andrew (born Australia 1970, Wiradjuri people) *Possessed I* 2015, gelatin silver photograph 2016.228

Ali Gumillya Baker (born Australia 1975, Mirning people) *Bound/Unbound Sovereign Acts II*

*Simone Ulalka Tur* 2015, pigment inkjet print 2016.262

Daniel Boyd (born Australia 1982, Kudjla & Gangalu peoples) *A darker shade of dark #1-4* 2012, 4-channel HD video 2016.362

Michael Cook (born Australia 1968, Bidjara people) *The mission* series 2010, pigment inkjet prints. Gift of Patrick Corrigan AM, 2016. Australian Government's Cultural Gifts Program 2016.8.1-10

Megan Cope (born Australia 1982, Quandamooka people) *Blaktism* 2014, single-channel HD video 2016.137; *Toponymic interventions #3* 2014, single-channel video 2016.224

Nici Cumpston (born Australia 1963, Barkindji/Paakintji peoples) *Scar tree, Barkindji Country* 2011-14, from *having-been-there*, chromogenic photograph, watercolour, synthetic polymer paint 2016.178; *Mulyawongk, Whroo—Rushworth State Forest* 2013-15, chromogenic photograph, pencil, stabilo crayon 2016.179

Robert Fielding (born Australia 1969, Western Arranda, Yankunytjatjara & Pitjantjatjara peoples) *Priyangka* 2015, pigment inkjet print 2016.231

Nicole Foreshew (born Australia 1982, Wiradjuri people) *Dhaagun* 2015, pigment inkjet print 2016.225.1-3

Ricky Maynard (born Australia 1953, Ben Lomond & Cape Portland peoples) *Ambrose, Kerry and Sean* 2015, from the series *Saddened were the hearts of many men*, gelatin silver photographs 2016.233.1-3

Danie Mellor (born Australia 1971, Mamu, Ngagen & Ngajan peoples) *Natura naturans* 2015, chromogenic photograph 2016.188; *Natura naturata (the twenty first century)* 2015, chromogenic photograph 2016.189; *Naturata* 2015, chromogenic photograph 2016.187

Archie Moore (born Australia 1970, Kamilaroi people) *Blood fraction* 2015, single-channel HD video 2016.71.2; *Blood fraction* 2015, pigment inkjet print 2016.71.1.1-100

Steaphan Paton (born Australia 1985, Gunai & Monaro Ngarigo peoples) *Cloaked combat #2 and #3* 2015, single-channel HD videos 2016.250-251

Damien Shen (born Australia 1976, Ngarrindjeri people) *On the fabric of the Ngarrindjeri body, Volume II* 2014, pigment inkjet prints 2016.315.1-12

Darren Siwes (born Australia 1968, Ngalkban people) *Banggawa Soribala* 2013 from the series *Mulaga Gudjerie*, pigment inkjet print 2016.232

Christian Thompson (born Australia 1978, Bidjara people) *Ancient bloom* and *Gods and kings* 2015, from the series *Imperial relic*, chromogenic photographs 2016.185, 2016.186

Warwick Thornton (born Australia 1970, Kaytetye people) *Way of the Ngangkari* 2015, single-channel HD videos 2016.236.1-3

James Tylor (born Australia 1986, Kaurua people) *These are our objects* 2014, Becquerel daguerreotypes. Purchased with the assistance of the National Gallery of Australia Foundation ATSI Fund, 2015 2015.1176.1-10; *Aotearoa, my Hawaiki* 2016, pigment inkjet prints, torn 2015.239.1-5

Jason Wing (born Australia 1977, Biripi people) *War paint* 2015, pigment inkjet print 2016.270.1-4

## International

### Sculptures and installations

Yinka Shonibare MBE (born Great Britain 1962) *Refugee astronaut* 2015, fibreglass, printed cotton, net, wood, metal and plastic objects, steel baseplate 2015.974

### Drawings and watercolours

Paul Cézanne (France 1839–1906) *Mountain landscape near Aix (Paysage montagneux, environs d'Aix)* c 1895, watercolour, pencil. Gift of an anonymous donor, 2015. Australian Government's Cultural Gifts Program 2015.903

Henry Moret (France 1856–1913) *Cliffs above the sea (Falaises au-dessus de la mer)* c 1910, watercolour, charcoal. The Poynton Bequest, 2015 2015.978

### Prints and multiples

Jim Lambie (born Scotland 1964) *Sound system* 2015, vinyl, edn of 3. The Poynton Bequest, 2015 2015.1125

Henri Matisse (France 1869–1954) *Nude with blue cushion (Nu au coussin bleu)* 1924, colour lithograph, edn of 50. The Poynton Bequest, 2015 2016.343

Henri Rivière (France 1864–1951) *The port of Douarnenez (Le port de Douarnenez)*, from the series *Le beau pays de Bretagne* 1911, colour

lithograph, edn of 600. The Poynton Bequest, 2015 2015.1102

### Illustrated books

Michael Craig-Martin (born Ireland 1941) *Drawing* 2015, artist book including the drawing *Book*, letterpress edn of 50. The Poynton Bequest, 2015 2015.1158.1-2

William Kentridge (born South Africa 1955), Frank Wedekind (author) *The Lulu Plays* 2015, offset lithograph, letterpress, edn of 400. The Poynton Bequest, 2015 2015.1204

### Decorative arts and design

AB Orrefors Glasbruk (est Sweden 1726, manufacturer), Simon Gate (Sweden 1883–1945, attributed designer) *Bottle* c 1937, glass 2015.1116

Arabia (est Finland 1873, manufacturer) *Vase* c 1925, porcelain 2015.1113

Louis Bilton (UK c 1860–1910, decorator), Doulton & Co (est England 1854, manufacturer) *Vase with waratah decoration* c 1892, bone china 'Vellum Ware' 2016.65

Gustavsberg (Sweden 1826–1994, manufacturer), Wilhelm Kåge (Sweden 1889–1960, designer) *Argenta plate* c 1935, stoneware 2015.1114

Kähler Keramik (Denmark 1839–1974, manufacturer) *Vases* c 1905, earthenware 2015.1105-1106

Kosta (est Sweden 1741, manufacturer), Vicke Lindstrand (Sweden 1904–1983, attributed designer) *Vase with fish motif* c 1935, glass 2015.1117

Henri Matisse (France 1869–1954, designer), Les Ballets Russes de Serge Diaghilev (1909–1929, producer) *Costume for a warrior* from the Ballets Russes de Serge Diaghilev production *Le chant du rossignol* 1920, painted felt, velvet, cotton, gold embroidery 2016.363

Michael Andersen & Sons (Denmark c 1880–1993, manufacturer) *Vase* c 1915, earthenware 2015.1115

Rörstrand (est Sweden 1726, manufacturer) *Vases* c 1900,

*Vase* c 1900, *Plate* c 1905 and *Vase* c 1913, porcelain 2015.1108, 1110-1112

Rörstrand (est Sweden 1726, manufacturer), Nils Lundström (Denmark 1865–1960, designer) *Vase* c 1905, porcelain 2015.1107

Rörstrand (est Sweden 1726, manufacturer),  
Alf Wallander (Sweden 1862–1914, designer)  
*Dish with snail motif* c 1900, porcelain 2015.1109

Enrico Taglietti (born Italy 1926) *Armchair* 1954,  
steel, plywood, rubber, wool upholstery fabric.  
Gift of Enrico Taglietti, 2015 2015.975

Ursula von Rydingsvard (born Germany 1942)  
*Bowl with skin* 2009, cedar and abaca paper.  
Gift of Helen Drutt English and H Peter Stern,  
2015 2016.316

### Photomedia

Katy Grannan (born USA 1969) *Anonymous*,  
*Modesto, CA* 2012, *Anonymous, Modesto*,  
*CA* 2013 and *Anonymous, Modesto, CA* 2013,  
from the series *The 99*, pigment inkjet prints  
2016.153-155

Philippe Halsman (Latvia 1906 – USA 1979)  
*Loretta North and kangaroo* 1952, gelatin silver  
photograph 2016.13

### Asia

#### Decorative arts and design

Imada Yoko (born Japan 1971) *Sei (Purity)* 2014,  
porcelain with underglaze cobalt painting  
2015.920

### Photomedia

Zhang Huan (born China 1965) *To raise the water  
level in a fishpond (close up)* 1997, chromogenic  
photograph 2016.331

Khvay Samnang, Nget Rady *Where is my land?*  
2014, 3-channel HD video 2016.158

### Pacific

#### Sculptures and installations

Bahinemo people (Papua New Guinea) *Garra*  
(female hook), *Garra* (male hook) and *Garra*  
1965–71, wood, carved, painted. Gift of David  
Attenborough, 2016 2016.31-33

Brett Graham (born NZ 1967) *Mihaia (artist proof)*  
2011, cast bronze 2015.979

#### Drawings and watercolours

Para Matchitt (born NZ 1933, Maori) *Te Pakanga*  
series XI—*Te Tumuaki*, XII—*He Iwi Mohio Tatou*,  
*He Iwi Tohunga Tatou*, XXXIII—*Kia Ora Ai Te*  
*Hunga Tangata* and XXXIV—*Te Pua Waitangi*  
1974, pen, ink, brush and pencil 2016.337-338, 340-341

# APPENDIX D: SUPPORTERS

## Australian Government

Australian Government funding in 2015–16 totalled \$49.418 million: \$32.589 million for operational expenses and \$16.829 million for capital expenses.

### Funding programs

#### Visions of Australia

The Visions of Australia program is an Australian Government funding initiative administered by the Department of Communication and the Arts. The program supports touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia. The program aims to increase audience access to exhibitions of cultural material and to encourage partnerships across the collections sector.

The NGA acknowledges the significant support it received through the Visions of Australia program to provide access to works of art for the people of Australia.

Visions of Australia touring funding supported four of the NGA's exhibitions in 2015–16:

- *Capital and country: the Federation years 1900–1914*
- *Stars in the river: the prints of Jessie Traill*
- *Light moves: contemporary Australian video art*
- *Bodywork: Australian Jewellery 1970–2012.*

#### National Collecting Institutions Touring and Outreach program

The National Collecting Institutions Touring and Outreach program is an Australian Government initiative providing support for Australia's national collecting institutions to develop and tour exhibitions nationally and internationally.

The program supported the Collection Outreach Program and two of the NGA's exhibitions in 2015–16:

- *Max and Olive: the photographic life of Olive Cotton and Max Dupain*
- *Light moves: contemporary Australian video art.*

#### Australian Government International Exhibitions Insurance program

The Australian Government International Exhibitions Insurance program is an Australian

Government initiative providing funding for the purchase of insurance for significant cultural exhibitions.

The program supported the two exhibitions in 2015–16:

- *Atua: sacred gods from Polynesia*
- *The story of Rama: Indian miniatures from the National Museum, New Delhi*

Without this support the high cost of insuring these significant works of art would have prohibited these major exhibitions from coming to Australia.

## Affiliated groups

### NGA Foundation

The National Gallery of Australia Foundation is a not-for-profit organisation that encourages philanthropy in the community, raises funds and secures gifts of works of art to support the vision of the NGA and to develop the national art collection for all Australians. The Foundation is a company limited by guarantee under the Corporations Law and is governed by a Board of Directors appointed by the NGA's Council. The Board includes the NGA's Director, the Chair of the NGA's Council and two other Council members.

Patron: HE Gen the Hon Sir Peter Cosgrove AK, MC

Chair: John Hindmarsh AM

Board members: Susan Armitage, Philip Bacon AM, Julian Beaumont OAM, Sandra Benjamin OAM, Anthony Berg AM, Robyn Burke, Terrence Campbell AO, The Hon Mrs Ashley Dawson-Damer AM, James Erskine, Andrew Gwinnett, Wayne Kratzmann, Dr Andrew Lu OAM, Allan Myers AC, QC, Geoffrey Pack, Roslyn Packer AC, John Schaeffer AO, Penelope Seidler AM, Ezekiel Solomon AM, Kerry Stokes AC, Dr Gerard Vaughan AM, Ray Wilson OAM

Secretary: Peter Lundy RFD

Executive Director: Maryanne Voyasis

### American Friends of the National Gallery of Australia

The American Friends of the National Gallery of Australia, Inc is an independent charitable organisation in the United States of America.

It facilitates loans and gifts of works of art and has made donations toward events, activities and acquisitions. The most notable donations made through AFNGA this year were made possible with the generous support of Kenneth E Tyler AO and Marabeth Cohen-Tyler, Elaine and Jim Wolfensohn, through the Wolfensohn Family Foundation, and Helen Drutt-English.

### **Voluntary guides**

The NGA has 185 voluntary guides, who give freely of their time to support the NGA's operations. They contribute significantly to public engagement at the NGA. In 2015–16, they delivered exhibitions tours for 7665 visitors and tours of the national collection for 9964 visitors. During the year, guides were offered training in collection knowledge, communication and presentation skills, customer service and cross-cultural awareness.

### **Corporate partnerships**

The NGA's corporate partners share its vision by contributing to the development and promotion of art and culture in Australia. Contributions go toward staging major exhibitions, promoting the arts in Australia, supporting industry development and funding innovation, and education and access programs. The generous support of sponsors in 2015–16 totalled \$2.170 million.

### **Principal Partners**

Nine Entertainment Company, through Channel Nine and Ticketek  
ACT Government, through VisitCanberra

### **Major Partners**

Maddocks  
Molonglo Group and New Acton  
National Gallery of Australia Council Exhibitions Fund  
Palace Electric Cinemas  
PricewaterhouseCoopers  
Qantas Airways

### **Media Partners**

Australian Broadcasting Corporation, through ABC Local Radio, ABC TV and ABC Online

Canberra Times  
Fairfax Media, through The Age and The Sydney Morning Herald  
WIN Television  
The Saturday Paper  
The Monthly

### **Indigenous Art Partner**

Wesfarmers Arts

### **Accommodation Partners**

Accor, through Novotel Canberra  
Brassey of Canberra  
Forrest Hotel & Apartments  
Hotel Hotel  
Hotel Realm

### **Council Circle Members**

APT  
Canberra Airport  
Aerial Capital Group  
Murrays  
Forty Four Twelve

### **Beverage Partners**

Coopers Brewery  
Moët Hennessy Australia

### **Signage Partner**

Flash Photobition

### **Supporters**

Aesop  
American Friends of the National Gallery of Australia, Inc  
Eckersley's Art and Craft  
Forty Four Twelve  
King O'Malloys  
Tourism PNG  
Wedgewood

### **Corporate Members**

Aesop  
Clayton Utz  
CSIRO  
GET Educational Tours

## Private donors

The NGA is grateful to the generous donors who have supported the acquisition of works of art through gifts, bequests, cash donations and contributions to the various funds and categories listed below. The list includes all donations made to the NGA through the Foundation from 1 July 2015 to 30 June 2016. Donations of cash and works of art in 2015–16 totalled \$7.445 million.

### 25th Anniversary Gift Program

Harold Mitchell Foundation  
Harold Mitchell AC

### Aboriginal and Torres Strait Islander Art

Warwick Hemsley and The Hon Melissa Parke

### Art and Dementia Fund

The Lansdowne Foundation  
Prudence MacLeod

### Art Education and Access Programs

Tim Fairfax AC in honour of Betty Churcher AO

### Asian Art Fund

Andrew Gwinnett and Hiroko Gwinnett

### Australian Art Fund

The Lansdowne Foundation  
Prudence MacLeod  
Denis Savill and Anne Clarke  
Warwick and Jane Flecknoe Bequest

### Bequests

Marie Howe Breckenridge  
Warwick and Jane Flecknoe  
Mervyn Horton  
Ruth Graham Robertson  
Diana Walder

### Cézanne Watercolour and Drawing Fund

Murray Bail  
Helen Brack  
Wendy Edwards  
Theodore Jenkel and Georgette Grezak  
GR Lansell  
Graeme Morgan

John Sharpe and Claire Armstrong  
Alice Spigelman and the Hon James  
Spigelman AC, QC  
Susan Wyndham

### Contemporary Art Fund

De Lambert Largesse Foundation  
Ruth Lambert and Steve Lambert

### Council Exhibitions Fund

John Calvert-Jones AM  
Allan Myers AC, QC

### Decorative Arts and Design Fund

Meredith Hinchliffe

### Donations

Lenore Adamson  
Maria Athanassenas  
Donna Bush and Glenn Bush  
Fran Cahill  
Maurice Cashmere  
Robert Champion de Crespigny AC and  
Melanie Champion de Crespigny  
Maria Magda Damo  
Elliott Dorman  
Stephen Dyer  
Sue Dyer  
Colin Hindmarsh and Barbara Hindmarsh  
Angela Isles and Jonathon Isles  
Dinny Killen  
Susie Maple-Brown AM  
Allan Myers AC, QC  
Neilson Foundation  
Kerr Neilson  
Sheena Whittle  
Gina Woodhill

### Exhibition Patrons: *Australia at the Royal Academy of Arts, London, 2013*

Harold Mitchell Foundation  
Harold Mitchell AC

### Exhibition Patrons: *Fiona Hall: Wrong Way Time*

The Aranday Foundation  
Susan Armitage and the Hon Dr Michael  
Armitage



John Calvert-Jones AM and Janet Calvert-Jones AO  
Terrence Campbell AO and Christine Campbell  
Anthony Cross and Clare Cross  
Paul Cross and Samantha Cross  
John Gandel AO and Pauline Gandel  
Simon Mordant AM and Catriona Mordant  
Mark Nelson and Louise Nelson  
Penelope Seidler AM  
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John Hindmarsh AM and Rosanna Hindmarsh  
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### **Travelling Exhibitions**

American Friends of the National Gallery of  
Australia Inc, with the generous assistance  
of Sir James Wolfensohn KBE, AO, and  
Elaine Wolfensohn

### **Treasure a Textile**

Prof Brian O'Keefe AO  
Dr Maxine Rochester

# APPENDIX E: LEGISLATIVE REQUIREMENTS

This appendix provides information on matters required by legislation to be included in the annual report. The legislative requirements are outlined in:

- Schedule 2, Part 4 of the *Work Health and Safety Act 2011*
- section 311A of the *Commonwealth Electoral Act 1918*
- section 516A of the *Environment Protection and Biodiversity Conservation Act 1999*.

## Work health and safety

The NGA maintained a strong focus on work health and safety during the year, providing its staff with access to training and health programs and conducting workstation assessments for all new employees. It developed a detailed Health Safety and Wellbeing Strategic Plan 2016–2021, which was implemented in April 2016. The plan outlines key performance indicators that the NGA will achieve in coming years to cultivate a safety culture that improves the health and wellbeing of our staff and strives to reduce the number and seriousness of health and safety incidents. Throughout the year, risks to employees and visitors were identified and carefully monitored to prevent the occurrence of incidents and limit productivity losses caused by injury.

Initiatives	Measure	2015–16	2014–15
WHS policies	Reviewed and amended	15	48
	New	0	6
Workplace inspections	Inspections carried out	168	161
	Hazards identified	111	67
	% of hazards actioned	100%	100%
	% of hazards corrected	33%	35%
WHS training	Staff trained	47	133
	Courses attended	9	18
Health programs	Health checks carried out	81	77
	Influenza vaccinations administered	73	113
	Yoga classes	32	28
	Other programs	1	1
Workstation assessments	Ergonomic assessments carried out <sup>1</sup>	16	27
Safe work procedures and risk management	Incidents reported	54	78
	Notifiable incidents	2	3
	Rate per 1000 full-time equivalent (FTE) employees	0.3%	0.3%
Early intervention for lost-time injuries	Serious lost-time injuries	0	0
	Rate per 1000 FTE employees (target: 3%)	0%	0%
	Average weeks of lost time	0	0
	Rate per 1000 FTE employees (target: 3.6%)	0%	0%

1. All new employees engaged for six months or more received an ergonomic workstation assessment.

## Advertising and market research

Advertising and market research payments exceeding \$12,565 are outlined below.

Company	Activity	Amount
Repucom International	Online survey of <i>Tom Roberts</i> ticket buyers and economic impact study	\$22,000
Murrays Coaches	<i>Tom Roberts</i> coach advertising wrap	\$30,900
Hall & Partners Open Mind	Customer monthly survey and analysis	\$37,950
Millmaine	Media agency for <i>Tom Roberts</i>	\$48,600
<b>Total</b>		<b>\$139,450</b>

## Advertising campaigns

During 2015–16, the NGA conducted the following exhibition advertising campaigns: *Tom Roberts* and *Fiona Hall: Wrong Way Time*. Further information on those advertising campaigns is available at [nga.gov.au](http://nga.gov.au) and in the reports on Australian Government advertising prepared by the Department of Finance. Those reports are available at [finance.gov.au/advertising](http://finance.gov.au/advertising).

## Ecologically sustainable development

Through a philosophy of 'rethink, reduce, reuse, repair, recycle', the NGA will continually improve its business performance and conduct its operations in an environmentally responsible manner. Principles of Ecologically Sustainable Development are incorporated into asset management and procurement decisions and into the strategic plan, annual business plan and project planning. The NGA fosters a commitment to sustainability in its staff. This environmentally aware business culture extends to relationships with suppliers with the aim to continually improve environmental best practice in activities and operations conducted by and for the NGA.

As required under section 341ZA of the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act), the NGA has a heritage strategy. The strategy was developed with the assistance of specialist consultants and meets the NGA's general obligations under the EPBC Act to take no action that has, will have or is likely to have a significant impact on the environment unless approved by the Minister for Sustainability, Environment, Water, Population and Communities.

## Environmental performance

The NGA operated a large public building, and a smaller annexe for the better part of the financial year. It receives hundred of thousands of visitors annually and maintains strict environmental controls to protect the national collection on display and in storage across two sites. The NGA continues to review and implement energy management strategies to reduce its environmental impact. Strategies include highly efficient operation of plant and equipment, excellent maintenance regimes and careful use of resources and implementation of an effective Strategic Asset Management Plan that allows for the timely replacement, refurbishment and retirement of assets at the end of their economically useful life.

## Relative energy use

Relative energy use can provide greater understanding of efficiencies achieved in the year. The relative factors provided in the following tables comprise the number of air-conditioning operating hours (OH), number of occupants (O) and median number of works of art in the national collection (WOA). The number of occupants is calculated using the following formula:

number of occupants = number of visitors + (full-time equivalent employees x average number of days worked)

This year, the number of air-conditioning operating hours was 8760 the number of occupants was 778,918 and the median number of works in the collection was 152,741.

## Energy consumption

	2015-16			
	Total	Relative energy use		
		Per OH	Per O	Per WOA
Electricity (kWh)	10,550,971	1234.15	14.8	62.21
Green energy	10%			
Tri-generation system	11%			
Gas (MJ)	46,656.53	5.32	0.06	0.27

The NGA installed LED lighting on Level 2 in September, reducing electricity consumption on that floor by 72%, and overall by 1-2%. If LED lighting was installed throughout the building, total energy consumption would be reduced by an estimated 14% annually. A new chiller plant, which is 5-10% more efficient than the current plant, will be installed by the end of September 2016, and energy efficient practices such as the installation of variable speed drives are being implemented in a staged manner.

During the winter of 2015, the NGA's modified tri-generation system sustained cooling loads for approximately two months without the need of electrical chillers, which resulted in a 10-15% decrease in energy consumption of the mechanically chilled water plant and associated ancillary equipment. The economic viability of the tri-generation system was re-assessed in the year due to the increase in gas prices from \$4.80/GJ to around \$7.80/GJ. The system, which was installed for its high efficiency at the time in 2009, is now at breakeven. New forms of technology will be considered once the system is shown to be no longer economically viable.

## Greenhouse gas emissions

	2015-16			
	Total	Relative energy use		
		Per OH	Per O	Per WOA
CO2e (tonnes)	8707	0.16	0.0019	0.01

The figure above is the carbon dioxide equivalent (CO2e) of the NGA's greenhouse gas emissions for the financial year and was obtained from the NGA's electricity bills. Due to energy savings produced by the new LED lighting and other energy saving strategies, the NGA has reduced its greenhouse emissions by 899 tonnes of CO2e when compared to the 2014-15 financial year.

## Water consumption

	2015-16			
	Total	Relative energy use		
		Per OH	Per O	Per WOA
Water (litres)	200,000	22.83	0.27	1.15

The NGA captures rainwater and run-off water, which is stored in a tank with a capacity of 600,000 litres and used for water features and irrigation and bathroom amenities in the building.

## Waste produced

	2015-16			
	Total	Relative energy use		
		Per OH	Per O	Per WOA
Landfill (kg)	1064	0.1215	0.0015	0.0061
Recycled (kg)	765	0.1592	0.0019	0.0080
% Bottles and cans	52%			
% Paper	48%			

The NGA re-uses paper as much as possible in office operations and recycles paper and cardboard, photocopier and printer toner cartridges and restaurant cooking oil. All printers are also set to print in duplex by default.

Products sourced from renewable/recyclable sources

	2015-16
Office paper	96%
Other office products	9%
<b>Total</b>	<b>29%</b>

The NGA also uses 95% FSC-certified paper for all major publications, *Artonview* and its greeting cards, postcards, posters and other paper products.

# APPENDIX F: INDEX OF REQUIREMENTS

The index below shows the compliance with the requirements in the *Public Governance, Performance and Accountability Rule 2014*, Part 2-3, Division 3A, Subdivision B—Annual report for corporate Commonwealth entities.

Requirement	Reference	Page
Legislation establishing the body	17BE (a)	6, 52
Objects and functions of the NGA	17BE (b)(i)	6, 52
Purposes of the NGA	17BE (b)(ii)	8
Responsible minister	17BE (c)	6, 52
Ministerial directions	17BE (d)	53
Government policy orders	17BE (e)	n/a
Non-compliance of directions or orders	17BE (f)	n/a
Annual performance statements	17BE (g)	25
Non-compliance with the finance law	17BE (h&i)	n/a
Information about the NGA Council	17BE (j)	48
Organisational structure	17BE (k)	7
Location	17BE (l)	6
Main corporate governance practices	17BE (m)	53
Transactions with Commonwealth entities	17BE (n&o)	n/a
Key activities and changes affecting the NGA	17BE (p)	n/a
Judicial decisions and decisions of administrative tribunals	17BE (q)	53
Reports on the NGA	17BE (r)	n/a
Subsidiary information	17BE (s)	n/a
Indemnities and insurance premiums for officers	17BE (t)	n/a

The index below shows other statutory provisions relating to annual reports.

Requirement	Reference	Page
Advertising and market research	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	92
Ecologically sustainable development and Environmental performance	Section 516A of the <i>Environment Protection and Biodiversity Conservation Act 1999</i>	92
Work health and safety	Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	91



# APPENDIX G: AGENCY RESOURCE STATEMENT

	Actual available appropriations 2015-16 (a) \$'000	Payments made 2015-16 (b) \$'000	Balance remaining (a - b) \$'000
<b>Opening balance/reserves at bank</b>	5,809	5,809	-
<b>Ordinary annual services<sup>1</sup></b>			
Departmental appropriation			
Departmental appropriation	32,589	32,589	-
Revenues from other sources	20,212	20,750	(538)
<b>Total ordinary annual services</b>	52,801	53,339	(538)
<b>Other services<sup>2</sup></b>			
Departmental non-operating			
Equity injections	16,829	18,656	(1,827)
<b>Total other services</b>	16,829	18,656	(2,365)
<b>Total resourcing and payments</b>	75,439	77,808	(2,365)

1. Appropriation Bill (No1) 2015-16 and Appropriation Bill (No3) 2015-16

2. Appropriation Bill (No2) 2015-16 and Appropriation Bill (No4) 2015-16

# FINANCIAL STATEMENTS



## INDEPENDENT AUDITOR'S REPORT

### To the Minister for the Arts

I have audited the accompanying annual financial statements of the National Gallery of Australia and the consolidated entity for the year ended 30 June 2016, which comprise:

- Statement by the Council, Director and Chief Finance Officer;
- Statements of Comprehensive Income;
- Statements of Financial Position;
- Statements of Changes in Equity;
- Cash Flow Statements; and
- Notes comprising a Summary of Significant Accounting Policies and other explanatory information.

The consolidated entity comprises the National Gallery of Australia and the entities it controlled at the year's end or from time to time during the year.

### *Opinion*

In my opinion, the financial statements of the National Gallery of Australia and the consolidated entity:

- (a) comply with Australian Accounting Standards and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial positions of the National Gallery of Australia and the consolidated entity as at 30 June 2016 and their financial performance and cash flows for the year then ended.

### *Directors' Responsibility for the Financial Statements*

The directors of the National Gallery of Australia are responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards and the rules made under that Act and is also responsible for such internal control as the directors determines is necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

### *Auditor's Responsibility*

My responsibility is to express an opinion on the financial statements based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's

GPO Box 707 CANBERRA ACT 2601  
19 National Circuit BARTON ACT  
Phone (02) 6203 7300 Fax (02) 6203 7777

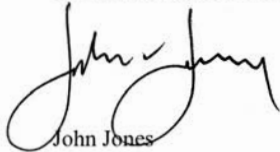
judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order 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 directors of the entity, as well as evaluating the overall presentation of the financial statements.

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

***Independence***

In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

Australian National Audit Office

A handwritten signature in black ink, appearing to read 'John Jones', with a large loop at the end.

Executive Director

Delegate of the Auditor-General

Canberra

31 August 2016

## STATEMENT BY THE COUNCIL, CHIEF EXECUTIVE AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2016 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the National Gallery of Australia, and its controlled entities, will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Council.



Allan Myers AO, QC  
Chairman  
31 August 2016



Gerard Vaughan AM  
Director  
31 August 2016



Tony Lawless  
Chief Financial Officer  
31 August 2016

## STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2016

	Note	CONSOLIDATED		NGA		Original Budget
		2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000	2016 \$'000
<b>NET COST OF SERVICES</b>						
<b>Expenses</b>						
Employee benefits	1.1A	20,718	21,601	20,718	21,601	21,253
Supplier expenses	1.1B	24,200	25,185	24,148	25,059	16,662
Depreciation and amortisation	2.2A	19,993	19,997	19,993	19,997	19,705
Write-down and impairment of assets	1.1C	2,816	1,109	2,317	811	50
Losses from asset sales	1.1D	12	1	12	1	-
<b>Total expenses</b>		<b>67,739</b>	<b>67,893</b>	<b>67,188</b>	<b>67,469</b>	<b>57,670</b>
<b>Own-source revenue</b>						
Sale of goods and rendering of services	1.2A	9,177	7,816	9,177	7,816	9,150
Contributions	1.2B	5,131	7,210	4,561	7,323	-
Interest	1.2C	765	507	701	412	385
Works of art—gifts	1.2D	4,484	12,839	4,484	12,839	-
Other revenue	1.2E	2,098	2,252	1,964	2,232	2,150
<b>Total own-source revenue</b>		<b>21,655</b>	<b>30,624</b>	<b>20,887</b>	<b>30,622</b>	<b>11,685</b>
<b>Gains</b>						
Gains from sale of assets	1.2F	20	-	20	-	-
Other gains	1.2G	273	278	-	-	4,000
<b>Total gains</b>		<b>293</b>	<b>278</b>	<b>20</b>	<b>-</b>	<b>4,000</b>
<b>Total own-source income</b>		<b>21,948</b>	<b>30,902</b>	<b>20,907</b>	<b>30,622</b>	<b>15,685</b>
<b>Net cost of services</b>		<b>(45,791)</b>	<b>(36,991)</b>	<b>(46,281)</b>	<b>(36,847)</b>	<b>41,985</b>
Revenue from Government	1.2H	32,589	33,818	32,589	33,818	33,085
<b>Surplus/(Deficit) on continuing operations</b>		<b>(13,202)</b>	<b>(3,173)</b>	<b>(13,692)</b>	<b>(3,029)</b>	<b>(8,900)</b>
<b>OTHER COMPREHENSIVE INCOME</b>						
Revaluation increment		423,808	625,604	423,808	625,604	-
<b>Total other comprehensive income</b>		<b>410,606</b>	<b>622,431</b>	<b>410,116</b>	<b>622,575</b>	<b>(8,900)</b>

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

## STATEMENT OF FINANCIAL POSITION

As at 30 June 2016

	Note	CONSOLIDATED		NGA		Original Budget
		2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000	2016 \$'000
<b>ASSETS</b>						
<b>Financial assets</b>						
Cash and cash equivalents	2.1A	3,444	5,809	783	3,889	4,500
Trade and other receivables	2.1B	531	1,133	471	1,033	1,500
Investments	2.1C	5,507	1,727	4,000	-	2,036
Other financial assets	2.1D	84	39	84	39	-
<b>Total financial assets</b>		<b>9,566</b>	<b>8,708</b>	<b>5,338</b>	<b>4,961</b>	<b>8,036</b>
<b>Non-financial assets</b>						
Heritage and cultural assets	2.2A	5,949,805	5,534,861	5,949,805	5,534,861	4,897,918
Land and buildings	2.2A	301,450	290,850	301,450	290,850	295,967
Property, plant and equipment	2.2A	2,810	3,248	2,810	3,248	3,920
Intangibles	2.2A	261	506	261	506	928
Inventories	2.2B	582	775	582	775	2,100
Prepayments	2.2C	99	45	99	45	550
<b>Total non-financial assets</b>		<b>6,255,007</b>	<b>5,830,285</b>	<b>6,255,007</b>	<b>5,830,285</b>	<b>5,201,383</b>
<b>Total assets</b>		<b>6,264,573</b>	<b>5,838,993</b>	<b>6,260,345</b>	<b>5,835,246</b>	<b>5,209,419</b>
<b>LIABILITIES</b>						
<b>Payables</b>						
Suppliers	2.3A	3,220	4,657	3,215	4,643	1,100
Other payables	2.3B	1,157	1,615	1,157	1,615	-
<b>Total payables</b>		<b>4,377</b>	<b>6,272</b>	<b>4,372</b>	<b>6,258</b>	<b>1,100</b>
<b>Provisions</b>						
Employee provisions	4.1A	6,091	6,050	6,091	6,050	5,000
Other provisions		-	-	-	-	50
<b>Total provisions</b>		<b>6,091</b>	<b>6,050</b>	<b>6,091</b>	<b>6,050</b>	<b>5,050</b>
<b>Total liabilities</b>		<b>10,468</b>	<b>12,322</b>	<b>10,463</b>	<b>12,308</b>	<b>6,150</b>
<b>Net assets</b>		<b>6,254,105</b>	<b>5,826,671</b>	<b>6,249,882</b>	<b>5,822,938</b>	<b>5,203,269</b>
<b>EQUITY</b>						
Contributed equity		282,838	266,009	282,838	266,009	282,838
Reserves		5,337,107	4,913,300	5,337,107	4,913,300	4,287,696
Retained surplus/(deficit)		634,160	647,362	629,937	643,629	632,735
<b>Total equity</b>		<b>6,254,105</b>	<b>5,826,671</b>	<b>6,249,882</b>	<b>5,822,938</b>	<b>5,203,269</b>

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



## STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2016

	CONSOLIDATED		NGA		Original Budget
	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000	2016 \$'000
<b>CONTRIBUTED EQUITY</b>					
<b>Opening balance</b>					
Balance carried forward from previous period	266,009	249,005	266,009	249,005	266,009
<b>Contributions by owners</b>					
Collection Development Acquisition Budget	16,829	17,004	16,829	17,004	16,829
<b>Closing balance as at 30 June</b>	<b>282,838</b>	<b>266,009</b>	<b>282,838</b>	<b>266,009</b>	<b>282,838</b>
<b>ASSET REVALUATION RESERVE</b>					
<b>Opening balance</b>					
Balance carried forward from previous period	4,913,300	4,287,696	4,913,300	4,287,696	4,287,696
<b>Comprehensive income</b>					
Revaluation increment	423,808	625,604	423,808	625,604	-
<b>Closing balance as at 30 June</b>	<b>5,337,107</b>	<b>4,913,300</b>	<b>5,337,107</b>	<b>4,913,300</b>	<b>4,287,696</b>
<b>RETAINED EARNINGS</b>					
<b>Opening balance</b>					
Balance carried forward from previous period	647,362	650,535	643,629	646,658	641,635
<b>Comprehensive income</b>					
(Deficit) for the period	(13,202)	(3,173)	(13,692)	(3,029)	(8,900)
<b>Closing balance as at 30 June</b>	<b>634,160</b>	<b>647,362</b>	<b>629,937</b>	<b>643,629</b>	<b>632,735</b>
<b>TOTAL EQUITY</b>					
<b>Opening balance</b>					
Balance carried forward from previous period	5,826,671	5,187,236	5,822,938	5,183,359	5,195,340
<b>Comprehensive income</b>					
(Deficit) for the period	(13,202)	(3,173)	(13,692)	(3,029)	(8,900)
Revaluation increment	423,808	625,604	423,808	625,604	-
<b>Total comprehensive income</b>	<b>410,606</b>	<b>622,431</b>	<b>410,116</b>	<b>622,575</b>	<b>(8,900)</b>
<b>Transactions with owners</b>					
<b>Contributions by owners</b>					
Collection Development Acquisition Budget	16,829	17,004	16,829	17,004	16,829
<b>Closing balance as at 30 June</b>	<b>6,254,106</b>	<b>5,826,671</b>	<b>6,249,883</b>	<b>5,822,938</b>	<b>5,203,269</b>

## CASHFLOW STATEMENT

For the year ended 30 June 2016

	Note	CONSOLIDATED		NGA		Original Budget
		2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000	2016 \$'000
<b>OPERATING ACTIVITIES</b>						
<b>Cash received</b>						
Goods and services		10,832	14,642	10,832	11,655	9,300
Receipts from Government		32,589	33,818	32,589	33,818	33,085
Interest		681	537	617	415	385
Contributions		5,131	-	4,561	-	-
Other		2,118	-	1,984	-	2,000
Net GST received		1,450	4,021	1,443	4,012	-
<b>Total cash received</b>		<b>52,801</b>	<b>53,018</b>	<b>52,026</b>	<b>49,900</b>	<b>44,770</b>
<b>Cash used</b>						
Employees		25,410	26,338	25,410	26,338	21,253
Suppliers		27,929	20,295	27,862	17,058	16,040
Net GST paid		-	4,013	-	4,013	-
<b>Total cash used</b>		<b>53,339</b>	<b>50,646</b>	<b>53,272</b>	<b>47,409</b>	<b>37,293</b>
<b>Net cash from operating activities</b>	3.2	<b>(538)</b>	<b>2,372</b>	<b>(1,246)</b>	<b>2,491</b>	<b>7,477</b>
<b>INVESTING ACTIVITIES</b>						
<b>Cash received</b>						
Proceeds from sale of collection assets		-	1,265	-	1,265	-
Proceeds/(Loss) from sale of shares		38	(20)	-	-	-
<b>Total cash received</b>		<b>38</b>	<b>1,245</b>	<b>-</b>	<b>1,265</b>	<b>-</b>
<b>Cash used</b>						
Payments for buildings, property, plant and equipment		4,929	7,129	4,929	7,130	24,306
Payments for intangibles		43	-	43	-	-
Payments for collection assets		9,716	12,546	9,716	12,546	-
Payments for shares and other investments		4,006	22	4,000	-	-
<b>Total cash used</b>		<b>18,694</b>	<b>19,697</b>	<b>18,688</b>	<b>19,676</b>	<b>24,306</b>
<b>Net cash used by investing activities</b>		<b>(18,656)</b>	<b>(18,452)</b>	<b>(18,688)</b>	<b>(18,411)</b>	<b>(24,306)</b>
<b>FINANCING ACTIVITIES</b>						
<b>Cash received</b>						
Collection Development Acquisition Budget		16,829	17,004	16,829	17,004	16,829
<b>Total cash received</b>		<b>16,829</b>	<b>17,004</b>	<b>16,829</b>	<b>17,004</b>	<b>16,829</b>
<b>Net cash from financing activities</b>		<b>16,829</b>	<b>17,004</b>	<b>16,829</b>	<b>17,004</b>	<b>16,829</b>
<b>Net increase/(decrease) in cash held</b>		<b>(2,365)</b>	<b>924</b>	<b>(3,105)</b>	<b>1,084</b>	<b>-</b>
Cash and cash equivalents at the beginning of the reporting period		5,809	4,885	3,889	2,805	4,500
<b>Cash and cash equivalents at the end of the reporting period</b>	2.1A	<b>3,444</b>	<b>5,809</b>	<b>783</b>	<b>3,889</b>	<b>4,500</b>

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

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 30 June 2016

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NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES  
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
For the year ended 30 June 2016

## OVERVIEW

### OBJECTIVE OF THE NATIONAL GALLERY OF AUSTRALIA AND ITS CONTROLLED ENTITIES

The National Gallery of Australia is an Australian Government controlled and not-for-profit entity. A reference to the National Gallery of Australia within these financial disclosures is also referred to as 'the NGA' or 'the Gallery'. The objective of the National Gallery of Australia is to serve the public by enhancing understanding and enjoyment of the visual arts. The Gallery serves the public through the effective and efficient use of its collections, which will be developed, researched, preserved, displayed, interpreted, and complemented with exhibitions and loans.

The National Gallery of Australia is structured to meet a single outcome:

Outcome 1: Increased knowledge and enjoyment of the visual arts by providing access to and information about works of art locally, nationally and internationally.

The net contribution from Government toward achieving this outcome is shown in the Statement of Comprehensive Income.

The continued existence of the National Gallery of Australia and its controlled entities in its present form and with its present programs is dependent on Government policy and on continuing funding by Parliament for the National Gallery of Australia and its controlled entities administration and programs.

### BASIS OF PREPARATION OF THE FINANCIAL STATEMENTS

The consolidated financial statements and notes of the National Gallery of Australia, the National Gallery of Australia Foundation and the Gordon Darling Australia Pacific Print Fund are required by Section 42 of the *Public Governance, Performance and Accountability Act 2013* and are a general purpose financial report.

The financial statements and notes have been prepared in accordance with:

- Public Governance, Performance and Accountability (Financial Reporting) Rule 2015 (FRR) for reporting periods ending on or after 1 July 2015
- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The financial statements are presented in Australian dollars.

### SIGNIFICANT ACCOUNTING JUDGEMENTS AND ESTIMATES

In the process of applying the accounting policies listed in this note, the National Gallery of Australia has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

- The fair value of land and buildings has been taken to be the market value of similar properties as determined by an independent valuer. In some instances, the National Gallery of Australia buildings are purpose built and may in fact realise more or less in the market.
- The fair value of heritage and cultural assets has been taken to be the market value of similar heritage and cultural assets as determined by an independent valuer. In some instances, the sale of the heritage and cultural assets may in fact realise more or less in the market. Heritage and cultural assets include capitalised salary costs relating to research, conservation and preservation of the Gallery's heritage and cultural assets. Management exercises its judgement in determining the appropriate value of salary costs eligible for capitalisation by estimating the portion of time spent by employees on capital tasks. Capitalised salary costs are netted off against revaluation adjustments each year, as the value takes into account the value of any conservation, preservation and research.

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to carrying amounts of assets and liabilities within the next accounting period.

### NEW AUSTRALIAN ACCOUNTING STANDARDS

#### Adoption of new Australian Accounting Standards requirements

No accounting standard has been adopted earlier than the application date as stated in the standard.

No new accounting standards were issued by the AASB that are applicable to the current reporting period and have a material impact on the Gallery.

All other new, revised or amended standards or interpretations issued prior to the sign-off date and applicable to the current reporting period did not have a material financial impact and are not expected to have a future material financial impact on the Gallery.

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Future Australian Accounting Standards requirements

Standard/ Interpretation	Application date for the NGA	Nature of impending change in accounting policy and likely impact on initial application
AASB 9 Financial Instruments	1 July 2017	<p>This revised standard represents the first phase of a three-phase project to replace AASB 139 Financial Instruments: Recognition and Measurement. The amendments reduce the four categories of financial instruments to two: 'Amortised cost' and 'Fair value'. Under AASB 9, assets are to be measured at fair value unless they are held to collect cash flows and solely comprise the payment of interest and principal on specified dates. Gains and losses on assets carried at fair value are taken to profit and loss, unless they are equity instruments not held for trading and/or the entity initially elects to recognise gains/losses on other comprehensive income. Financial liabilities are measured at amortised cost unless they are measured at fair value through profit or loss.</p> <p>Likely impact:                      The application of the standard will result in changes in financial instrument disclosures. The application of the standard may have an impact on the recognition and measurement of financial instruments currently classified as 'available for sale'. The impact may relate to whether changes in fair value resulting from value changes and allowances for credit losses are recognised in comprehensive income.</p>
AASB 15 Revenue with Contracts with Customers	1 July 2018	<p>The standard provides a single revenue recognition model and establishes principles for reporting information about the nature, amount, timing and uncertainty of revenue and cash flows arising from an entity's contracts with customers, with revenue recognised as 'performance obligations' are satisfied.</p> <p>Likely impact:                      May have an impact on the timing of the recognition of revenue.</p>
AASB 16 Leases	1 January 2019	<p>The standard removes the distinction between operating and financing leases. Leases are a contract that conveys the right to use an asset for a period in exchange for consideration. This will result in recording right-of-use assets for applicable leases (there are some exceptions) and a lease liability on the balance sheet.</p> <p>Likely impact:                      Minimal impact, as the NGA does not have a significant amount of leases that have been entered into.</p>

No new, revised or amended accounting standards and interpretations issued prior to the date of signing and applicable to the future reporting period are expected to have a future impact on the Gallery.

REVENUE

Revenue from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer
- the entity retains no managerial involvement or effective control over the goods
- the revenue from rendering of services is recognised based on the stage of completion.

The stage of completion of contracts at the reporting date is determined by reference to:

- surveys of work performed
- services performed to date as a percentage of total services to be performed
- the proportion that costs incurred to date bear to the estimated total costs of the transaction.

Receivables for goods and services, which have thirty-day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at the end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

Donations, sponsorships and memberships

Donation and sponsorship revenue received by the National Gallery of Australia is recognised as revenue when received.

Membership revenue is recognised as revenue in accordance with the membership category and length of term.

Donations in-kind

Works of art donated to the National Gallery of Australia are recognised as revenue in the Statement of Comprehensive Income in the year of receipt at fair value.

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## GAINS

### Resources received free of charge

Contributions of assets at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition, unless received from another Government entity as a consequence of a restructuring of administrative arrangements.

### Sale of assets

Gains from disposal of assets are recognised when control of the asset has passed to the buyer.

### Revenue from Government

Funding received or receivable from non-corporate Commonwealth entities (appropriated to the non-corporate Commonwealth entity as a corporate Commonwealth entity payment item for payment to the National Gallery of Australia) is recognised as revenue from Government by the Gallery unless the funding is in the nature of an equity injection or a loan.

## TRANSACTIONS WITH OWNERS

### Equity injections

Amounts that are designated as 'equity injections' for a year are recognised directly in contributed equity in the year received.

## EMPLOYEE BENEFITS

Liabilities for services rendered by employees are recognised at the reporting date to the extent that they have not been settled.

Liabilities for 'short-term employee benefits' (as defined in AASB 119 Employee Benefits) and termination benefits due within twelve months of balance date are measured at their nominal amounts.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

All other employee benefit liabilities are measured as the present value of the estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

### Leave

The liability for employee entitlements includes the provision for annual and long-service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees of the National Gallery of Australia is estimated to be less than the annual entitlement for sick leave.

The leave liabilities are calculated on the basis of employees' remuneration, including the National Gallery of Australia's employer superannuation contribution rates, to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long-service leave has been determined in accordance with the shorthand method detailed in *Commonwealth Entity Financial Statements Guide* as per the FRR. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

### Superannuation

Employees of the National Gallery of Australia are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or other superannuation schemes. The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme. Contributions to the other superannuation schemes are made in accordance with the *Superannuation Guarantee (Administration) Act 1992*.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported by the Department of Finance as an administered item.

The National Gallery of Australia makes employer contributions to the employee superannuation schemes at rates determined by an actuary to be sufficient to meet the cost to the Government of the superannuation entitlements of the National Gallery of Australia's employees.

The liability for superannuation recognised as at 30 June 2016 represents outstanding contributions for the final fortnight of the year.

## LEASES

Operating lease payments are expensed on a straight-line basis, which is representative of the pattern of benefits derived from the leased assets. The National Gallery of Australia has no finance leases.

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## CASH

Cash and cash equivalents include notes and coins held and any deposits in bank accounts with an original maturity of three months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value. Cash is recognised at its nominal amount.

## FINANCIAL ASSETS

The National Gallery of Australia classifies its financial assets in the following categories:

- financial assets 'at fair value through profit and loss'
- 'loans and receivables'.

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition.

Financial assets are recognised and derecognised upon 'trade date'.

### Effective interest method

The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts over the expected life of the financial asset or, where appropriate, a shorter period.

Income is recognised on an effective interest rate basis except for financial assets at fair value through profit or loss.

### Financial assets at fair value through profit or loss

Financial assets are classified as financial assets at fair value through profit or loss where the financial assets are either:

- acquired principally for the purpose of selling in the near future
- part of an identified portfolio of financial instruments that the National Gallery of Australia manages together and has a recent actual pattern of short-term profit-taking
- derivatives that are not designated and effective as a hedging instrument.

Assets in this category are classified as 'current assets'.

Financial assets at fair value through profit or loss are stated at fair value, with any resultant gain or loss recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest earned on the financial asset.

### Loans and receivables

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as 'loans and receivables'. They are included in current assets, except for maturities greater than twelve months after year-end. These are classified as 'non-current assets'. Loans and receivables are initially measured at fair value and subsequently amortised cost using the effective interest method less impairment. Interest is recognised by applying the effective interest rate.

### Impairment of financial assets

Financial assets are assessed for impairment at each balance date.

If there is objective evidence that an impairment loss has been incurred for loans or receivables, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The gain or loss is recognised in the Statement of Comprehensive Income.

## FINANCIAL LIABILITIES

The National Gallery of Australia's financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs.

Financial liabilities are classified as financial liabilities at amortised cost. Financial liabilities are recognised and derecognised upon trade date.

Financial liabilities are derecognised when the obligation under the contract is discharged or cancelled or expires.

Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

## CONTINGENT LIABILITIES AND CONTINGENT ASSETS

Contingent liabilities and contingent assets are not recognised in the Statement of Financial Position but are reported in the relevant notes. They may arise from uncertainty as to the existence of a liability or asset or may represent a liability or asset in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.



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## ACQUISITION OF NON-FINANCIAL ASSETS

Non-financial assets are recorded at cost on acquisition except as stated below. The cost of acquisitions includes the fair value of assets transferred in exchange and liabilities undertaken.

Assets acquired at no cost or for nominal consideration are initially recognised as assets and revenues at their fair value at the date of the acquisition.

## PROPERTY, PLANT AND EQUIPMENT

### Asset recognition threshold

Purchases of property, plant and equipment, including land, buildings and heritage and cultural assets, are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items that are significant in total).

### Revaluations

Fair values for each class of assets are determined as shown below:

Asset class	Fair value measured at
Land	Market selling price
Building	Depreciated replacement cost
Infrastructure, plant and equipment	Market selling price
Heritage and cultural assets	Market selling price

Following initial recognition at cost, property, plant and equipment, including land, buildings and heritage and cultural assets, are carried at fair value less accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve, except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised through the operating result. Revaluation decrements for a class of assets are recognised directly through operating result except to the extent that they reverse a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

### Depreciation

Depreciable property plant and equipment, including land, buildings and heritage and cultural assets, are written off to their estimated residual values over their estimated useful lives using the straight-line method of depreciation.

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future, reporting periods as appropriate. Residual values are re-estimated for price changes only when assets are revalued.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

	2015-16
Buildings	30 to 80 years
Infrastructure, plant and equipment	3 to 20 years
Heritage and cultural assets	20 to 480 years

### Impairment

All assets were assessed for impairment at 30 June 2016. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs to sell and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the National Gallery of Australia were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

### Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

### Heritage and cultural assets

The National Gallery of Australia has a significant collection of heritage and cultural assets, comprising sculptures, objects, paintings, drawings, prints, books and photography. The National Gallery of Australia has classified these assets as heritage and cultural assets as they are primarily used for purposes that relate to their cultural significance.

The entity has adopted appropriate curatorial and preservation policies for the heritage and cultural assets, which are depreciated according to the assessment of useful lives. The Gallery's curatorial and preservation policies are publicly available on the Gallery's website <[nga.gov.au/collection/aqpolicy.pdf](http://nga.gov.au/collection/aqpolicy.pdf)> and <[nga.gov.au/conservation/paintings/index.cfm](http://nga.gov.au/conservation/paintings/index.cfm)>.

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#### INTANGIBLE ASSETS

The National Gallery of Australia's intangibles comprise purchased software. There is no software internally developed. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. The useful life of the National Gallery of Australia's software is 3 to 5 years (30 June 2015: 3 to 5 years). All software assets were assessed for indications of impairment as at 30 June 2016.

#### INVENTORIES

Inventories held for sale are valued at the lower of cost and net realisable value. Inventories not held for sale are valued at cost, unless they are no longer required, in which case they are valued at net realisable value.

Provision is made for slow-moving and obsolete inventory items.

#### RESTRICTED ASSETS

The National Gallery of Australia controls the following assets that have restrictions on the manner in which the assets can be deployed:

- funds that represent donations and bequests, which are subject to limitations as to the purpose for which they may be applied.

The carrying amount of these funds as at 30 June 2016 is \$1.985 million (30 June 2015: \$1.659 million) and further details are provided at Note 4.3A.

#### EVENTS AFTER THE REPORTING PERIOD

After 30 June 2016, the NGA has impaired two collection assets at a value of \$2.050 million. The two collection assets were identified through the Gallery's collection asset provenance governance framework and applicable processes to have been impaired and, therefore, to be written off within the 2015–16 financial year. The financial impact of these write-downs can be found within the following disclosures.

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<b>1 FINANCIAL PERFORMANCE</b>				
	CONSOLIDATED		NGA	
	2016	2015	2016	2015
	\$'000	\$'000	\$'000	\$'000
<b>1.1 EXPENSES</b>				
<b>1.1A Employee benefits</b>				
Wages and salaries	14,682	15,468	14,682	15,468
Superannuation				
Defined contribution plans	1,883	1,727	1,883	1,727
Defined benefit plans	1,638	1,794	1,638	1,794
Leave and other entitlements	1,836	1,877	1,836	1,877
Council fees	288	295	288	295
Other employee benefits	391	440	391	440
<b>Total employee benefits</b>	<u>20,718</u>	<u>21,601</u>	<u>20,718</u>	<u>21,601</u>
<b>1.1B Suppliers</b>				
<b>Goods and services</b>				
Insurance	564	545	564	545
Workers compensation premiums	479	563	479	563
Operating lease expenses	23	21	23	21
Freight and travel	2,309	2,799	2,309	2,789
Advertising	1,249	1,640	1,249	1,640
Cost of goods sold	1,380	1,126	1,380	1,126
Utilities	3,368	3,379	3,368	3,379
Repairs and maintenance	1,011	945	1,011	945
Information technology	978	960	976	960
Exhibition services	225	1,629	225	1,629
Contractors	2,954	2,807	2,954	2,807
Consultants	969	1,179	1,052	1,087
Catering labour	2,661	2,023	2,661	2,023
Catering supplies	1,215	1,052	1,215	1,052
Other goods and services	4,815	4,517	4,682	4,493
<b>Total goods and services supplied and rendered</b>	<u>24,200</u>	<u>25,185</u>	<u>24,148</u>	<u>25,059</u>
Goods supplied	16,367	5,036	16,232	5,012
Services rendered	7,833	20,149	7,916	20,047
<b>Total goods and services supplied and rendered</b>	<u>24,200</u>	<u>25,185</u>	<u>24,148</u>	<u>25,059</u>
<b>1.1C Write-down and impairment of assets</b>				
Provision for slow-moving and obsolete stock	123	76	123	76
Write-down from seizure of heritage and cultural assets	2,050	734	2,050	734
Bad debt expense	(3)	1	(3)	1
Write-down of assets	147	-	147	-
Unrealised loss from remeasuring financial assets	499	298	-	-
<b>Total write-down and impairment of assets</b>	<u>2,816</u>	<u>1,109</u>	<u>2,317</u>	<u>811</u>
<b>1.1D Losses from sale of assets</b>				
Property, plant and equipment				
Carrying value of assets sold	12	1	12	1
<b>Net loss from sale of assets</b>	<u>12</u>	<u>1</u>	<u>12</u>	<u>1</u>

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	CONSOLIDATED		NGA	
	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000
<b>1.2 OWN-SOURCE REVENUE AND GAINS</b>				
<b>1.2A Sale of goods and rendering of services</b>				
Admissions	1,854	1,602	1,854	1,602
Membership	565	636	565	636
Catering	4,202	3,435	4,202	3,435
Merchandising	2,556	2,143	2,556	2,143
<b>Total sale of goods and rendering of services</b>	<b>9,177</b>	<b>7,816</b>	<b>9,177</b>	<b>7,816</b>
Sale of goods	2,556	2,143	2,556	2,143
Rendering of services	6,621	5,673	6,621	5,673
<b>Total sale of goods and rendering of services</b>	<b>9,177</b>	<b>7,816</b>	<b>9,177</b>	<b>7,816</b>
<b>1.2B Contributions</b>				
Donations (excluding works of art—in-kind)	2,961	4,191	2,391	4,406
Sponsorship	2,170	2,917	2,170	2,917
<b>Total contributions</b>	<b>5,131</b>	<b>7,108</b>	<b>4,561</b>	<b>7,323</b>
<b>1.2C Interest</b>				
Interest revenue	765	507	701	412
<b>Total interest</b>	<b>765</b>	<b>507</b>	<b>701</b>	<b>412</b>
<b>1.2D Works of art—gifts</b>				
Works of art—gifts	4,484	12,839	4,484	12,839
<b>Total works of art—gifts</b>	<b>4,484</b>	<b>12,839</b>	<b>4,484</b>	<b>12,839</b>
<b>1.2E Other revenue</b>				
Other revenue	1,376	956	1,357	936
Dividends and distributions	107	102	-	-
Grants and subsidies	461	483	461	483
Exhibition management	82	813	82	813
Resources received free of charge	72	-	64	-
<b>Total other revenue</b>	<b>2,098</b>	<b>2,354</b>	<b>1,964</b>	<b>2,232</b>
<b>1.2F Gains from sale of assets</b>				
Property, plant and equipment:				
Proceeds from sale	20	-	20	-
<b>Net gain/(loss) from sale of assets</b>	<b>20</b>	<b>-</b>	<b>20</b>	<b>-</b>
<b>1.2G Other gains</b>				
Net gain from remeasuring financial assets	273	278	-	-
<b>Total other gains</b>	<b>273</b>	<b>278</b>	<b>-</b>	<b>-</b>
<b>1.2H Revenue from Government</b>				
Corporate Commonwealth entity payments from the Attorney-General's Department and the Department of Communications and the Arts	32,589	33,818	32,589	33,818

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2 FINANCIAL POSITION	CONSOLIDATED		NGA	
	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000
<b>2.1 FINANCIAL ASSETS</b>				
<b>2.1A Cash and cash equivalents</b>				
Cash on hand or on deposit	3,444	5,809	783	3,888
<b>Total cash and cash equivalents</b>	<b>3,444</b>	<b>5,809</b>	<b>783</b>	<b>3,888</b>
<b>2.1B Trade and other receivables</b>				
<b>Goods and services receivables</b>				
Goods and services	230	854	230	854
<b>Total goods and services receivables</b>	<b>230</b>	<b>854</b>	<b>230</b>	<b>854</b>
<b>Other receivables</b>				
GST receivable from Australian Taxation Office	247	278	247	276
Withholding tax receivable	60	98	-	-
<b>Total other receivables</b>	<b>307</b>	<b>376</b>	<b>247</b>	<b>276</b>
<b>Total trade and other receivables (gross)</b>	<b>537</b>	<b>1,230</b>	<b>477</b>	<b>1,130</b>
Less impairment-allowance	(6)	(97)	(6)	(97)
<b>Total trade and other receivables (net)</b>	<b>531</b>	<b>1,133</b>	<b>471</b>	<b>1,033</b>
All trade and other receivables are expected to be recovered within the next twelve months.				
<b>Trade and other receivables (gross) aged as follows</b>				
Not overdue	463	1,174	403	1,074
Overdue by:				
0 to 30 days	-	24	-	24
31 to 60 days	6	-	6	-
61 to 90 days	3	32	3	32
more than 90 days	65	-	65	-
<b>Total trade and other receivables (gross)</b>	<b>537</b>	<b>1,230</b>	<b>477</b>	<b>1,130</b>
<b>Impairment allowance aged as follows</b>				
Not overdue	-	-	-	-
Overdue by:				
more than 90 days	(6)	(97)	(6)	(97)
<b>Total impairment allowance</b>	<b>(6)</b>	<b>(97)</b>	<b>(6)</b>	<b>(97)</b>
Credit terms for goods and services were within thirty days for 2015–16 (2014–15: thirty days)				
Reconciliation of the impairment allowance account				
<b>Goods and services</b>				
Opening balance	(97)	(97)	(97)	(97)
Amounts written off	97	1	97	1
Amounts recovered and reversed	-	-	-	-
Increase/(Decrease) recognised in net surplus	(6)	(1)	(6)	(1)
<b>Closing balance</b>	<b>(6)</b>	<b>(97)</b>	<b>(6)</b>	<b>(97)</b>
<b>2.1C Other investments</b>				
Shares	1,507	1,727	-	-
Term deposits	4,000	-	4,000	-
<b>Total investments</b>	<b>5,507</b>	<b>1,727</b>	<b>4,000</b>	<b>-</b>
<b>2.1D Other financial assets</b>				
Accrued income	84	39	84	39
<b>Total other financial assets</b>	<b>84</b>	<b>39</b>	<b>84</b>	<b>39</b>

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	Land \$'000	Buildings \$'000	Property, plant and equipment \$'000	Heritage and cultural assets \$'000	Computer software \$'000	Total \$'000
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2.2 NON-FINANCIAL ASSETS

2.2A Reconciliation of the opening and closing balances of property, plant and equipment

For the year ended 30 June 2016

As at 1 July 2015

Gross book value	19,675	271,175	7,326	5,534,861	2,994	5,836,031
Accumulated depreciation and impairment	-	-	(4,078)	-	(2,488)	(6,566)
<b>Total as at 1 July 2015</b>	<b>19,675</b>	<b>271,175</b>	<b>3,248</b>	<b>5,534,861</b>	<b>506</b>	<b>5,829,465</b>
Additions						
Purchase	-	4,492	437	13,805	43	18,777
Donation/Gift	-	-	-	4,484	-	4,484
Revaluation and impairment recognised in other comprehensive income	(400)	10,108	-	414,100	-	423,808
Impairments increment/(decrement)	-	-	-	(2,050)	-	(2,050)
Depreciation and amortisation	-	(3,600)	(857)	(15,395)	(141)	(19,993)
Other movements	-	-	(6)	-	-	(6)
Disposals	-	-	(12)	-	(147)	(159)
<b>Total as at 30 June 2016</b>	<b>19,275</b>	<b>282,175</b>	<b>2,810</b>	<b>5,949,805</b>	<b>261</b>	<b>6,254,326</b>

Total as at 30 June 2016 represented by:

Gross book value	19,275	282,175	7,743	5,949,970	2,890	6,262,053
Accumulated depreciation and impairment	-	-	(4,933)	(165)	(2,629)	(7,727)
<b>Total as at 30 June 2016 represented by:</b>	<b>19,275</b>	<b>282,175</b>	<b>2,810</b>	<b>5,949,805</b>	<b>261</b>	<b>6,254,326</b>

Land, buildings and other property, plant and equipment that met the definition of a heritage and cultural item were disclosed in the heritage and cultural asset class.

All revaluations were conducted in accordance with the revaluation policy stated in the 'Overview'.

No indicators of impairment were found for land and buildings.

No land or buildings are expected to be sold or disposed of within the next twelve months.

For the year ended 30 June 2015

As at 1 July 2014

Gross book value	21,275	272,475	6,422	4,891,643	2,757	5,194,572
Accumulated depreciation and impairment	-	-	(3,192)	(158)	(2,329)	(5,679)
<b>Total as at 1 July 2014</b>	<b>21,275</b>	<b>272,475</b>	<b>3,230</b>	<b>4,891,485</b>	<b>428</b>	<b>5,188,893</b>
Additions						
Purchase	-	5,946	905	16,995	237	24,083
Donation/Gift	-	-	-	12,842	-	12,842
Revaluation and impairment recognised in other comprehensive income	(1,600)	(3,731)	-	630,935	-	625,604
Depreciation and amortisation	-	(3,515)	(941)	(15,396)	(145)	(19,997)
Other movements	-	-	54	-	(14)	40
Disposals	-	-	-	(2,000)	-	(2,000)
<b>Total as at 30 June 2015</b>	<b>19,675</b>	<b>271,175</b>	<b>3,248</b>	<b>5,534,861</b>	<b>506</b>	<b>5,829,465</b>

Total as at 30 June 2015 represented by:

Gross book value	19,675	271,175	7,326	5,534,861	2,994	5,836,031
Accumulated depreciation and impairment	-	-	(4,078)	-	(2,488)	(6,566)
<b>Total as at 30 June 2015 represented by:</b>	<b>19,675</b>	<b>271,175</b>	<b>3,248</b>	<b>5,534,861</b>	<b>506</b>	<b>5,829,465</b>

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	CONSOLIDATED		NGA	
	2016	2015	2016	2015
	\$'000	\$'000	\$'000	\$'000
<b>2.2B Inventories</b>				
<b>Inventories held for sale</b>				
Finished goods	1,288	1,358	1,288	1,358
Less: provision for slow-moving and obsolete inventory	(706)	(583)	(706)	(583)
<b>Total inventories held for sale</b>	<u>582</u>	<u>775</u>	<u>582</u>	<u>775</u>

During 2015–16, \$1,379,786 of inventory was recognised as an expense (2014–15: \$1,126,384).

No items of inventory were recognised at fair value less cost to sell.

**2.2C Other non-financial assets**

Prepayments	<u>99</u>	<u>45</u>	<u>99</u>	<u>45</u>
<b>Total other non-financial assets</b>	<u>99</u>	<u>45</u>	<u>99</u>	<u>45</u>

No indicators of impairment were found for other non-financial assets.

All other non-financial assets are expected to be recovered within the next twelve months.

**2.3 PAYABLES**

**2.3A Suppliers**

Trade creditors and accruals	3,042	4,497	3,037	4,486
Other creditors	<u>178</u>	<u>160</u>	<u>178</u>	<u>157</u>
<b>Total suppliers</b>	<u>3,220</u>	<u>4,657</u>	<u>3,215</u>	<u>4,643</u>

Settlement is usually made within thirty days.

**2.3B Other payables**

Salaries and wages	80	724	80	724
Unearned income	<u>1,077</u>	<u>891</u>	<u>1,077</u>	<u>891</u>
<b>Total other payables</b>	<u>1,157</u>	<u>1,615</u>	<u>1,157</u>	<u>1,615</u>

Settlement is expected to be made within twelve months.



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**3 FUNDING**

	CONSOLIDATED		NGA	
	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000
<b>3.1 NET CASH APPROPRIATION ARRANGEMENTS</b>				
<b>Total comprehensive income less depreciation/amortisation expenses previously funded through revenue appropriations</b>	498	10,527	8	10,671
Plus: depreciation/amortisation expenses previously funded through revenue appropriation	(13,700)	(13,700)	(13,700)	(13,700)
<b>Total comprehensive income as per Statement of Comprehensive Income</b>	<b>(13,202)</b>	<b>(3,173)</b>	<b>(13,692)</b>	<b>(3,029)</b>

From 2009–10, the Government introduced net cash funding arrangements, where revenue received from Government for depreciation/amortisation expenses ceased. The National Gallery of Australia now receives a separate capital acquisition development budget provided through equity funding.

**3.2 CASHFLOW RECONCILIATION**

**Reconciliation of cash and cash equivalents as per Statement of Financial Position to Cashflow Statement**

Cash and cash equivalents as per:

Cashflow Statement	3,444	5,809	783	3,889
Statement of Financial Position	3,444	5,809	783	3,889
<b>Discrepancy</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

**Reconciliation of net cost of services to net cash from operating activities**

Net cost of services	(45,791)	(36,991)	(46,281)	(36,847)
Revenue from Government	32,589	33,818	32,589	33,818

**Adjusted for non-cash items**

Depreciation and amortisation	19,993	19,997	19,993	19,997
Loss on sale/disposal of collection assets	2,050	735	2,050	735
Loss on sale/disposal of assets	12	-	12	-
Net gain/loss on market revaluation of shares	226	20	-	-
Write-down and impairment of property, plant and equipment	150	-	150	-
Gifts of works of art	(4,484)	(12,838)	(4,484)	(12,838)
Capitalisation of salary costs	(4,089)	(4,451)	(4,089)	(4,451)

**Movements in assets and liabilities**

**Assets**

(Increase)/Decrease in receivables	513	144	511	119
(Increase)/Decrease in inventories	193	74	193	74
(Increase)/Decrease in prepayments	(54)	-	(54)	-

**Liabilities**

Increase/(Decrease) in prepayments received	186	-	186	-
Increase/(Decrease) in other asset and liabilities	-	(32)	-	(4)
Increase/(Decrease) in employee provisions	41	(285)	41	(285)
Increase/(Decrease) in suppliers payables	(1,447)	2,599	(1,440)	2,591
Increase/(Decrease) in other payables	(626)	(418)	(623)	(418)

**Net cash from/(used by) operating activities**

	<b>(538)</b>	<b>2,372</b>	<b>(1,246)</b>	<b>2,491</b>
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4 PEOPLE AND RELATIONSHIPS	CONSOLIDATED		NGA	
	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000
<b>4.1 EMPLOYEE PROVISIONS</b>				
Annual leave	2,058	2,090	2,058	2,090
Long-service leave	4,033	3,960	4,033	3,960
<b>Total employee provisions</b>	<b>6,091</b>	<b>6,050</b>	<b>6,091</b>	<b>6,050</b>
Employee provisions are expected to be settled in:				
less than twelve months	4,844	5,457	4,844	5,457
more than twelve months	1,247	593	1,247	593
<b>Total employee provisions</b>	<b>6,091</b>	<b>6,050</b>	<b>6,091</b>	<b>6,050</b>
<b>4.2 SENIOR MANAGEMENT PERSONNEL REMUNERATION</b>			2016	2015
<b>Short-term employee benefits</b>				
Salary			1,209,971	1,278,202
Performance bonuses			56,985	65,335
Motor-vehicle and other allowances			-	28,564
<b>Total short-term employee benefits</b>			<b>1,266,956</b>	<b>1,372,101</b>
<b>Post-employment benefits</b>				
Superannuation			195,807	170,616
<b>Total post-employment benefits</b>			<b>195,807</b>	<b>170,616</b>
<b>Other long-term employee benefits</b>				
Annual leave			90,945	83,552
Long-service leave			26,366	37,598
<b>Total other long-term employee benefits</b>			<b>117,311</b>	<b>121,150</b>
<b>Total senior executive remuneration expenses</b>			<b>1,580,074</b>	<b>1,663,867</b>
The total number of senior management personnel included in the table above is five (2014–15: six).				
<b>4.3 RELATED PARTY DISCLOSURES</b>				
<b>4.3A National Gallery of Australia Fund</b>				
The National Gallery of Australia Fund was established by subsection 36(1) of the <i>National Gallery Act 1975</i> to receive gifts and bequests of money other than on trust and includes the return on investment of those moneys. The fund balance is included in cash, and income and expenditure are recorded in the Income Statement.				
			2016	2015
			\$'000	\$'000
<b>Balance at 1 July 2015</b>			1,659	1,485
<b>Income</b>				
Donations			728	2,211
Interest			32	34
<b>Total income</b>			<b>2,419</b>	<b>3,730</b>
<b>Expenditure</b>				
Acquisition of works of art			266	1,962
Other expenses and movements			168	109
<b>Total expenditure</b>			<b>434</b>	<b>2,071</b>
<b>Balance at 30 June 2016</b>			<b>1,985</b>	<b>1,659</b>

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**4.3B National Gallery of Australia Foundation**

The National Gallery of Australia Foundation is incorporated under the *Corporations Act 2001* as a company limited by guarantee and not having share capital.

The National Gallery of Australia Foundation board is constituted in such a way as to give effective control of the Foundation to the National Gallery of Australia under the definition of control in AASB 127 Consolidated and Separate Financial Statements.

The Foundation's statements have therefore been consolidated with those of the National Gallery of Australia. The National Gallery of Australia has no ownership interest in the Foundation.

Certain expenditure incurred by the National Gallery of Australia on behalf of the National Gallery of Australia Foundation has been charged to the Foundation \$0.508 million (2014–15: \$0.657 million) , which comprises resources provided free of charge. Any additional expenditure relating to the Foundation paid by the National Gallery of Australia has been waived.

The Foundation donated \$2.0450 million (2014–15: \$2.847 million) to the National Gallery of Australia during the year. Donations consisted of funds for the development of the national collection of works of art and the extension of the Gallery building. This donation is eliminated on consolidation.

**4.3C Controlled entity—Gordon Darling Australia Pacific Print Fund**

The Gordon Darling Australia Pacific Print Fund is a trust established in 1988. The National Gallery of Australia is the trustee of the trust. The National Gallery of Australia, as trustee, holds the trust funds and operates the fund in accordance with the terms and conditions of the trust deed. The trust deed gives effective control of the trust to the National Gallery of Australia under the definition of control in AASB 127 Consolidated and Separate Financial Statements.

The Gordon Darling Australia Pacific Print Fund contributed \$0.038 million (2014–15: \$0.054 million) to the development of the national collection of the National Gallery of Australia during the year, consisting of works of art and contributions towards program expenses. This contribution is eliminated on consolidation.

The National Gallery of Australia Foundation Board is constituted in such a way as to give effective control of the Foundation to the National Gallery of Australia under the definition of control in AASB 127 Consolidated and Separate Financial Statements.

**4.3D Council members**

Members of the National Gallery of Australia Council during the financial year were:

Name	Date commenced	Date retired
Mr Allan Myers AO, QC (Chairman)	11/10/12	
Mr T Fairfax AC (Deputy Chairman)	10/03/11	
Mr J Calvert-Jones AM	01/08/06	
Mr W Hemsley	13/12/06	29/05/16
Mr J Hindmarsh AM	10/03/11	
Ms J Hylton	15/06/10	
Mr E Solomon AM	26/03/15	
Dr G Vaughan AM	16/10/14	
Mrs R White AO	17/06/15	
Mr J Yeap OAM	16/10/14	

**4.3E Loans to directors and director-related entities**

The NGA did not entered into any loan arrangements with NGA Council members or Council member–related entities during 2016.

**4.3F Other transactions with directors or director-related entities**

No other transactions or grants have been entered into by the NGA with NGA Council members or Council member–related entities during 2016.

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**5 MANAGEMENT UNCERTAINTIES**

**5.1 CONTINGENT ASSETS AND LIABILITIES**

	Lands and buildings	
	2016 \$'000	2015 \$'000
<b>Contingent assets</b>		
Balance from previous period	1,200	1,000
New contingent assets	100	200
Re-measurement	-	-
Assets realised	-	-
Rights expired	-	-
<b>Total contingent assets</b>	<b>1,300</b>	<b>1,200</b>

During 2015–16, the National Gallery of Australia gave no financial guarantees.

**Quantifiable contingencies**

The National Gallery of Australia has \$nil quantifiable contingent liabilities (2015: \$0.0 million). The table also contains \$1.300 million of contingent assets in respect to building and land (2015: \$1.200 million). The Gallery is expecting to take possession of these assets. The estimate is based on a valuation report provided as at 30 June 2016.

**Unquantifiable contingencies**

At 30 June 2016, the National Gallery of Australia has identified a small number of collection assets that may give rise to a future liability for the Gallery. The Gallery's collection asset provenance governance framework and applicable processes undertaken during the financial year have identified a small number of collection assets that are at risk of future write-offs. Therefore, a future liability potentially exists for the Gallery for collection assets (2015: \$0.0 million).

	CONSOLIDATED		NGA	
	2016 \$'000	2015 \$'000	2016 \$'000	2015 \$'000
<b>5.2 FINANCIAL INSTRUMENTS</b>				
<b>5.2A Categories of financial instruments</b>				
<b>Financial assets</b>				
<b>Loans and receivables</b>				
Cash and cash equivalents	3,444	5,809	783	3,888
Receivables for goods and services	230	854	230	854
Accrued income	84	39	84	39
<b>Total loans and receivables</b>	<b>3,758</b>	<b>6,702</b>	<b>1,097</b>	<b>4,781</b>
<b>Available-for-sale financial assets</b>				
Shares	1,507	1,727	-	-
<b>Total available-for-sale financial assets</b>	<b>1,507</b>	<b>1,727</b>	<b>-</b>	<b>-</b>
<b>Total financial assets</b>	<b>5,265</b>	<b>8,429</b>	<b>1,097</b>	<b>4,781</b>
<b>Financial liabilities</b>				
<b>Financial liabilities measured at amortised cost</b>				
Trade creditors and accruals	3,042	4,497	3,037	4,486
Other payables	178	160	178	157
Unearned income	1,077	891	1,077	891
<b>Total financial liabilities measured at amortised cost</b>	<b>4,297</b>	<b>5,548</b>	<b>4,292</b>	<b>5,534</b>
<b>Total financial liabilities</b>	<b>4,297</b>	<b>5,548</b>	<b>4,292</b>	<b>5,534</b>

**5.2B Fair value of financial instruments**

The fair value of financial instruments are the same as their carrying amounts.

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**5.2C Credit risk**

The National Gallery of Australia, and its controlled entities, is exposed to minimal credit risk as loans and receivables were cash, trade receivables, accrued income and interest receivable. The maximum exposure to credit risk is the risk that arises from potential default of debtor. This amount, which is equal to the total amount of trade receivables, was \$0.465 million in 2015–16 (2015: \$0.992 million). The National Gallery of Australia has assessed the risk of default and allocated \$nil in 2015–16 (2015: \$0.097 million) to an impairment allowance.

The National Gallery of Australia manages its credit risk through policies and procedures that guide employees on the debt recovery techniques that are to be applied.

The National Gallery of Australia holds no collateral to mitigate against credit risk.

**5.2D Liquidity risk**

The National Gallery of Australia's liabilities, and those of its controlled entities, are trade creditors and other payables. The exposure to liquidity risk is based on the notion that the Gallery will encounter difficulty in meeting its associated obligations with financial liabilities. This is highly unlikely due to Government funding and mechanisms available to the Gallery coupled with internal policies and procedures put in place to ensure there are appropriate resources to meet its financial obligations. The National Gallery of Australia's trade creditors were \$3.107 million as at 30 June 2016 (2015: \$4.497 million) and were all payable within one year.

**5.2E Market risk**

The National Gallery of Australia held basic financial instruments that did not expose the Gallery to certain market risks such as currency risk, interest-rate risk and other price risk.

**5.3 FAIR VALUE MEASUREMENTS**

The following tables provide analysis of assets and liabilities measured at fair value. The different levels of the fair value hierarchy are defined below.

Level 1 quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at the measurement date.

Level 2: inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.

Level 3: unobservable inputs for the asset or liability.

**5.3A Fair value measurements**

	Fair value measurements at the end of the reporting period			Valuation techniques and inputs used
	2016 \$'000	2015 \$'000	Level (1, 2 or 3)	
<b>Financial assets</b>				
Cash and cash equivalents	3,444	5,809	Level 1	Cash value.
Other investments	5,507	1,727	Level 1	Market approach using quoted prices.
<b>Total financial assets</b>	<b>8,951</b>	<b>7,536</b>		
<b>Non-financial assets</b>				
Land and buildings	-	10,850	Level 2	Sale prices of comparable land and buildings (price per square metre), land size, long-term land appreciation rate.
Land and buildings	301,450	280,000	Level 3	Sale prices of comparable land and buildings (price per square metre), land size, long-term land appreciation rate, building is considered.
Property, plant and equipment	2,810	3,248	Level 2	Sales of similar assets.
Heritage and cultural assets	5,949,805	5,534,861	Level 2	Private sales of similar works of art, professional appraisals of similar works of art.
<b>Total non-financial assets</b>	<b>6,254,065</b>	<b>5,828,959</b>		
<b>Total fair value measurements</b>	<b>6,263,016</b>	<b>5,836,495</b>		

**Fair value measurements – highest and best use differs from current use for non-financial assets**

- There were no financial liabilities that were held at fair value.
- The National Gallery of Australia's non-financial assets, and those of its controlled entities, are held for the purposes of increasing knowledge and enjoyment of the visual arts by providing access to and information about works of art locally, nationally and internationally and are not held for the purposes of deriving profit. The current use of the Gallery's non-financial assets are considered to be their highest and best use.
- The remaining assets and liabilities reported by the National Gallery of Australia and its controlled entities are not measured at fair value in the Statement of Financial Position.

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**5.3B Reconciliation for recurring Level 3 fair value measurements**

	<b>Non-financial assets</b>	
	Buildings	
	2016	2015
	\$'000	\$'000
<b>As at 1 July</b>	280,000	285,000
Land and buildings	-	-
Transfers out of Level 3	-	(5,000)
Transfers into Level 3	10,000	-
<b>Total as at 30 June</b>	<u>290,000</u>	<u>280,000</u>

These gains are presented in the Statement of Comprehensive Income under 'Revaluation iteration'.

The above transfer into Level 3 relates to the revaluation movement of land and buildings relating to the main Gallery site at Parkes, which was revalued during the financial year.

The National Gallery of Australia's policy for determining when transfers between levels are deemed to have occurred can be found in the 'Overview'.

## 6 OTHER INFORMATION

### 6.1 REPORTING OF OUTCOMES

The National Gallery of Australia (NGA) has a single outcome:

Increase understanding, knowledge and enjoyment of the visual arts by providing access to, and information about, works of art locally, nationally and internationally.

As such, the Statement of Comprehensive Income and the Statement of Financial Position are representative of that outcome.

### 6.2 BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES

A variance is considered 'major' when it meets either of the following criteria:

- the variance between budget and actual is greater than 10% and greater than 1% of the relevant category (expenses, revenue, assets, liabilities, receipts or payments)
- an item below is the threshold above, but an explanation is considered important for the reader's understanding.

#### Major budget variances for 2016

Reference	Category	Variance (\$)	Variance (%)	Explanation
1.1B	Suppliers	7,486	45%	Supplier expenditure was higher than anticipated due to factors such as increased commercial activities with increased expenditure, increased freight and travel expenditure due to greater exhibition activity during the period and increased contractor spend due to staff shortages.
1.2B	Contributions	4,561	100%	The Gallery received higher than anticipated contributions during the period. Quantifying the amount the Gallery will receive during any period is problematic and difficult to budget with accuracy due to the nature of this revenue stream.
1.2D	Works of art—gifts	4,484	100%	The Gallery received many high-value gifts of works of art during the period. The amount and value of works donated to Gallery can vary significantly from period to period and are unknown during budget formation. Therefore, it is problematic providing accurate budget amounts for works gifted for any given period.
2.1B	Trade and other receivables	(1,029)	-69%	There was a reduction in trade receivables due to debt collection activities undertaken during the period and a reduction in overall revenue received by the Gallery during the financial year.
2.2A	Heritage and cultural assets	1,051,887	21%	A change in asset valuations occurred due to revaluation activities during the period. Fluctuations in the carrying value of heritage and cultural assets difficult to anticipate, but it is assumed these values will stay reasonably constant across the reporting period.
2.3	Payables	3,272	297%	End-of-financial-year accruals for supplier activities were higher than anticipated. See explanation for 'Suppliers'.
4.1	Employee provisions	1,091	22%	Employee provisions stayed reasonably constant across the financial year. However, budget projections were insufficient.
Statement of Changes to Equity	Revaluation iteration	423,808	100%	There was an unanticipated increase in asset values, primarily attributable to collection revaluation during the period. This is difficult to anticipate during budget formation as it is assumed that there will not be major changes in the carrying value of heritage and cultural assets.
Cash Flow Statement	Cash used Suppliers	11,822	74%	See explanation for 'Suppliers'.
Cash Flow Statement	Cash used (Payments for buildings, property, plant and equipment)	(19,377)	-80%	Allocations were provided for purchase of buildings, property, plant and equipment during the budget formation process when they should have been applied against payments for collection assets.
Cash Flow Statement	Cash used (Payments for collection assets)	9,716	100%	See explanation for 'Cash used (Payments for buildings, property, plant and equipment)'.



# GLOSSARY

Abbreviation	Definition
AAM	Australian Antarctic Medal
AAPP	Asian Art Provenance Project
AASB	Australian Accounting Standards Board
ABC	Australian Broadcasting Corporation
AC	Companion of the Order of Australia
ACT	Australian Capital Territory
AFNGA	American Friends of the National Gallery of Australia
AK	Knight of the Order of Australia
AM	Member of the Order of Australia
AMA	Australian Medical Association
AO	Officer of the Order of Australia
APS	Australian Public Service
APSC	Australian Public Service Commission
ATSI	Aboriginal and Torres Strait Islander
c	circa (approximately)
CCTV	closed-circuit television
CD	compact disc
CMG	Companion of the Order of St Michael and St George
CMS	collection management system
CO <sub>2</sub> e	carbon dioxide equivalent
CSC	Conspicuous Service Cross
CSIRO	Commonwealth Scientific and Industrial Research Organisation
CSR	Collection Study Room
edn	edition
EL1, EL2	Executive level 1, Executive level 2
EPBC Act	Environment Protection and Biodiversity Conservation Act 1999
est	established

Abbreviation	Definition
FRR	Financial Reporting Rule
FSC	Forest Stewardship Council
FTE	full-time equivalent
GJ	gigajoule
GPO	General Post Office
GST	goods and services tax
HD	high-definition
HE	His/Her Excellency
ICT	information and communication technologies
IDPA	Individual Development and Performance Agreement
Int	International
IPS	Information Publication Scheme
KBE	Knight Commander of the Order of the British Empire
LED	light-emitting diode
MBE	Member of the Order of the British Empire
MC	Military Cross
MJ	megajoules
MP	Member of Parliament
NGA	National Gallery of Australia
NIAT	National Indigenous Art Triennial
NSW	New South Wales
NT	Northern Territory
NZ	New Zealand
O	occupants
OAM	Medal of the Order of Australia
OCLC	Online Computer Library Center
OH	operating hours
PBS	Portfolio Budget Statements
PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
PNG	Papua New Guinea
PSM	Public Service Medal

Abbreviation	Definition
PVA	polyvinyl acetate
QC	Queen's Counsel
Qld	Queensland
SA	South Australia
SAMP	Strategic Asset Management Plan
SES	Senior Executive Service
SET	Senior Executive Team
TAAS	The Asian Arts Society of Australia
Tas	Tasmania
TV	television
UK	United Kingdom
USA	United States of America
Vic	Victoria
WA	Western Australia
WHS	Work Health and Safety
WOA	work of art

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