

ART GALLERY OF WESTERN AUSTRALIA

ANNUAL REPORT 2001–2002

STATEMENT OF COMPLIANCE

The Honourable Minister for Culture & the Arts:

In accordance with section 28 of the Art Gallery Act 1959 and section 66 of the Financial Administration and Audit Act 1985, we hereby submit, for your information and presentation to Parliament, the Annual Report of the Art Gallery of Western Australia for the year ended 30 June 2002.

The Report has been prepared in accordance with the provisions of the Financial Administration and Audit Act 1985.

The Art Gallery of Western Australia is administered under the Art Gallery Act 1959 (reprinted under the Reprint Act 1984 as at 30 March 1989). Its management is subject to the provisions of the Act and the following legislation:

Disability Services Act 1993
Electoral Act 1907
Equal Opportunity Act 1984
Financial Administration and Audit Act 1985
Freedom of Information Act 1992
Industrial Relations Act 1979
Minimum Conditions of Employment Act 1993
Occupational Health, Safety and Welfare Act 1984
Public Sector Management Act 1994
State Records Act 2000
Workplace Agreements Act 1993

Compliance with relevant written law

To our knowledge, all relevant written law that has a significant impact on the Art Gallery of Western Australia has been complied with during the year.

EL (Mick) Bolto
Chairman of the Board

Dario Amara
Member of the Board

26 August 2002

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VISION

To be a centre of excellence in the visual arts that contributes regionally and internationally to a living culture in Western Australia.

MISSION

To increase the knowledge and appreciation of the art of the world for the enjoyment and cultural enrichment of the people of Western Australia and to develop and present the best public art collection in the State and the pre-eminent collection of Western Australian art.

The term 'art' means the full spectrum of visual art and craft.

OUTCOME AND OUTPUTS

The Art Gallery of Western Australia is a statutory authority within the broader Culture & the Arts portfolio. For the purposes of Treasury output and outcome reporting, the Art Gallery contributes to the Department of Culture & the Arts' outcome of 'a community that is informed of and has access to a diverse range of innovative ideas, knowledge and cultural experiences'. This is reported under the output known as 'Art Gallery Services'.

This output reflects the delivery of the State Art Collection and access to Art Gallery services and programs through visual arts advocacy, collection development, facilities and services. Services ensure the primary access to art, heritage and ideas locally, regionally and internationally, and their preservation for display in future generations.

VALUES

<i>In valuing</i>	<i>We strive to</i>
Art	Promote the relevance of art for and in society. Promote the contribution of artists to a living culture. Promote cultural advocacy and the dialogue of ideas through art.
Respect	Be courteous, cooperative and flexible. Understand the ideas, needs and opinions of others.
Excellence	Be innovative and professional in achieving the Gallery's goals. Earn the respect of our customers, colleagues and the community.
Ethics	Ensure we actively contribute to an ethical organisation. Nurture fair and open relationships with our customers, colleagues and the public.
Commitment	Be loyal to the Gallery and its programs. Provide the best possible service for our customers.

STRATEGIC OBJECTIVES

<i>Key Result Area</i>	<i>Objective</i>
Gallery Development	Build a strong and committed audience for Gallery programs. Develop and maintain the best public art collection in the State. Diversify and enhance services to create a better understanding and appreciation of art. Grow our professional reputation.
Business Performance	Maximise the effective use of our resources. Raise revenue to support delivery of programs. Improve management of our risks. Develop and improve our customer/client relationships.
Our People	Have a motivated, flexible and competent work force. Maintain and where appropriate improve the safety and wellbeing of our people. Reflect community diversity in our paid and volunteer work force.
Cultural Advocacy Through Art	Lead and influence cultural policy and community opinion. Provide a forum for dialogue and debate. Foster the importance of visual arts as a key component of: <ul style="list-style-type: none">• trade;• tourism;• diplomacy;• entertainment; and• events.

MINISTER'S MESSAGE

This has been a landmark year for the Art Gallery of Western Australia. A record yearly attendance figure, the exceptional 'Monet & Japan' exhibition and successful youth and family programs have all reinforced the Gallery's position as a world-class visual arts centre.

It was my pleasure to open 'Monet & Japan' in July and to be one of more than 173,000 visitors to the exhibition, the most successful ever held in this State. It was a significant achievement for the Gallery to secure a major international exhibition of this scope, demonstrating its ongoing commitment to providing Western Australians with the opportunity to access the highest quality visual arts.

The development of strong relationships between the Gallery and other institutions was paramount in the delivery of the outstanding exhibitions such as 'Monet & Japan'. The Gallery's critical coordinating role in circulating international exhibitions such as 'Rodin: A Magnificent Obsession' throughout the southern hemisphere should also be acknowledged and commended.

Relationships between the Gallery and other sectors within Western Australia, such as tourism and education, also continued to be developed during the year, fulfilling a departmental goal to strengthen the ties between the arts and other sectors.

The Government's strategic youth focus was embraced in 2001/02 through an increase in programs targeted at young people. The Gallery's youth initiative, @rtX, was instrumental in directing original and challenging programs that were well received by teenage visitors and which resulted in increased access to the State Art Collection by young people.

As part of the Gallery's commitment to its Disability Services Plan, several initiatives were undertaken to improve customer facilities and services. Capital works included the provision of a new access bathroom, a dedicated family room and a new main entrance. Among the programs implemented for people with disabilities was 'Sensational Art', a series of events worked in with the 'Rodin' exhibition and the State Art Collection.

In reviewing the achievements of 2001/02, it has to be said that this certainly has been an exceptional year for the Art Gallery of Western Australia. I commend the Director, Board and staff of the Gallery for their continued work and dedication, which have seen its place as a significant State resource firmly cemented.

The Hon. Sheila McHale, MLA

Minister for Community Development, Women's Interests, Seniors and Youth, Disability Services, Culture & the Arts

THE YEAR'S HIGHLIGHTS IN SUMMARY

All previous attendance records were shattered during the year, with 657,415 people visiting the Gallery, a 40 per cent increase on the previous year.

Exhibitions

The 'Monet & Japan' exhibition was undoubtedly one of the highlights of 2001/02. The exhibition attracted 173,892 visitors, demonstrating the Gallery's ongoing commitment to providing Western Australians with the opportunity to access the best international art. Six years in the making, 'Monet & Japan' was an internationally significant exhibition that, supported by ground-breaking scholarship and key relationships with major lending institutions, firmly established the Gallery's place on the stage of world art.

'Rodin: A Magnificent Obsession', from the Iris and B Gerald Cantor collection, completed a French art double-header. With seventy-nine of Rodin's most impressive bronzes, it provided a unique chance for the people of Perth to view a comprehensive cross-section of the sculptor's prodigious output. Additionally, the Gallery's leadership with this exhibition enabled it to be presented at four other venues in the southern hemisphere.

The 'Year 12 Perspectives', 'Surreal: Max Ernst Books and Graphics' and 'The Divine Comedy' exhibitions were collectively targeted at a youth market in conjunction with @rtx. 'The Divine Comedy' – featuring the work of William Kentridge, Francisco Goya and Buster Keaton – was particularly successful, with most visitors reporting they had returned to the exhibition on numerous occasions. A series of lectures by William Kentridge was also well attended. These events firmly established the Gallery as the site of the most exciting promotion of ideas about contemporary art in the State.

Among the exhibitions that exclusively highlighted Western Australian art were 'Miriam Stannage Photography', 'The First Decade: The Mark Howlett Foundation' and 'stripTEASE: Max Pam Photography'. These exhibitions were the result of extensive curatorial research aimed at critically locating the work of key Western Australian artists within both local and international contexts. Western Australian artists

also featured in the exhibitions 'Girls on Film' and 'Indigenous Highlights from the Collection'. In these ways the Gallery played a leading role in presenting and interpreting work produced in Western Australia.

The year ended strongly with the opening of 'Islamic Art & Patronage: Treasures from Kuwait'. Three years in planning, the exhibition had particular relevance in 2002 and allowed the Gallery to help facilitate cultural understanding and extend its audience to a wider and more diverse community.

Acquisitions

The Gallery's major acquisition for the year was the Rover Thomas canvas *Mirriya/Mureeya Texas Country* from 1989. Illustrating the story of the death by lightning of a group of people camping under a rock to gain shelter from the rain, it is acknowledged as an iconic work by this Western Australian artist. Acquisitions of Indigenous art also included four artworks by Bella Kelly, purchased for the forthcoming exhibition 'SOUTH WEST CENTRAL: Indigenous art from south Western Australia, 1833–2002'.

Funds from the Sir Claude Hotchin Art Foundation were used to purchase the video projection *Earthquake* by Western Australian artists Rodney Glick and Lynnette Voveodin. This piece featured in the 25th Bienal de São Paulo exhibition in Brazil.

The Gallery also purchased the major Fred Williams painting *Stump (II)* 1976. This provided a substantial addition to the State Art Gallery's existing collection of Williams's work.

Funds from the Contemporary Art Group were used in the purchase of Max Pam's *Asiatic iconic decalogue* and Gordon Hookey's *Ten point scam*. Both are ambitious works that capture the artists at the peak of their powers.

Continuing the Gallery's support of contemporary Western Australian craft, *Tres tray*, by local jeweller David Walker, and a series of three quilts, *Sides to the middle*, *Shirt strippy* and *Swansong*, by the Fremantle-based textile artist Jane Whiteley, were also purchased.

Audience Development

'Mini Monet' was a highly successful programming focus for young visitors to the 'Monet & Japan' exhibition. Supported by a partnership with the City of Perth, the Gallery became a 'Playtime in the City' destination, which attracted around two thousand children for four days for waterlily- and fan-making activities.

Successful community partnerships were established to help develop and increase the Gallery's youth audience. As part of its youth initiative, @rtX, the Gallery was involved in the Centenary of Federation Youth Festival and National Youth Week. The Gallery also hosted 'Worn Out Worn Art', a wearable art fashion event, 'e-busking' and the 'Big Day In', three highly original and challenging programs that were well received by teenage visitors and instrumental in stimulating the Gallery to positively rethink many of its traditional marketing strategies.

Strategic Partnerships

Sponsorship provided throughout the year allowed the Gallery to mount high-calibre exhibitions and programs. Annual partners Channel 7 Perth, Marketforce, The West Australian and the Sebel Perth Hotel provided a significant contribution to the Gallery's success as a State resource.

'Monet & Japan' and 'Rodin' provided the Gallery with the opportunity to forge a number of new strategic partnerships with local and interstate businesses. A significant grant to the Friends of the Art Gallery from the Lotteries Commission also contributed to the overall success of 'Monet & Japan'.

The International Foundation for the Arts and Culture continued its support of 'Year 12 Perspectives' into a third year. Woodside Energy also continued its long-term support of this dynamic youth exhibition.

A unique partnership was developed with Aalto Colour WA, which provided support for major exhibitions, including 'Monet & Japan' and 'Rodin'.

The Perth International Arts Festival / Art Gallery of Western Australia partnership continued to grow, with the Festival supporting the Gallery's exhibition 'The Divine Comedy' and the Gallery hosting the Festival's 'Watershed'.

The Gallery's @rtX youth initiative, made possible through a grant from the Ian Potter Foundation, facilitated important relationships with community youth groups, TAFE colleges and state and local government authorities.

Corporate Performance and Program Support

The Gallery successfully completed the second year of its Business Plan 2000–2004 within projections and undertook a review of objectives and priorities to ensure the ongoing relevance of the Business Plan to 2006.

Internal planning and management systems were brought into alignment with our current teams structure. Team plans and financial management systems now fully reflect the five key Gallery program areas of Content & Display, Visitor Services, Art Services, Development and Business Services.

As part of the Gallery's management of corporate performance, an external review was commissioned of the relationships and structures that provide for the delivery of corporate service support from the Department of Culture & the Arts. This review, carried out in the context of the Government's review of the Machinery of Government, is contributing to the development of service models in the portfolio to assist the Gallery achieve its goals.

As part of its risk-management program, the Gallery developed and commenced staff training on disaster preparedness. This initiative heightened staff awareness and improved skills in managing the safety needs of people and the protection of the State Art Collection in the event of a disaster.

Major capital projects saw access for people with disabilities greatly improved and the provision of family-friendly facilities for young families. Work began on upgrading the airconditioning plant and will continue into 2002/03; the result will be more effective management of the environment for the storage and display of works of art.

DIRECTOR'S REPORT

I am pleased to report that this has been an unprecedented year of achievement for the Art Gallery of Western Australia, the highlight of which was the record yearly attendance of 657,415 people.

This figure can be partly attributed to the success of the 'Monet & Japan' exhibition, which was the most successful the Gallery has ever held. This exhibition was indeed a reflection of the Gallery's vision to become a centre of excellence in the visual arts and to bring world-class exhibitions to the people of Western Australia.

Community support for 'Monet & Japan' was outstanding. The much-needed funds raised, were used to replenish the exhibition development fund, allowing the Gallery to invest in projects, networks and partnerships essential to realising outstanding future exhibitions.

Several other outstanding international exhibitions were held, including 'Rodin: A Magnificent Obsession' and 'Islamic Art & Patronage: Treasures from Kuwait'. The latter, opened in June by the Premier, the Hon. Dr Geoff Gallop, marked the end of an outstanding year.

The Gallery's commitment to presenting a pre-eminent collection of Western Australian art was also demonstrated through exhibitions such as 'Miriam Stannage Photography' and 'stripTEASE: Max Pam Photography', which exclusively showcased the talent of Western Australian artists.

As well as presenting exceptional exhibitions to the people of Western Australia in 2001/02, the Gallery was proud to present Western Australian art to the world, with a total of 160 works from the Gallery's State Art Collection loaned to exhibitions at galleries and museums worldwide.

Funds from the Sir Claude Hotchin Art Foundation were used to purchase *Earthquake* by Western Australian artists Rodney Glick and Lynnette Voveodin, which featured in the 25th Bienal de São Paulo exhibition in Brazil.

Other acquisitions included four artworks by Indigenous artist Bella Kelly, to be included in the forthcoming exhibition 'SOUTH WEST CENTRAL:

Indigenous art from south Western Australia, 1833–2002'. A fundraising campaign was launched to finance *Mirriya/Mureeya Texas Country 1989* by Rover Thomas. This is the most significant Rover Thomas in the Gallery's collection and brings his representation to thirty-six works.

The immense achievements of the year have been a positive manifestation of the Gallery's commitment to visitor and access initiatives. While blockbuster exhibitions like 'Monet & Japan' helped bring people in, the high customer service standards kept them coming back.

As part of an overall visitor access strategy, the Gallery's Disability Services Plan was transferred to the Visitor Services team during the year. Capital works initiated in response to customer feedback included the provision of a dedicated family room, a second access toilet and a new main entrance.

Throughout 2001/02 the Gallery welcomed more families and children through its doors than ever before. School holiday family programs, presented free, attracted 4,500 people, and a further 36,000 children participated in 'investigate and create' school programs.

The 'Big Day In' event, incorporating the 'Year 12 Perspectives', 'Surreal: Max Ernst Books and Graphics' and 'The Divine Comedy' exhibitions, was targeted at a strategic youth market. This built on other @rtX initiatives, funded by the Ian Potter Foundation, aimed at encouraging young people to participate in Gallery programs. Their success was demonstrated in the increased access by young people to the State Art Collection.

Volunteers continued to provide an invaluable contribution during the year, with 150 people acting as volunteer Gallery guides, visitor service representatives, information and research officers and interns.

Corporate support also proved more valuable than ever in assisting the Gallery to mount high-calibre exhibitions and programs. Annual sponsors Channel 7 Perth, Marketforce, *The West Australian* and the Sebel Perth Hotel, in addition to many exhibition sponsors, must be acknowledged for their contribution to the Gallery's success.

Support from Rio Tinto, the Department of Indigenous Affairs and the Australia Council enabled the Indigenous Trainee Assistant Curator Program to move into its second year, and a significant pledge from an anonymous donor resulted in greatly enhanced public programs.

Partnerships between the Gallery and businesses, individuals, government and international bodies were also important in creating the outstanding exhibition program. For example, 'Rodin' was sourced through the Iris and B Gerald Cantor Foundation in America, and the Gallery worked closely with the Kuwait National Museum to present 'Islamic Art & Patronage'. These associations, built over many years, enhanced the Gallery's professional reputation and allowed it to present excellent exhibitions.

Throughout the year the Gallery worked internally to bring planning and management systems into alignment with the current teams structure. This project, carried out with the cooperation of the Finance Unit of the Department of Culture & the Arts, significantly increased the quality of reporting information.

Staff training was also undertaken as part of the risk management program. An initiative on disaster preparedness commenced, to heighten staff awareness and skills in regard to managing the safety needs of staff and the Collection in the event of a disaster.

Following such a phenomenal year, the Gallery now looks forward to how it can learn from and build on this success. Public, government and corporate support remains critical to the Gallery's success as we work in partnership with those within this State, around Australia and across the world to build exhibitions for the next year and beyond. We embrace the coming year and look forward to building Western Australians' knowledge and appreciation of visual arts through the presentation of world-class exhibitions.

Alan R Dodge
Director

Working with our supporters

ART GALLERY OF WESTERN AUSTRALIA FOUNDATION MEMBERSHIP

Membership of the Art Gallery of Western Australia Foundation is divided into six categories. The category of membership is determined by the level of contribution to the Foundation over a five-year period.

Member	not less than \$4,000
Fellow	not less than \$15,000
Benefactor	not less than \$50,000
Governor	not less than \$100,000
Vice Patron	not less than \$500,000
Patron	not less than \$1,000,000

We thank the following organisations and individuals for joining us in our quest to provide the best possible State Art Collection to the people of Western Australia and our interstate and overseas visitors.

Honorary Patron

His Excellency Lieutenant General
John Sanderson, AC
Governor of Western Australia

Foundation Council Members

Robin Forbes – Chairman
Alan Birchmore (until April 2002)
EL (Mick) Bolto
Rosemary Pratt
Rodney Thompson
Diana Warnock
Ron Wise
Alan R Dodge (*ex-officio*)

Foundation Members

Patrons

The late Dr Harold Schenberg*
Sue and Ian Bernadt*

Vice Patrons

Government of Western Australia
The late Dr Rose Toussaint

Governors

BHP Community Trust*
Challenge Bank*
The Christensen Fund
Freehills*
Friends of the Art Gallery of Western Australia*
Robert and Lesley Girdwood
Lyn and Kemp Hall
Janet Holmes à Court, AO
Robert Juniper
The late May Marland*
James Mollison, AO
John Nixon
Max Pam and Jann Marshall
The late Clifton Pugh, AO
Rothmans Foundation
Kerry Stokes AO
Sheila and the late Howard Taylor, AM
Barbara and the late Albert Tucker
Wesfarmers Limited*
Lyn Williams

Benefactors

Agapitos/Wilson Collection
EL (Mick) Bolto
Sue Bolto
Margot Bunning and family*
Sir James and Lady Cruthers
Robin and Elizabeth Forbes
Gordon Darling Foundation
Mandy Juniper
Kathleen O'Connor Advisory Committee
J Barris and Judith Lepley
Elizabeth Malone
The Shell Company of Australia Ltd*
The Stan Perron Charitable Trust

* Indicates gallery naming privileges accorded to the donor

Fellows

Dr David Alltree
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Eileen Bond
John Brunner
Commonwealth Bank of Australia
Esther Constable
Professor Ian Constable, AO
Syd and Danae Corser
Gerie Cruse and Ole Hansen
Trevor and Judy Eastwood
Ernst & Young Chartered Accountants
Christine and Winston Foulkes-Taylor
Frank Daniels Pty Ltd
Julian Goddard and Glenda de Fiddes
David Goldblatt
Helen Grey-Smith and children
Diether Hanisch
ICI Australia
Kevin and Jan Jackson
The late Cliff Jones
Dr Douglas Kagi
Dr Graham Linford
Robert MacPherson
Malcolm and Diane McCusker
Ken McGregor
Graeme Morgan
National Australia Bank Ltd
The Peploe family
Angela Roberts
Anthony Russell
Dr John Saunders and Thea Marsh
Anna Schwartz
Gene and Brian Sherman
Vivienne Stewart
Brian Swan
Mitchiko Teshima
Ian and Sue Trahar
Women's Service Guilds of Western Australia
Ashley Zimpel

Members

Aisen Family Trust
ANZ Banking Group Ltd
Monique and Sam Atlas and family
Australian Campaign for Tibet (WA) Inc

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Shelle Barker
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Jock Clough
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Pamela Douglas
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Edwin Eames
The late David Englander
Jenny and Bill Fairweather
The Feilman Foundation
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Greenhill Galleries
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Michael Hoad
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Julie Hoy
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John Hughan
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Rosemary Pratt
RE Ledger Pty Ltd
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St Martins Properties Australia Pty Ltd
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John and Marie-Louise Simpson
Singapore Airlines
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Patsy Vizents
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Patti Warashina
Diana and the late Bill Warnock
Darryl and Margaret Way
Estate of Ian Whalland
Donna White
Ron and Sandra Wise
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Brigid Woss
Carlos Zerpa
Dr Dolph W Zink, AM and Mrs Zink

Corporate and Institutional Donors Yet to Reach Membership Status

Asea Brown Boveri Pty Ltd
Balcatta Senior High School
BP Australia
Bunbury Historical Society
Crafts Council of Australia
Curtin University of Technology
Desert Designs
DJ Carmichael Pty Ltd
Hobbs Winning Australia
Institution of Engineers, Australia
John Garland International
Joondalup Development Corporation
Merrilinga Young Children's Foundation Inc
Montana Stilaro-Allaro
Ora WA Cultural Group
Ordal Australia Pty Ltd
Powerhouse Museum
Rakaralla
Retired School Superintendents Association
Stephen Mori Gallery
Swatch Watches
The Art in Theatre Arts WA
Transperth
Western Australian Museum

Private Donors Yet to Reach Membership Status

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Marika Banduk
Hughie Bent
Lynne Boyd
Sir Lawrence Brodie-Hall
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The late Ian Burn
Frances Buxton
David Carson
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Cathy Cinanni
Peter Clemesha
John Corbett
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Professor Alex Cohen
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Joan Dickson
Lynda Dorrington
Cecile Dorward
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Alison Drake-Brockman
Pippin Drysdale
Ian Duffy
Alison Dunn
Dr Rica Erickson
Barbara and Margaret Evans
Simon James Farrell
Arthur Finley
Kate Fraser
Dr and Mrs L Freedman
Dr Tom Gibbons
Gary Giles
Burt Glinn
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Mr and Mrs J W Heron
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Roger N Hill
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Ivy Hobcroft
Peggy Holroyde, AM
Ms LJB Johnson
Tony and Pam Jones
Louis Kahan
Bronwyn Kemp
The late Eileen Keys
Theo Koning
Mike Kusnik
Alan Landis
Gaelle Lindrea
Suzette Logan
Margaret Love
Mr C and Mrs J MacKinnon
Professor John Maloney
Mr and Mrs R McCarthy
Betty McGeever

Philip McNamara
Estate of Heather McSwain
Rob Meacham
John and Geraldine Milner
Milton Moon
Mr JE Morrison
Ian Murdoch
Rosella Namok
Charles Nodrum
Judge Jim O'Connor
William and Margaret Packer
Joan Parks
James Potts
John Poynton
Ivan Quartermaine
Audrey Robinson
P Ermengarde Robinson
Maria Rolland
Ivy Ross
Carol Rudyard
Takumi Sato
Margaret and Roger Sears
Jean Shore
Suzanne Silbert
Keith Sinclair
Peter Skipper
Patricia Smith
Jane and Kevin Somes
Arthur Spartalis
Faye Spencer
John Stringer
Agnes Tan
Mr and Mrs KC Tay
Sylvia Taylor
Lesbia Thorpe
Sam Tolkin
Paul Trinidad
Winifred Walker
Virginia Ward
Jane and the late Hugh Webb Ware
PM Wood
Trevor Woodward
Alberto Zorzi

CAPITAL CAMPAIGN FOR THE LIVING CENTRE FOR AUSTRALIA AND THE INDIAN OCEAN RIM AND SCULPTURE GARDEN

The capital campaign for the development of the Living Centre for Australia and the Indian Ocean Rim, with its adjoining Sculpture Garden, was launched in 1999. Consolidation of this important project continued during 2001/02.

The Centre will provide much-needed additional conference and corporate hospitality areas for the general public and will include multi-purpose studios for use by artists and the business community. The new building will also create a welcoming and convenient façade to the Gallery, providing education, research and resource-centre facilities related to exploring culture, commerce and trade possibilities, and developing relationships within the Indian Ocean Rim region.

During the year a number of functions were held on the terrace overlooking the preliminary stages of the proposed Sculpture Garden, and these were very well received.

The Gallery will purchase a number of new pieces for the Sculpture Garden in the coming year, which will bring it another step closer to realising its vision for this area.

The Gallery is still deeply committed to developing its plan for the Sculpture Garden and Living Centre, and is confident that it can turn this vision into reality with the continued support of Foundation members and the backing of State and Federal governments for the planned upgrade of the Perth Cultural Precinct.

CONTEMPORARY ART GROUP

Now in its second year, the Contemporary Art Group continued to support the Gallery in its goal of purchasing important contemporary works for the State Art Collection. Through the generosity of members, who each make a donation of \$10,000 per year, the Gallery made several new purchases during 2001/02. These included *Ten point scam* by Gordon Hookey and *Mary* by Julie Dowling.

In conjunction with the Sir Claude Hotchin Art Foundation, the Contemporary Art Group also assisted the Gallery to purchase *Asiatic iconic decalogue* by Max Pam. This significant piece later featured in the Gallery's exhibition 'stripTEASE', which provided an in-depth look at the work of internationally renowned Perth-based photographer Max Pam.

Contemporary Art Group members were invited to a number of functions during the year, the highlight being a private lunch with South African artist William Kentridge. The Gallery's Curator of Contemporary Art also met with members to speak about current trends and developments in contemporary art.

STRATEGIC PARTNERSHIPS

Partnerships between the Art Gallery of Western Australia and businesses – both large and small – grants bodies, government, industry organisations and individuals were further developed and strengthened throughout the year. Sponsorship remained an important form of funding for programs and exhibitions.

The Gallery recognises the changing nature of sponsorship – into long-term partnerships of mutual benefit – and therefore continues to work closely with partners to ensure reciprocally beneficial results for all.

While these alliances are an integral part of Gallery business and help to meet our strategic objectives, sponsorship has also proved very successful for our partners. Not only do they enjoy the benefits of exclusive hospitality and entertaining opportunities, but they are also creating very real business and cross-promotional opportunities through their association with Perth's most prestigious visual arts organisation.

Significant contributions were again made by annual partners *The West Australian*, Marketforce, Channel 7 Perth and the Sebel Perth Hotel. The long-term commitment of these organisations continues to enable the presentation of high-calibre exhibitions and programs.

'Monet & Japan' and 'Rodin' provided the Gallery with the opportunity to forge a number of new strategic partnerships with local and interstate businesses. A significant grant to the Friends of the Art Gallery from the Lotteries Commission also contributed to the overall success of the 'Monet & Japan' exhibition.

A unique partnership was developed with Aalto Colour in support of a number of major exhibitions, including 'Monet & Japan' and 'Rodin'. In consultation with the Gallery's Installations Manager, unique paint colours were developed for each of these exhibitions. Aalto Colour then reproduced these colours in charts that were made available to Gallery visitors and Aalto customers.

The International Foundation for Arts and Culture continued its support of 'Year 12 Perspectives' into a

third year. This support facilitated the exhibition, an expanded regional tour, the provision of grants for participating students and a cultural exchange program. Woodside Energy also continued its long-term commitment, which, among other regional benefits, resulted in successful student and teacher development days in north-west Western Australia.

A Gordon Darling Travel Grant enabled the Gallery's Indigenous Curator to travel to New Zealand, Canada and the US to research the 'Jesus Loves Me, This I Know' exhibition.

With the support of Rio Tinto, the Department of Aboriginal Affairs and the Australia Council, the Indigenous Trainee Assistant Curator program moved into its second year.

Qantas provided essential travel support, which allowed the Director to develop international relationships, and to research and source major future exhibitions.

The Perth International Arts Festival/Art Gallery of Western Australia partnership continued to grow in 2001/02. Our joint commitment to provide audiences with outstanding national and international art on an admission-free basis during the Festival saw over 140,000 visitors attend the exhibition 'The Divine Comedy'.

Made possible by a three-year grant from the Ian Potter Foundation, the Gallery's youth initiative, @rtX, had been in operation for eighteen months at the end of the year covered by this report. Funds supplied by the foundation are being used to research and develop a 'model of approach'.

The Gallery will use this model to develop community partnerships that promote the Gallery to young audiences. Included in the project are goals to:

- establish a combined youth advisory, communication and marketing strategy;
- establish an internal staff communication and implementation strategy to stimulate institutional cultural change;
- develop new themes for collection displays and improved interpretive visitor tools targeted specifically for young people.

Through the project, the Gallery has developed important relationships with community youth groups, TAFE colleges and state and local government authorities. These relationships have helped bring about a better understanding of what our youth want from their State Gallery and to tailor aspects of our exhibitions to meet the needs of this special audience.

The year's extraordinary attendance figures could not have been achieved without working closely with our sponsors and supporters. We are pleased that the following organisations have shared in our success:

Annual Gallery Sponsors

The West Australian
Marketforce
Channel 7 Perth
The Sebel Perth Hotel

Exhibition and Program Supporters

96FM
Aalto Colour
Australian Broadcasting Corporation
Archer Consulting Group
Art Indemnity Australia
Australia Council
ATSIC

Boulderstone Hornibrook
Curriculum Council of Western Australia
Department of Indigenous Affairs
Deutsche Bank
Edith Cowan University
Education Department of WA
Heyder & Shears
Howard Park Wines
German Cultural Centre Melbourne
Goethe-Institut Inter Nationes, Melbourne
Gordon Darling Foundation
GRD Kirfield Ltd
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Ian Potter Foundation
Institute for Foreign Cultural Relations, Stuttgart, Germany
International Foundation for Arts and Culture
The Iris & B Gerald Cantor Foundation
Lepley Properties
Lotteries Commission of Western Australia
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Perth International Arts Festival
Qantas
Rio Tinto Ltd
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Sony
Vasse Felix
Wesfarmers Limited
Woodside Australian Energy

FRIENDS OF THE ART GALLERY OF WESTERN AUSTRALIA

A sensational year for the Friends of the Art Gallery of Western Australia, 2001/02 delivered a series of high-profile events that were extremely well attended.

Highlights included the wonderful opening parties staged by the Friends and ARTery, the younger branch of the Friends, for the blockbuster exhibitions 'Monet & Japan' and 'Rodin: A Magnificent Obsession'.

ARTery continued to grow and to attract great crowds to its opening parties including 'The First Decade: Mark Howlett Foundation' and 'stripTEASE', an exhibition of old and new works by Perth-based photographer Max Pam.

In addition to these large fundraising events, the Friends continued its commitment to promoting greater participation in the arts in Western Australia through its successful and ongoing Association of Decorative Fine Arts Societies (ADFAS) lecture series and artists' studio visits.

The membership base of the Friends comprises around 1,700 people, and one of the primary aims of the organisation is to raise money for acquisitions for the Gallery. It has pledged \$100,000 to fund a sculpture for the Gallery's new Living Centre, and in 2001/02 it presented the third instalment of \$20,000.

Another goal of this voluntary organisation is to support the Gallery's educational and community programs. It continued its support of NAIDOC Week activities, which are held annually at the Gallery, and donated \$1,300 to bring in Yirra Yaakin Noongar Theatre performer Derek Nannup to run a series of family workshops.

VOLUNTEER SERVICES

The Gallery's corps of volunteers continued their invaluable support throughout the year. Volunteers were tested to the limit during 'Monet & Japan', with some volunteer information officers delivering up to twelve hours of service per week and tours provided for more than 12,000 visitors.

The new position of Public Program Officer – Volunteers Services was created in July. As coordinator of the wider Gallery volunteers program, the new appointee instigated policies that improved the induction of all volunteers into the protocols of the Gallery. With visitor focus, risk management and government compliance as key Gallery deliverables, it is essential that all volunteers are aware of and support the Gallery's audience objectives and operational norms. Changes to legislation relevant to the duty of care with regard to children and school excursions also impacted on the Gallery's use of volunteers.

The induction and ongoing training of volunteer guides was also a key target area for action. Training for the 2001/02 program was reorganised to better reflect the specific goals of the Gallery's exhibition program and targeted audience needs. Key changes included:

- Induction training for guides. Traditionally delivered by the guides themselves, induction was redesigned and closely monitored as to its content and its relevance to the Collection and the exhibition program.
- Focus groups recruited and trained to develop in-depth specialist Collection knowledge. The first group was recruited and trained to present contemporary works in support of the Gallery's 2002/03 Contemporary Artwork Public Program.

In addition, a new group of volunteers was recruited and utilised for family programs. Special training, designed for the delivery of touch tours to sight-impaired visitors, was also scheduled.

The State Art Collection

This has been another period in which the State Art Collection has been subject to outstanding levels of management, care, display and development.

It was especially gratifying during the year to receive gifts of extraordinary quality by Australian and international artists and designers from a number of donors. These included substantial gifts of works by John Nixon, Max Pam, Alf Wallander, Ivor Hunt, T Henry and Leith Angelo.

In total, 340 works were added to the Collection during the year. These included 268 items received as gifts and 72 purchased with support from the State Government, the Art Gallery of Western Australia Foundation and the Contemporary Art Group.

Major Donors Build Collection

Donations are an increasingly important aspect of the Gallery's acquisition program, and the Gallery has been supported in developing the Collection through the generous support of many individuals. In particular, 79 per cent of all acquisitions in 2001/02 were received as donations to the State Art Collection. The Gallery is grateful for the many gifts that are acknowledged individually in the following section, 'Acquisitions: Gifts'.

Contemporary Art Group

The Contemporary Art Group is a small band of Foundation members who each donate \$10,000 each year towards important contemporary art purchases. During the year the Group's generosity allowed the Gallery to purchase two major works, Gordon Hookey's powerful *Ten point scam* 1998 and an ambitious work by Western Australian photographer Max Pam – the ten-piece *Asiatic iconic decalogue* 2001. Both are substantial acquisitions that help to place the Gallery at the cutting edge of contemporary art.

Sir Claude Hotchin Art Foundation

Funds from the Sir Claude Hotchin Art Foundation were used to purchase the video work *Earthquake* by Western Australian artists Rodney Glick and Lynnette Vovoedin. This piece featured in the 25th Bienal de São Paulo exhibition in Brazil.

Diether Hanisch

A major set of works was presented to the Gallery by Diether Hanisch. Featuring thirty-four objects, the group includes a chest of drawers, an embroidery sample by Maja Sjostrom of Sweden, a plate by Herman Kaehler and ceramics by Alf Wallander. These are significant works that, taken as a group, substantially add to the Gallery's major holdings of early-twentieth-century craft and design.

Jann Marshall

During the year Jann Marshall gifted a significant group of early and late photographic works by Max Pam. Central to the donation was a series of 26 small-format photographs from 1971–1972, depicting the cast shadow of the photographer himself. A rare early example of his work in series format, it represents an important addition to the Gallery's Max Pam collection. Also included in the gift were key examples of Pam's more recent colour work in triptych formats.

Sue and Ian Bernadt

Sue and Ian Bernadt have been long-time supporters of the Gallery. During the year the Bernadts gifted key drawings by Harald Vike, an Ivor Hunt charcoal and pencil work, and a T Henry watercolour, as well as groups of works by Leith Angelo and Robert Curtis. These items add significantly to the Gallery's collection of early-mid period twentieth-century Australian art. The Bernadts also donated two important paintings by Indigenous artist Ronnie Tjampitjinpa. These developed the Gallery's important holdings of Indigenous Australian art.

James Agapitos and Ray Wilson

James Agapitos and Ray Wilson presented the Gallery with a generous gift of 20 paintings by the Czechoslovakian-born surrealist artist Dusan Marek. Executed between 1956 and 1989, these works are representative of this artist's production over three decades.

Artists' Major Donations

The Gallery was pleased to receive major groups of works from John Nixon, who donated 110 of his

drawings on paper. This is the fourth body of such works donated by Nixon, and the Gallery now has one of the largest and most important holdings of the artist's works on paper. Max Pam donated nine of his own early works as well as items by photographers who have influenced him, including Samuel Bourne, Fiona Hall and Bernard Plouso. As well as adding to the Gallery's collections of Pam's works, this donation fleshes out the photographic context of his practice.

Sharing the Collection

A total of 160 works were loaned to exhibitions at galleries and museums worldwide .

Among these was the painting *Les aiguilles de Belle-Ille* by John Peter Russell, which was lent to the Art Gallery of New South Wales for the touring exhibition 'Belle-Ille: Monet, Russell and Matisse in Brittany'. The same gallery also borrowed the drawing *Study for Vezelay on the hill* by Lloyd Rees for the exhibition 'Lloyd Rees Sketchbooks'.

Two paintings, *Droving into the light* by Hans Heysen and *The hour of romance* by Sidney Long, were lent to the Art Gallery of South Australia for the exhibition 'Federation Landscapes'. The same gallery also borrowed the important painting *Una and the Red Cross knight* by GF Watts for its 'Love and Death: Art in the Age of Queen Victoria' exhibition, which toured Adelaide, Sydney, Brisbane and New Zealand.

Loans from the State Collection were included in the national tour 'Jane Whiteley works in cloth', organised by Art on the Move. Paintings were also lent for the exhibition 'Marcus Beilby: Postcards from the Everyday' at the Lawrence Wilson Gallery, while the Geraldton Regional Art Gallery received loans comprising a reduced version of the 'Miriam Stannage' exhibition that had been held earlier at the Art Gallery of Western Australia.

Highlight on Western Australia

This Gallery is pleased to have acquired significant works that contribute to the strategic goal of maintaining the pre-eminent collection of Western Australian art. The artists represented in these acquisitions are John Campbell, Revel Cooper, Julie

Dowling, Galliano Fardin, Herbert Gibbs, Rodney Glick and Lynette Vovoedin, Alin Huma, Ivor Hunt, Dianne Jones, Frank Norton, Max Pam, Howard Taylor, Justin Smith, Harald Vike, David Walker, Neil Wallace, AB Webb and Jane Whiteley.

Purchases of Indigenous Art

In addition to the Rover Thomas painting, the Gallery purchased several significant works by Indigenous artists during the year. These included Dianne Jones's satirical images *Shearing the rams*, *Lhoog ere!* and *Brenda's wedding*, works by Destiny Deacon that engage with social issues in a tough, gothic manner, and lyrical watercolours by Bella Kelly .

New Strengths in Photography

Building on strengths of the State Art Collection, work by young photographers Neil Wallace, Alin Huma and Justin Smith were purchased. These elicit different aspects of the practice of contemporary photography, from the fashion-based work of Smith, to the prosaic everyday visions of Huma and Wallace. Along with the works of Max Pam acquired during the year, they flesh out the Collection's holdings of photography.

Caring for the Collection

The Conservation team worked constantly throughout year on the exhibition and loan schedule, with focus on four major exhibitions: 'Monet & Japan', 'Rodin', 'The Divine Comedy' and 'Islamic Art & Patronage'.

At the same time the State Art Collection was also cared for. The Indigenous Collection was a particular focus, with fifty Tiwi objects treated and prepared. Following a major treatment, *Una and the Red Cross knight* by George Watts toured venues in Australia and New Zealand. The new acquisition *Sailing craft on the Swan River* by AB Webb was also treated for display in the Webb exhibition held in the Centenary Galleries. The framing of large contemporary photographs for the 'Body Folly' and 'stripTEASE' exhibitions provided an interesting challenge, with innovative framing techniques being developed. A new frame for the David Roberts painting *The high altar Seville Cathedral*

was designed after research of architectural styles from the mid-nineteenth century.

A highlight of the year was the completion of the Disaster Plan for the Gallery, which was implemented through staff training and the establishment of Disaster Response Stations.

Protocols for documenting contemporary artworks containing electronic media were also established. As part of this project, the Conservation and Art Object Conservator spent time with leading contemporary art conservators in London and Amsterdam. She also attended the 'Conservation of Contemporary Outdoor Sculpture and Public Art' conference in Boston. The knowledge gained there will be of help in the development of the Gallery's Sculpture Garden.

Acquisitions

FOUNDATION SUPPORTS STATE ART COLLECTION

The following works were acquired for the State Art Collection during 2001/02 in accordance with the Board's policy, demonstrating the Gallery's commitment to prime areas of collecting activity including Indigenous art, Western Australian art and international art.

Measurements for all works are in centimetres, with height before width and depth. Where more than one work by an individual artist has been acquired, the artist is indicated once and all works listed. Western Australian artists are indicated as Australia:WA.

GIFTS

Works are listed in alphabetical order by donor.

Donated by James Agapitos and Ray Wilson

MAREK, Dusan
1926–1993
Czechoslovakia/Australia
Rabaul 1956
oil on board
36.6 x 45.3

24 hours 2 1971
oil and enamel on tin
103.5 x 66.5

Viva homo 1972
oil and acrylic on wood
60.8 x 76

Optimist 1973
oil on celluloid
46 x 26

Song of the valley c1976
oil and acrylic on wood with
collage and elements
150 x 180

Untitled 1977
oil on canvas
12.1 x 17.2

Fable VII 1978
oil on board
3.1 x 7.5

Fable IX 1978
oil and acrylic on wood
3.9 x 3.9

Beyond 360 1982
oil and acrylic on plywood
100.5 x 105.7

Aurora-angels-matter-time
1981–1988
oil and acrylic on plywood
91.7 x 183

Eye of the heart no. 7 1989
oil, acrylic and marker pens on
plywood
90.5 x 120

Eye of the heart no. 12 1989
oil and acrylic on wood
90 x 120

Eye of the heart no. 13 1989
oil and acrylic on wood
90 x 120

Mandala no. 2 1968
charcoal on canvas on cardboard
44.5 x 55.5

Untitled
charcoal and oil on fabric on
board
88.7 x 76

Untitled c1973
fibre-tip pen
14.5 x 13.5

Untitled c1973
fibre-tip pen
24.1 x 12.5

Untitled 1986
water-based felt pen on
homemade paper
77 x 112

Pelican told me... 1985
charcoal on canvas on board
86.3 x 183.2

Optimist
oil on paper
23.8 x 8.1

**Donated by an
Anonymous Donor**

FFARINGTON, Richard
1823–1855 Great Britain
From Australia 1841
twelve-page sketchbook
with eight pencil sketches
20 x 13.9

Donated by Shelley Barker

GIBBS, Herbert
1852–1940 Great
Britain/Australia:WA
Winter morning, Perth water 1904
oil on canvas
30.5 x 41

**Donated by
Sue and Ian Bernadt**

ANGELO, Leith
b.1904 Australia:WA
Blue gums in the Pinjarra district
pencil
10.2 x 14.8 (sheet irregular)

Nuytsia floribunda (Christmas tree)
near Northam WA
pencil
11.2 x 15.2 (sheet irregular)

Untitled [landscape]
pencil
14.5 x 20.3

Untitled [seascape]
watercolour
12.9 x 17.9

From a Northam sketchbook
pencil
10.6 x 15.4 (sheet)

CURTIS, Robert
1898–1996 Great
Britain/Australia

Aitorpe, New Guinea 1940
conte crayon
34.5 x 25.8

Camp area – Milne Bay 1943
conte crayon
21 x 33.8

43 O.B. Officers mess – Milne Bay
1943
conte crayon
26.6 x 34.3

A.P.M. Paper mill –Victoria c1936
pencil
36.9 x 29.8

Aust paper mills 1936
charcoal and pencil
36.8 x 29.7

A.P.M. paper mill –Victoria c1936
charcoal
26.5 x 37 (sight)

HENRY, T
Australia:WA
Untitled [landscape] c1920s
watercolour
16.9 x 23.8 (sight)

Hunt, Ivor
1903–1971 Australia:WA
Waiting room
charcoal
27.5 x 36.2 (sight)

Untitled [boats]
pencil
15.3 x 17.2 (sight)

TJAMPITJINPA, Ronnie
b. c1943 Australia
Tingari men at Ininti 1995
synthetic polymer paint on canvas
231.5 x 100.5

Tingari cycle 1999
synthetic polymer paint on linen
153 x 122.5

VIKE, Harald
1906–1987
Norway/Australia:WA
Strawberry pickers wanted c1940s
pen and ink and brush
33.5 x 20.3 (sheet)

The bride 1950s
pencil
17 x 18 (sight)

Untitled 1940
pen and ink
24.7 x 26.8 (sheet)

The sneezer
pen and ink
19.2 x 22 (sheet)

Torso in pencil
charcoal
45.9 x 28 (sight)

Self portrait 1955
pen and ink
22.7 x 23.6 (sight)

The race goer 1964
pencil
25.3 x 16.5 (sight)

**Donated by the Fire and
Emergency Services Authority**

NORTON, Frank
1916–1983 New
Zealand/Australia:WA
Australian cruiser escort leading troop
ship convoy Western Australian coast
20 January 1940 c1960
oil on composition board
45.0 x 91.2

<p>HMAS Australia under attack 5 January 1945 c1960 oil on composition board 39.4 x 90.3</p>	<p>'Blue leaves' vase ceramic: earthenware 23.4 (height)</p>	<p>Embroidery sample (abstract design) 20th century wool, cotton, metallic thread and metallic studs 16.4 x 34</p>
<p>Key to sketches c1960 ink and gouache 29.4 x 24.3</p>	<p>'Blue leaves' vase c1905 ceramic: earthenware 26 (height)</p>	<p>ALUMINIA, Denmark, manufacturer 'Bird' plate c1905 ceramic: earthenware 20.2 (diameter)</p>
<p>Donated by Diether Hanisch</p>	<p>'Blue leaves' vase c1905 ceramic: earthenware 27 (height)</p>	<p>'Oranges' vase c1905 ceramic: earthenware 32.8 (height)</p>
<p>UNKNOWN, Sweden Chest of drawers c1905 mahogany veneer 150 x 88 x 53.5</p>	<p>Plate c1915 ceramic: earthenware 28.8 (diameter)</p>	<p>RÖRSTRAND PORSLINS FABRIKER, Sweden, manufacturer Commemorative plate for the 1909 Stockholm exhibition 1909 ceramic: porcelain 25.8 (diameter)</p>
<p>TENN & METALL FORALDING A.B., Sweden, manufacturer Vase 1903 tin 22.2 (height)</p>	<p>'Fish' plate c1915 ceramic: earthenware 41.8 (diameter)</p>	<p>WAECHTERSACH, Germany, manufacturer Plate c1910 ceramic: porcelain 24.8 (diameter)</p>
<p>AKTIEBOLAG HALLBERG, Sweden, manufacturer HALLBERG, C, designer Sweden Cake slice 1915 silver 26.4 x 6.1 (irregular)</p>	<p>HJORTH, L, designer 1859–1931 Denmark 'Sparrow' vase c1910 ceramic: stoneware 25 (height)</p>	<p>OY WARTSILA AB-ARABIA, Finland, manufacturer Vase c1920 ceramic: earthenware 28 (height)</p>
<p>UNKNOWN, Germany Photoframe with peacock decoration c1910 embossed gilt metal with wood backing 26 x 19.3</p>	<p>M ANDERSEN & Sons, Denmark, manufacturer ANDERSEN, M, designer Denmark 'Monstera' vase c1900 ceramic 17 (height)</p>	<p>ROSENTHAL, Selb, Germany, manufacturer 'Cobea Scandens' vase c1915 ceramic: porcelain 19.2 (height)</p>
<p>HA KAEHLER, Denmark, manufacturer KAEHLER, Herman, designer 1846–1917 Denmark Vase c1895 ceramic: earthenware 13 (height)</p>	<p>ALUMINIA, Denmark, manufacturer NORLIND, E, designer Commemorative plate for the 1914 Baltic Exhibition in Malmo, Sweden 1914 ceramic: porcelain with transfer printed design 22 (diameter)</p>	<p>Dragonfly c1920 ceramic: porcelain with painted underglaze decoration 3.6 x 5.7 x 8.5</p>
<p>'Green waves' vase c1900 ceramic: earthenware 22 (height)</p>	<p>SJOSTROM, Maja Sweden Embroidery sample (bird's head design) 20th century wool, cotton and metallic thread 38 x 10</p>	

HUTSCHENREUTHER,
HOHENBERG AND SELB,
Germany,
manufacturer
'Beetle' figure c1920s
ceramic: porcelain
4 x 9 x 6

SÈVRES, France,
manufacturer
Vase 1905
ceramic: porcelain with
bronze foot
22.5 (height) vase, 5 x 15 base

UNKNOWN, Sweden
Embroidery with poppy decoration
c1900
wool and cotton on linen with
cane handle
170 x 22.5

UNKNOWN, SWEDEN
Wall embroidery sample (silver birches
and spring flowers) c1910
wool embroidery on silk backing
66 x 194

FB STENBÄCK, Sweden,
manufacturer
Vase c1895
ceramic
28 (height)

SCHREUDER & OLSSON, Sweden,
manufacturer
WALLANDER, Alf, designer
1862–1914 Sweden
Bowl 1905
pewter
10.5 (diameter)

RÖRSTRAND PORSLINS FABRIKER,
Sweden, manufacturer
WALLANDER, Alf, designer
1862–1914 Sweden
Vase c1915
ceramic: porcelain
20 (height) x 22 (diameter)

Vase c1905
ceramic: porcelain
25 (height) x 14.5 (diameter)

Vase c1905
ceramic: porcelain
23 (height) x 25 (diameter)

'Fushia' vase c1905
ceramic: porcelain
28.5 (height) x 13.5 (diameter)
Donated by Brent Harris

HARRIS, Brent
b.1956 New Zealand/Australia
To the forest 1998
colour screenprint, artist's proof
114.9 x 174.3 (sheet)
91.6 x 152.1 (image)

Donated by Jeff Kerley

COOPER, Revel
1938–1983 Australia:WA
Untitled [South West landscape
design on guitar] c1970
synthetic polymer paint on guitar
98.7 x 35.1 x 8.6

Untitled [South West landscape]
c1970
synthetic polymer paint on canvas
on plywood
26.5 x 39.0

Untitled [South West landscape]
c1970
watercolour
26.2 x 35.7

Untitled [South West landscape]
c1970
watercolour
18.6 x 27.2 (image)

Untitled [South West landscape]
c1970
watercolour
27.0 x 18.5 (image)

Donated by Jann Marshall

PAM, Max
b.1949 Australia:WA
Katmandu 1970
silver gelatin photographic print
20.3 x 14.2

Skateboarder, Angelsea 1966
silver gelatin photographic print
19.2 x 20.1 (sheet)

India 1970
silver gelatin photographic print
30.2 x 22.0 (sheet)

India 1970
silver gelatin photographic print
30.2 x 22.0 (sheet)

India 1971
silver gelatin photographic print
30.3 x 22.0 (sheet)

George 1971
silver gelatin photographic print
29.9 x 24.8 (sheet)

George and Steve 1971
silver gelatin photographic print
32.0 x 28.3 (sheet)

Shadow Series (series of 26)
1971–1972
silver gelatin photographic prints
25.5 x 24.1 each (sheet)

Girls smoking (triptych) 2001
digital print
22.9 x 22.8 each (image)

Luna Park (triptych) 2000
digital print
22.9 x 22.8 each (image)

Goya (triptych) 2000
digital print
22.9 x 22.8 each (image)

**Donated by
Bryant and Tedye McDiven**

TAYLOR, Howard
1918–2001 Australia:WA
Untitled (maquette for music
pavillion York, WA) c1981
papers and card in storage box
variable

Donated by Betty McGeever

HOLDSWORTH, Gordon
1886–1965
Great Britain/Australia:WA
The brook, Balingup c1920–1930
etching
12.6 x 17.6 (image)
17.8 x 22.1 (sheet)

The brook, Balingup c1920–1930
etching
12.5 x 17.7 (image)
17.8 x 22.3 (sheet)

**Donated by
Stephen Mori Gallery**

TEXTAQUEEN, Arlene
b.1975 active Australia
Playing cards 2001
colour prints and cardboard
packaging (includes packet,
booklet and 54 cards)
11.0 x 7.5 x 2.5

Donated by John Nixon

NIXON, John
b.1949 Australia
Untitled drawings 1986–1991
pen and ink
156 units, various dimensions

Donated by Max Pam

BEL BACHIR, Gilbert
b.1962 Israel/Australia
Bundaberg Series (series of 11) 1988
silver gelatin photographic prints
20.0 x 15.0 each (sheet)
13.2 x 13.2 each (image)

Darlinghurst Series (series of 8) 1986
silver gelatin photographic prints
20.0 x 15.0 each (sheet)
12.5 x 18.5 each (image)

Hibislus Series (series of 7) 1986
silver gelatin photographic prints
20.0 x 15.0 each (sheet)
13.0 x 13.2 each (image)

BOURNE, Samuel
1843–1912 Great Britain
Untitled visiting cards (series of 5)
c1860
silver gelatin photographic prints
10.2 x 6.2 each (sheet)
9.5 x 5.5 each (image)

HALL, Fiona
b.1953 Australia
Leura, Australia 1978
silver gelatin photographic print
30.0 x 23.8 (sheet)

LAYAFETTE, J
Ta Ten Change, Chinese Minister
c1897
silver gelatin photographic print
mounted on card
16.3 x 10.5 (sheet)
14.5 x 10.0 (image)

LEWIS, Jonny
b.1949 Australia
Untitled Bondi 1988
silver gelatin photographic print
20.3 x 25.2 (sheet)
19.0 x 23.3 (image)

Top Springs, NT 1987
silver gelatin photographic print
20.3 x 25.2 (sheet)
18.1 x 23.5 (image)

PLOUSSO, Bernard
b.1945 Vietnam
Untitled Series (series of 25 prints)
1977
silver gelatin photographic prints
30.5 x 40.4 each (sheet)
24.2 x 35.8 each (image)

SEMENIAKO, Michel
b.1950 France
Florence et Christophe Dufour 1990
silver gelatin photographic print
40.6 x 40.4 (sheet)
29.8 x 39.8 (image)

PURCHASES

**Purchased with funds from
the Art Gallery of Western
Australia Foundation**

THOMAS, Rover
1926–1998 Australia:WA
Mirriya/Mureeya Texas country
1989
earth pigments, ochres on canvas
90 x 180

**Purchased with funds from
the Art Gallery of Western
Australia Contemporary
Art Group**

DOWLING, Julie
b.1969 Australia:WA
Mary 2001
oil on linen
150 x 120

HOOKEY, Gordon
b.1961 Australia
Ten Point Scam 1998
oil on canvas
223 x 178

Purchased with funds from the Sir Claude Hotchin Art Foundation

GLICK, Rodney
b.1961 Australia:WA
VOEVODIN, Lynnette
b.1949 Australia:WA
Earthquake 2001
video
250 x 1200 optimum
projection size

Purchased with funds from the Sir Claude Hotchin Art Foundation and the Art Gallery of Western Australia Contemporary Art Group

PAM, Max
b.1949 Australia:WA
Asiatic iconic decalogue 2001
e-type photographic prints,
series of ten
103 x 100 (sheet)
100 x 100 (image) each

Purchased with partial funds from the Geoffrey William Robinson Bequest Fund

CAMPBELL, John
1855–1924
Scotland/Australia:WA
St Mary's Cathedral 1912
oil on canvas
49.5 x 75

Purchased with consolidated funds

COOPER, Revel
1938–1983 Australia:WA
Untitled landscape
synthetic polymer paint on board
45.0 x 59.5 (framed)
39.8 x 54.1 (sight)

DANISCHEWSKY, Margaret
b.1951 Australia:WA
Basket case 2001
seaweed/seagrass
16.0 x 22.5

DEACON, Destiny
b.1957 Australia
No need looking (A) 1999
bubblejet ink prints on vinyl
and paper
105 x 84.2 (sheet)
92 x 74.2 (image)

No need looking (B) 1999
bubblejet ink prints on vinyl
and paper
105 x 84.2 (sheet)
92 x 74.2 (image)

It shows no fear (A) Fly away 1999
bubblejet ink prints on vinyl
and paper
89.8 x 105 (sheet)
76.9 x 95.1 (image)

It shows no fear (B) Some day
I will fly away 1999
bubblejet ink prints on vinyl
and paper
89.8 x 105 (sheet)
76.9 x 95.1 (image)

JONES, Dianne
b.1966 Australia:WA
Shearing the rams 2001
inkjet print on treated canvas
122.0 x 181.5 (sight)

Lhooq ere! 2000
inkjet print on treated canvas
113.0 x 89.2 (sight)

Brenda's wedding 2000
inkjet print on treated canvas
44.0 x 73.5 (sight)

FERNANDEZ, Eva
b.1967 Canada/Australia:WA
A cross to bear (from the 'New
Norcia; A town like no other' series)
2000
iris print on archival paper
112 x 77 (sheet)
55.5 x 55.5 (image)

Mistaken homage (from the 'New
Norcia; A town like no other' series)
2000
iris print on archival paper
112 x 77 (sheet)
58.5 x 57.8 (image)

Orphanage (from the 'New Norcia;
A town like no other' series)
2000
iris print on archival paper
112 x 77 (sheet)
58 x 60 (image)

Olive grove (from the 'New Norcia;
A town like no other' series)
2000
iris print on archival paper
112 x 77 (sheet)
57 x 60 (sheet)

FARDIN, Galliano
b.1948 Italy/Australia:WA
Turn 2001–2002
oil on canvas
172.5 x 117

GOLUB, Leon
b.1922 United States
White squad 1987
lithograph
75.2 x 105.5

GREENAWAY, Victor
b.1947 Australia
3 porcelain multi-lipped bowls 2001
porcelain
(1) 13 x 8 (2) 13 x 20 (3) 10 x 7.5

- HARRIS, Brent
b.1956 New Zealand/Australia
Swamp no. 6 (Lavender) 2001
colour screenprint
176 x 95 (sheet)
152 x 75 (image)
- Swamp no.8 2001
colour screenprint
175.1 x 81 (sheet)
152 x 61 (image)
- HUMA, Alin
b.1968 Romania/Australia:WA
Splendid isolation (Series 1) 2001
colour prints type C
(1) 50.8 x 66.3 (2) 50.5 x 68.6
(3) 37.8 x 56.1 (4) 39.7 x 56
(5) 51 x 74 (6) 60.8 x 83.2
- KELLY, Bella
1914 – early 1990s Australia:WA
Untitled [South West landscape] 1969
gouache
51.2 x 64.1
- Untitled [South West landscape] 1969
gouache
51 x 63.8
- Untitled [South West landscape] 1969
gouache
51.8 x 64.1
- Untitled [South West landscape] 1969
gouache on blue paper
50.9 x 64.9
- KENTRIDGE, William
b.1955 South Africa
Atlas procession I (variation) 2000
etching, aquatint, drypoint,
letterpress, paint on paper
157.0 x 107.0 (sheet)
174.0 x 123.0 (framed)
- KIRWAN-WARD, Jeremy
b.1949 Australia:WA
Glint 2001
synthetic polymer paint on canvas
170 x 170
- MUWALKMUWUY, Dorothy
b.1940 Australia
Langmarra (conical basket) 2001
natural dyes and pandanus fibres
variable
- NAMPITJIN, Eubena
b. c1929 Australia:WA
Untitled 2001
silkscreen
64.0 x 48.5 (image)
- NAMPITJINPA, Alice
b.1945 Australia
Tail at Talaalpi 2000
etching
49.2 x 96.3 (image)
- NAPANGARTI, Bai Bai
b. c1935 Australia:WA
Untitled 1999
silkscreen
47.0 x 62.0 (image)
- NYUMI, Elizabeth
b.1947 Australia:WA
Parwalla 2001
synthetic polymer paint on canvas
180 x 119
- PARR, Mike
b.1945 Australia
Cringe before symbolisation 2000
carborundum and woodblock
on paper
240.4 x 268.5 (overall)
- PEASE, Christopher
b.1969 Australia:WA
The Darwin room 2001
oil on canvas
200 x 120.5
- SANDOVER, Lily
b. c1940 Australia
Aloota 1 2001
etching
49.3 x 98.5 (image)
- Aloota 2 2001
etching
49.5 x 90.5 (image)
- SANDOVER, Simon
b.1963 Australia
Men's dreaming 2000
etching
24.5 x 32.5 (image)
- SIWES, Darren
b.1968 Australia
One night at Mt Lofty 2001
Cibachrome type photograph
100 x 121 (image)
- SIMS, Paddy
b. c1917 Australia
STEWART, Paddy
b. c1940 Australia
Yuendumu doors 2001
etched plates
35.5 x 28 (sheet)
- SMITH, Helen
Australia
Diptych #4 2002
17.0 x 22.0 (each)
17.0 x 46.0 (overall)
- SMITH, Justin
b.1965 Australia:WA
Untitled (the couple) 2001
laminated inkjet print on
Forex board
139.1 x 180.1
- Sheep 2001
laminated inkjet print on
Forex board
149.0 x 222.0

- STOKES, Joan
b.1960 Australia
Ngamajudi – Bush banana 2001
synthetic polymer paint on paper
74.4 x 55.6 (image)
- Ngamajudi – Bush tomatoes* 2001
synthetic polymer paint on paper
74.7 x 56.2 (image)
- Buntali* 2001
synthetic polymer paint on paper
74.2 x 55.6 (image)
- Ngajawali* 2001
synthetic polymer paint on paper
74.1 x 55.6 (image)
- THOMAS, Madigan
b. c1932 Australia:WA
Cockatoo Dreaming 2000
natural ochres and pigment
on canvas
89.6 x 127.7
- TJAMPITJIN, Sam
b. c1930 Australia:WA
Untitled 1999
silkscreen
49.6 x 66.4 (image)
- TJAPANANGKA, Tjumpo
b. c1929 Australia:WA
Untitled 1999
silkscreen
49.8 x 73.1 (image)
- Unknown
Bibra Lake region, Australia:WA
Untitled late 1930s – early 1940s
paperbark, ink and paint
52.9 x 90.7 (image)
- TJUNGURRAYI, Helicopter
Australia:WA
Untitled 2000
silkscreen
66.0 x 49.7 (image)
- VAN HOUT, Ronnie
b.1962 New Zealand/Australia
Untitled band embroidery
1993–2000
embroidered cotton thread
on canvas
100.0 x 60.0
- VICKERS, Trevor
b.1943 Australia:WA
Tilt II 2001
oil on canvas
143 x 150
- WALKER, David
b.1941 Great Britain/Australia:WA
Tres tray 2001
925 silver, stainless steel, titanium
20.2 x 28 x 3.0
- WALLACE, Neil
b.1964 Australia:WA
Camping 1993
RA photographic print
40.5 x 50.7 (sheet)
34.6 x 50.7 (image)
- Snow prints in the Vondelpark, Amsterdam* 1998
RA photographic print
40.5 x 50.8 (sheet)
34.7 x 50.8 (image)
- Bathers at Cottesloe Beach* 1995
photographic print
40.5 x 50.7 (sheet)
50.7 x 34.3 (image)
- Retna (against mattress)* 2000
RA photographic print
40.5 x 50.7 (sheet)
35.0 x 50.7 (image)
- Bird at the window* 1997
RA photographic print
40.5 x 50.7 (sheet)
50.7 x 35.0 (image)
- Magic dirt* 1995
RA photographic black-and-white
print
40.5 x 50.5 (sheet)
29.5 x 43.0 (image)
- Lone house* 2001
digital print
50.7 x 76.4
- WHITELEY, Jane
b.1961 Great
Britain/Australia:WA
Sides to the middle 1992
hand-stitched, quilted,
darned cotton bedsheet
214 x 148
- Shirt strippy* 1997
old cotton sheet and shirt dyed
in tea and machine pieced
265 x 84
- Swansong* 1997
swanskin cotton and gauze
stitched by hand and machined
247 x 79
- WILLIAMS, Fred
1927–1982 Australia
Stump (II) 1976
oil on canvas
122.2 x 122.3
- Yunupingu, Gulumbu
Australia
Bunbu* 2001
screenprint
38.7 x 52.7 (irreg.)
- YUNUPINGU, Nyapanyapa
Australia
Gangalkmirri 2001
screenprint
50.7 x 34.8 (irreg.)
- Guya ga Gany'tjurr* 2001
screenprint
50.8 x 32.6 (irreg.)

Exhibition programs

The Gallery presented 16 temporary exhibitions during the year, together with ongoing State Art Collection thematic displays, which continued to broaden visitor access of varying levels to art exhibitions. Partnerships with institutions that provided or worked with the Gallery on exhibitions, and the support of funding bodies, sponsors and supporters, proved invaluable in the delivery of world-class exhibitions.

Monet & Japan

7 July – 16 September 2001
Special Exhibitions Gallery

More than thirty of Claude Monet's most brilliant and best-known paintings from the world's greatest collections were on display. The Art Gallery of Western Australia and the National Gallery of Australia, Canberra, were the sole venues in the world for the tour, the largest Monet exhibition ever displayed in the southern hemisphere.

Rodin: A Magnificent Obsession Sculpture from the Iris and B Gerald Cantor Foundation

4 October – 5 December 2001
Special Exhibitions Gallery

The Gallery was proud to be the first in Australia to present 'Rodin', an extraordinary exhibition of more than 75 of the sculptor's most significant achievements. The Gallery worked in association with the Iris & B Gerald Cantor Foundation to organise the exhibition.

The First Decade: The Mark Howlett Foundation

1 December – 17 March 2002
BHP Community Trust Gallery

Reflecting on a range of styles and concerns, this exhibition celebrated the work of seven Western Australian artists who had received commissions from the Mark Howlett Foundation: George Haynes, Giles Hohnen, Jeremy Kirwan-Ward, Mary Dudin, Eveline Kotai, Trevor Vickers and Penny Bovell.

Year 12 Perspectives

16 March – 19 May 2002
Challenge Bank and Sue & Ian Bernadt Galleries

This annual exhibition of art by Year 12 Western Australian students is a collaboration between the Gallery and the Education Department. It was sponsored on this occasion by the International Foundation for Art and Culture and Woodside Australian Energy, and supported by the Secondary Education Authority and the Art Education Association of WA.

The Divine Comedy: Francisco Goya, Buster Keaton, William Kentridge

7 February – 26 May 2002
Special Exhibitions Gallery

Presented as part of the Perth International Arts Festival visual arts program, this exhibition displayed a number of Kentridge's films as individual installations alongside a select group of drawings and sculpture. Juxtaposed to these were a series of prints by Goya and films by Buster Keaton. Supported by the Perth International Arts Festival.

Surreal: Max Ernst Books and Graphics

25 March – 9 June 2002
BHP Community Trust Gallery

This exhibition of graphic works, drawn from all periods of his career, showed the scope of Ernst's extraordinary imagination as well as his remarkable skill as a technical innovator. An IFA/Goethe Institut travelling exhibition.

stripTEASE:

Max Pam Photography

1 June – 25 July 2002

Challenge Bank and

Sue & Ian Bernadt Galleries

Drawn from the Gallery's extensive collection of Max Pam photographs and loaned works, this exhibition 'developed' an image of Pam's work, foregrounding an ethics of picture-making while locating his restless practice in terms that are structurally bound to 'the Australian experience'.

Islamic Art & Patronage:

Treasures from Kuwait

30 June – 15 September 2002

Special Exhibitions Gallery

A major international exhibition of Islamic art objects and paintings from the al-Sabah Collection in Kuwait. This stunning exhibition traced the role of patronage, both public and private, and contained many of the world's finest examples of Islamic arts from the eight to the eighteenth centuries. Organised by the Kuwait National Museum.

STATE ART COLLECTION DISPLAYS

Contemporary Collection

To 2 August 2001

BHP Community Trust Gallery

This exhibition presented a dynamic conversation between several key works from the State Collection's holdings of contemporary art. It included, among others, selections by Mutlu Czerwa, Stuart Ringholt and Alex Spremberg.

Contemporary Installation

To 19 August 2001

Challenge Bank and

Sue & Ian Bernadt Galleries

Featuring recent acquisitions by the Gallery, this exhibition highlighted aspects of the current trends in contemporary installation art. It included work by Rodney Glick, Derek Kreckler, Nilini Milani and Lorena Grant.

Albert's Gift:

The Influence of Namatjira

To 19 August 2001

Ian & Sue Bernadt and

Schenberg Galleries

A tribute to the acclaimed Western Arrernte artist, Albert Namatjira. The first Indigenous artwork acquired by an art gallery was a watercolour by Albert Namatjira, and his work and life influenced artists across the country.

Girls on Film:

Women and Photo Media

1 September – 9 December 2001

Challenge Bank and

Sue & Ian Bernadt Galleries

An exhibition looking at contemporary developments in photography, new media and technology by women artists. Included were works by Elizabeth Gertsakis, Chris Barry, Tracey Moffatt, Destiny Deacon and Eva Fernandez.

Miriam Stannage Photoworks

8 September – 18 November 2001

BHP Community Trust Gallery

The viewer was inspired to look beyond surface appearance and material concerns and to be aware of the nature of ignorance and perception in this exhibition of works by Miriam Stannage.

Body Folly

22 December – 4 February 2001

Challenge Bank and

Sue & Ian Bernadt Galleries

'Body Folly' was an exhibition that addressed one of the Gallery's key strengths – works produced about the body. Combining historical and contemporary works, it included pieces by artists as diverse as Juan Davila, Jeffrey Smart, Howard Taylor, Jo Darbyshire, John Nash and John Power.

Indigenous Highlights from the Collection

Continuing through 2002

Wesfarmers Gallery

Presented to coincide with the launch of a Gallery publication on its holdings of Indigenous art, the exhibition was drawn from the 2,300-plus Indigenous works in the State Art Collection.

**Connections: Rirratjingu Clan
Stories from the Marika family
– Yirrkala, Northeast Arnhem
Land**

Continuing through 2002
Gallery 9

Bark paintings, objects and works on paper from members of the Marika family from Yirrkala in north-east Arnhem Land.

**Indigenous Art
from the Collection**

Continuing through 2002
May & George Marland Gallery

**Imagining: Art of the
Twentieth Century**

Continuing through 2002
Wesfarmers and Freehill Galleries

A series of displays built around themes of environment, space and body.

The Centenary Galleries

Continuing through 2002
Ground Floor Galleries

Five centuries of Australian and international paintings, sculpture and decorative objects.

**Western Australian Art
to 1960**

Continuing through 2002
Upper Level Centenary Galleries

**ART GALLERY OF
WESTERN AUSTRALIA
TOURING EXHIBITIONS**

Year 12 Perspectives

A selection of artworks from 'Year 12 Perspectives 2001' was included in a State regional tour to Karratha, Bunbury, Geraldton, Kalgoorlie and Albany.

The tour was supported by the International Foundation of Arts and Culture (IFAC), Woodside Australian Energy, the Department of Education, the Curriculum Council of Western Australia and 96FM. In addition, selected works were sent to Japan for display alongside Japanese works in Tokyo. This was made possible through support from the IFAC.

**Surreal: Max Ernst
Books and Graphics**

This exhibition of graphic works, drawn from all periods of Max Ernst's career, was organised by IfA Touring Exhibitions, a department of the German Government Department of Foreign Relations, in association with the Goethe Institut, Melbourne. The Australian tour was managed by the Art Gallery of Western Australia. In 2001/02 the 'Surreal' exhibition travelled to the Cairns Regional Gallery. It will be further circulated to the Perc Tucker Regional Gallery in Townsville, Orange Regional Gallery, Newcastle Regional Art Gallery, Bendigo Art Gallery and Tasmanian Museum & Art Gallery, Hobart.

Audience development and community access

The ability of the Gallery to accommodate the scale and variety of visitor service required for the 'Monet & Japan' exhibition was testament to the success of the customer-focused strategies initiated by the Gallery over the past three years. Examples of these included:

- Relocation of the Gallery reception to support better visitor information and the provision of front-of-house services such as wheelchair and escort assistance for seniors, people with disabilities and family groups;
- Restructuring of volunteer management, enabling the delivery of 984 hours of guided tours to over 12,000 visitors and 1,500 hours of volunteer information service and cloaking during the exhibition; and
- Restructuring of the Education Officers' positions to provide the flexibility and expertise needed to enable the delivery of the 'Mini Monet' program to more than 6,000 school children and younger visitors, booked tours to 9,699 school and 1,546 tertiary students, and five preview breakfasts to 328 teachers.

Customer consultation was a significant aspect of all public programming undertaken during the year. As well as providing feedback on existing services, customer consultation provided the Gallery with information and partnership networks on which to base the design and promotion of programs to encourage visitation by non-traditional audiences.

This was highlighted during the initial planning and community consultation phase of the @rtX youth strategy. Positive outcomes were achieved through involvement with the Centenary of Federation Youth Festival, participation in which created opportunities to build community relationships by offering groups a tangible project to work on within the Gallery space. Gallery staff were able to prompt the Mundaring Arts Centre to encourage young people from strategic @rtX target areas (Midland and Vincent) to participate in workshops, which used recycled material to make wearable art. The 'WornOut WornArt' event used themes from the 'Girls on Film' exhibition as inspiration for designs.

Collectively this partnership allowed the ideas and theories behind the @rtX project to be trialed at the Gallery while enabling a high-profile youth arts event to occur with minimum outlay on the part of all parties. The success of the venture provided the foundation for future collaborations such as aspects of the 'Big Day In' program, which was linked to a trilogy of exhibitions – 'Year 12 Perspectives', 'The Divine Comedy' and 'Surreal: Max Ernst Books and Graphics' – which featured during National Youth Week.

The styling of the 'Big Day In' program reflected a change in approach based on feedback from young people. Innovative information strategies such as 'e-busking' (a pop-vox type activity), a new-format newspaper-styled catalogue for 'The Divine Comedy' and a 'Talking Heads' visitor-information video all utilised non-traditional media. Many of these programs also involved young people in their design and delivery.

The July school holidays marked the beginning of a successful partnership between the Gallery and the City of Perth. The huge success of the City's Playground Passport initiative prompted a shift in the Gallery's family program from single family fun days to school holiday programs. By allocating more resources to holiday programs and developing them past their existing parameters, the Gallery was able to capitalise on the marketing resources invested by the City of Perth. This approach significantly increased the number of families attending the Gallery on a regular basis.

The redesign of the Gallery's 'investigate & create' schools program was prompted by feedback from schools. It included a new Indigenous program – 'BODJA: this land' – and streams focused on the Western Australian landscape – 'Mark on the Landscape' and 'Communication through Art', the latter a more advanced program for TEE students. A newly published package of programs, along with a schedule of exhibitions, was mailed to 1,100 schools in the State at the start of the 2002 academic year with the aim of expanding participation across curriculum groups. The focus was on linking activities to the National Curriculum Framework

MARKETING AND PROMOTION

and expanding into non-arts-related curriculum areas. Initially English and English Literature teachers were targeted.

A new Gallery web site was launched in June 2002, providing improved visitor program and service information. All Gallery services and programs have been listed on the site, with additional information on the history of the Gallery and its buildings, access facilities and general arts-related matters. The web-site upgrade included marketing to facilitate easy visitor access. Teachers' worksheets and the Gallery's Preview magazine were also made accessible as downloadable documents on the new web site.

The Gallery significantly increased its marketing position during the financial year with the record attendance figure of 657,415, an increase of 260,776 on the previous year. Of course the decisive factor in this surge was the showing of 'Monet & Japan'; but, even after extracting those attendances from the overall figure, visits to the Gallery increased by almost 87,000.

Customer Research

During the year the Gallery maintained the customer research that had been conducted over the previous two years. It continued to provide the Gallery with valuable information that has been of assistance in the delivery of services to our clientele.

Events

Targeting the key audiences of youth and families continued. The Free Family Fun Days program included two events, 'Giants and Heroes' and 'Secret Places', which attracted around a thousand people. Feedback on these events remained outstandingly positive.

The Gallery also aligned its school holiday program with the City of Perth's 'Playground Passport' campaign. This proved to be a great success and will be repeated in 2002/03. During the year 4,500 people participated in the school holiday program, which, like the Family Fun Days, is offered free of charge.

Continuing the tradition of Gallery 'after dark' happenings aimed at the youth market, two successful events were held to coincide with the 'Monet & Japan' and 'Rodin' exhibitions. More than a thousand people attended each event and feedback was very positive.

Strategic Alliances

The Gallery sought to enhance its strategic alliances during the year. Work continued with the tourism industry, the Perth International Arts Festival, the West Australian Symphony, the West Australian Opera and the West Australian Ballet as well as ABC Local Radio and other media outlets.

Generic Marketing and Publicity

The Gallery attracted a high level of media coverage throughout the year. In particular, 'Monet & Japan' was met with unprecedented levels of coverage across television, radio, print and outdoor media.

Coverage highlights included a 'Monet & Japan' feature in The West Australian, extensive exposure for exhibitions via the ABC web site, television coverage and a feature in The Australian Magazine.

The generic marketing campaign implemented through Channel 7 Perth continued and, through annual sponsorship with The West Australian, the Gallery was able to maximise advertising investment.

Publications

Preview remained the Gallery's primary printed publication, supplemented by the production of exhibition-specific material. Preview was distributed via the State Library system, direct mail, cafés, cinemas and hotels as well as through the Gallery itself.

The Art Gallery produced three catalogues during the year: Islamic Art & Patronage: Treasures from Kuwait, Year 12 Perspectives and stripTEASE: Max Pam Photography. A newspaper-style 'catalogue' was also produced for 'The Divine Comedy' and distributed via X-Press Magazine. A new book, Indigenous Art: Art Gallery of Western Australia, was also published with the support of Lepley Properties and the Aboriginal and Torres Strait Islander Commission (ATSIC).

Regional access

BUNBURY REGIONAL ART GALLERIES

Visitors

The year saw 42,596 visitors come to the Bunbury Regional Galleries, participate in its programs and utilise its facilities.

Operations

The term of the Galleries' Strategic Plan concluded in 2002, with more than 70 per cent of the objectives wholly or partly met. This was an excellent result given that this was the Galleries' first Strategic Plan and it incorporated many ambitious objectives.

Exhibitions

Twenty-four exhibitions were presented during the year, together with additional foyer displays. Ten were deemed to be of local significance, nine of statewide significance, four of national significance and one of international significance. Fourteen of them were curated by the Bunbury Regional Art Galleries.

Regional Survey

This eagerly awaited annual event attracted 800 people to the official launch on 16 February. Opened by the newly appointed Head of Visual Arts at Edith Cowan University, Associate Professor Domenico deClario, the Regional Survey attracted more than 2,500 visitors over the six-week exhibition period.

Contemporary Art Highlights

The Hon. Sheila McHale, Minister for Culture & the Arts, officially opened the fifth Bunbury Biennale on 8 September 2001. Launched on the same evening by the Director of the Art Gallery of Western Australia, Alan R Dodge, was an exhibition of Australian and Japanese jewellery entitled 'Intersections', which was curated by the Bunbury Regional Art Galleries.

A recommendation was made to the City of Bunbury Collection Committee by Professor David Dolan, Director of the Research Institute for Cultural Studies at Curtin University, regarding the purchase of works from the Biennale for the City Collection. Four works were purchased, these being by Amanda

Henry, Julie Dowling, Tania Ferrier and south-west artist Katherine Hall. All made strong and relevant additions to the existing collection.

Building Improvements

Improvements made in 2001/02 to Galleries' buildings included the installation of a new fire-detection and alarm system, the removal of dampness from interior walls and the installation of new window blinds in selected community spaces. New security systems were also investigated in conjunction with the City of Bunbury.

Public Programs

The year saw a period of change for the Galleries inasmuch as the Public Program Coordinator resigned at the end of 2001 and a new Coordinator was appointed in June 2002.

Throughout this period a number of key activities were maintained and a total of 5,493 people actively took part in public programs activities. These included the Art Club for Children, International Women's Day, Wirdanginy Time Festival (a Noongar cultural festival), the artist-in-residence program and school tours. Close to 930 school children toured venues and took part in workshops.

Artist-In-Residence

Robert Cleworth took up the position of artist-in-residence in June 2002. His exhibition of erotic works will open in November 2002.

Noongar Cultural Development

Initiatives directed toward Noongar cultural development included:

- the second year of the Noongar Arts Administration Traineeship;
- Bunbury Regional Galleries acting as principal supporter of the Wirdanginy Time Festival, the local Noongar cultural festival;
- the continued role of the Noongar community representative, Bill Bennell, on the Bunbury Regional Arts Board; and
- participation of the Regional Director on the South West Area Consultative Sub Committee for the long-term employment of Noongar people.

Marketing and Promotion

Launched in 2001, 'the Exhibitionists' Gallery membership scheme continued throughout the year.

In partnership with business students from the South West campus of Edith Cowan University, the Galleries used market research to identify non-traditional user groups and developed a marketing strategy to reach this sector.

Sponsorship

Nearly 28 per cent of the Galleries' operation budget for 2001/02 was raised through sponsorship, fundraising, in-kind support, room rental, exhibition sales and non-recurrent small project grants.

GERALDTON REGIONAL ART GALLERY

Visitors

The Geraldton Regional Art Gallery attracted 14,357 visitors during the year, including 1,822 students from twenty schools in Geraldton and the Mid-West, an 8.5 per cent increase on the previous year. A further 1,414 people participated in outreach programs in fifteen regional centres.

Exhibitions

The Geraldton Regional Art Gallery hosted 22 exhibitions, four of which were national touring exhibitions and three state-based touring exhibitions, two of these circulated by Art on the Move. Seven of the exhibitions, held in the Project Gallery, showcased locally generated artworks and photographs. A further three exhibitions were sourced from the City of Geraldton Collection, highlighting local community themes. One exhibition was curated from the Art Gallery of Western Australia Collection and two from borrowed private collections.

The gradual increase in the cost of exhibitions began to impact on the Gallery's ability to purchase exhibition products. This was also reflected in the number of touring exhibitions currently travelling the nation. The base cost of each rose from around \$1,000 to in excess of \$3,000. Presentation of quality national heritage material will not be an option if cost increases continue at this rate and budget levels remain constant.

Outreach Programs

A 'Snapshots of Dongara' project, jointly funded by the Gallery and the Shire of Irwin, commenced during the year. Three community workshops in Dongara were moderately well attended and, when combined with a week-long, main-street residence and exhibition by Mundaring artist Linda van der Merwe, considerable public involvement was achieved. The 'Snapshots' workshops are planned to continue in 2002/03, with the goal of having an exhibition of all project artworks at the end of 2003.

Other outreach projects included the commencement of loan contracts with various government agencies. Several City of Geraldton Collection artworks were leased to Queens Park Theatre, the Combined Universities complex and the office of the Hon. Shane Hill, MLA. A full set of the youth banners was displayed in Kalbarri during that town's 50th birthday celebrations.

Outreach school visits, utilising artworks from the City of Geraldton Collection, were conducted at Leeman and Kalbarri primary schools.

In addition, activities were conducted to promote the Wingrove Bequest of Norman Lindsay works, specifically to the Geraldton Rotary Clubs. This project will broaden next year.

Artists-in-Residence at Clinch's Mill

Perth watercolour artist Ralph Baker completed the first artist-in-residence appointment in 2001. During a six-week stay he completed enough watercolours of the hamlet for a full exhibition, 'Greenough through the window', exhibited later in the Geraldton Art Gallery's Project Gallery. Baker spoke with at least 20 people per day while working on location in and around Greenough, thus achieving one of the residencies' primary goals: to enliven the hamlet.

Victorian installation artist Amanda Rowland completed the longest residence to date. Over a three-month period she completed numerous site-specific installation works relating to the history or past and living residents of the hamlet. A closing exhibition of her works and local collaborative works attracted 70 people to the opening event and a further 190 during the first week of display.

Educational programs, sponsored through the artist-in-residence program by the Shire of Greenough, were also conducted at Walkaway and Waggrakine primary schools.

Education Programs

Overall student visitation was down by 27 per cent in 2001/02. Gallery exhibition-based education programs continued to be conducted, with funding principally drawn from the Gallery Shop rental income. Additional funds were provided through Healthway-supported 'Smarter than Smoking' programs, made available with some Art on the Move exhibitions.

Ed Art programs continued, with cutting-edge endeavours to bring art to youth in order to encourage an appreciation of and interest in the arts at a young age. The Gallery was successful in gaining a Healthway grant to expand these programs during 2002/03.

More than 420 students from ten schools in greater Geraldton participated in seventeen Ed Art education programs. Two additional Ed Art programs, held at Yuna and Chapman Valley primary schools, were funded through the Shire of Greenough's artist-in-residence funds. Another exhibition, 'Intervention: Art of the Pilbara' was funded through Art on the Move's Healthway program. Three programs each for 'Australia's forgotten painter: John Llewellyn Jones' and 'Year 12 Perspectives' were funded through operational accounts.

Friends of the Geraldton Art Gallery

Membership of the Friends of the Geraldton Art Gallery continued to increase in 2001/02. Friends Chairperson Barbara Bennett retired during the year and Sean Poole was appointed to the position.

The Committee continued to coordinate fundraising and functions, including seven Geraldton Soirees, which attracted 465 people. This program has been self-funding to date; however during 2002 attendances decreased. As a result, a review of practices and themes will take place in the coming year.

Money raised by the Friends was applied to the conservation of eight Elizabeth Durack drawings.

Gallery Sponsors and Support-In-Kind Providers

Art Gallery of Western Australia
Art on the Move
Artists' Foundation of Western Australia
Arts and Cultural Development Council of Geraldton
Brentwood Olives and Chapman Valley Wines
City of Geraldton
Dongara Denison Local Rag
Dongara Telecentre
Dr Robert and Mrs Judith Bower
Gallery Shop
Geraldton Guardian
Greenough Hamlet Management Committee and
Greenough Tea Rooms
Healthway
Midwest Times
Nagle Catholic College
Paradisiac Film Society
TAFE
West's Glass

The organisation

ORGANISATIONAL STRUCTURE

The Gallery's team-based structure is based on a program delivery framework and contains five operational teams and a strategic unit.

Content and Display

Acquisitions
Collection and exhibition development
Presentation and display
Audience development
Publications
Community development

Visitor Services

Access to art through visitor and community programs
Volunteer services
Customer development

Strategic Unit

Planning and review
Leadership
Policy development

Development

Capital campaign
Development of community relations
Sponsorship
Grants and donations
Marketing
Promotions and publicity

Art services

Storage
Transport and handling systems for works of art
Documentation of works of art
Preservation and maintenance of works of art

Business Services

Organisational planning and development
Retail and merchandising
Venue hire
Contract and project management
Security and hygiene
Regional servicing

CORPORATE GOVERNANCE

The Board of the Art Gallery of Western Australia, through the Director and staff, is responsible for the care and control of the Art Gallery, its assets, including the State Art Collection, and exhibitions and other programs.

Board members

Chairman of the Board

EL (Mick) Bolto, LLB, BA
(term 19.12.95 to 19.12.99 extended to 19.12.02)

Members

Dario Amara, BE (Dist), FIEAust, CPEng
(term 27.6.00 to 27.6.04)

Eleanor Bendat
(term 26.4.95 to 5.5.99 extended to 20.4.03, resigned 7.4.02)

Brigitte Braun, staatl,gepr Betrw
(term 26.4.95 to 26.4.99, extended to 20.4.03)

Ricky Burges, GradDipHRD, MLM, FAIM
(term 10.5.00 to 10.05.04)

Professor Ian Constable, AO, CitWA, MB BS, FRACO, FRACS, FRCSEd, DipAmBoardOphthal, FAICD
(term 28.10.97 to 28.10.01, extended to 31.12.02)

Donna White, BA, DipEd
(term 5.5.98 to 5.5.99, extended to 20.4.03)

Ex officio member

Alastair Bryant
Director General, Department of Culture & the Arts
(from 31.1.01)

By invitation

Alan R Dodge, BA (Hons) (Fine Art), MA
Director, Art Gallery of Western Australia

Board meetings attended

Seven board meetings were held during the year.
Attendances were as follows:

EL (Mick) Bolto	5 of 7
Dario Amara	6 of 7
Eleanor Bendat	1 of 4
Brigitte Braun	5 of 7
Ricky Burges	6 of 7
Professor Ian Constable	7 of 7
Donna White	5 of 7
Alastair Bryant	6 of 7
Alan R Dodge	7 of 7

Finance Committee

Dario Amara,
Finance Committee Chairman

Douglas Craig,
Pricewaterhouse Coopers,
Honorary Finance Committee Member

Alan R Dodge,
Director

Keith Lord,
Director Strategic and Commercial Programs
(to 16.8.01)

Janet Yap,
Manager, Budgeting and Finance,
Principal Accounting Officer
(from 17.8.01)

Jeff Bezant,
Financial Reporting Officer
(from 1.7.01 to 14.3.02)

Peter Tranter,
Financial Reporting Officer
(from 8.4.02)

Corporate performance and program support

Business Plan

The Gallery completed the second year of its Business Plan 2000–2004 within projections and undertook a review of objectives and priorities to ensure the ongoing relevance of the Business Plan to 2006. The involvement of staff, through self-managed teams, in the planning process saw a subtle change in the mission statement of the Gallery to increase the emphasis on the community benefits derived from the State Art Collection through exhibitions and public programs.

A key achievement within the business planning process was the restructuring of financial management reports in line with the Gallery's revised teams structure. This project was carried out in cooperation with the Finance Business Unit of the Department of Culture & the Arts.

Organisational Development

The realignment of teams to reflect the five key Gallery programs, and the alignment of management systems to support this new structure, required a great deal of energy and commitment from teams and their leaders.

Emphasis throughout the year was on leadership, with a view to staff development in the self-managed teams environment.

Overall strategic direction continued to be facilitated through the Gallery's Strategic Unit.

Gallery Shop

The Gallery Shop exceeded normal projections in 2001/02, with the 'Monet & Japan' exhibition shop seeing this aspect of the retail program achieve record sales. The combined turnover of the 'Monet & Japan' and 'Rodin' shops was \$1.2 million.

Promotional functions continued to provide highlights and introduce new audiences to the Gallery. Notable was the Stephanie Alexander breakfast, which attracted three hundred people.

Function Hire

The hire of Gallery facilities for corporate and private functions serviced not only a wide range but also a record number of clients. This was partly due to the success of 'Monet & Japan'.

The year saw an increase in private functions such as weddings, barmitzvahs and dinners. Another interesting trend was the hire of the Gallery by out-of-state corporations for local client presentations.

Function hire provided not only a valuable source of revenue for the Gallery but exposure to new audiences in addition to regular patrons.

Equal Employment, Staff Development and Recruitment

The value of the position of Trainee Assistant Curator, Indigenous Art, in maintaining the Gallery's focus on Indigenous art and program requirements was confirmed in 2001/02, particularly following the departure of the Curator of Indigenous Art to take up the position of Senior Curator, Aboriginal and Torres Strait Islander Art, at the National Gallery of Australia.

The Gallery's Indigenous policy also assisted in maintaining a focus on Indigenous employment issues, increasing the ability to attract, recruit and retain Indigenous staff in all areas of the Gallery's operation.

Workers Compensation

There were 1.38 Lost Time Injury/Disease (LTI/D) claims with two days or more lost. There is 0.47 cost of claims/\$100 wage roll. The premium rate is estimated at 0.37 per cent for 2001/02.

Occupational Safety and Health

The Gallery's Occupational Safety and Health Committee met monthly to deal with outstanding and emergent issues. Some of these included progressing a new safety-compliant mode of staff egress for staff working on the fourth level of the main Gallery, a review of the Gallery's emergency procedures, provision of new eyewash stations and new procedures for checking tools and appliance electrical leads.

The year also saw a review of the OSH policy and committee structure, with a new round of nominations for OSH representatives called for under the provisions of the Act due to the forthcoming expiry of positions.

Disability Services Plan

Coordination of the Gallery's Disability Service planning was transferred to the Visitor Services Team as part of an overall visitor access strategy. Plans to improve Gallery independent access and facilities culminated in the refurbishment of the Gallery main entrance, a unisex access toilet and a family room. Availability of existing and new services was posted on the Gallery web site, under a special access listing, and in a Visitor Services leaflet.

In addition the Gallery was active in customising services to meet visitors's needs, for example, during 'Monet & Japan' additional wheelchairs were hired for visitors' use and lines were actively monitored to offer assistance to seniors and other visitors facing difficulty in the long queues. A written transcript of the audio guide was available on request for hearing-impaired visitors.

A Lotteries Carers Day Out was designed and promoted through Community Newspapers and by means of flyers distributed via the Carers WA newsletter. Free tickets were provided as a thank-you to volunteers, which also enabled the Gallery to promote existing services for disability access and visitor care.

Sensational Art, presented in November, was a program of events for the disabled community. Activities in the program included signed tours of 'Rodin' and the State Art Collection, touch tours of both 'Rodin' and selected works from the State Art Collection, a modelling activity and interpretive trails.

Language and Cultural Diversity

All public programs were designed to give contextual – cultural, technical and historical – information related to the works on display. Looking Closely Sheets, public tours, artist floor talks and audio and audiovisual presentations were some of the formats used to provide this information to visitors.

Building on last year's success, a program of French and Japanese tours was designed for 'Monet & Japan' and promoted to language centres and community groups. Ten French-speaking and two Japanese-speaking guides were recruited, delivering tours to 626 French- and 144 Japanese-speaking visitors. French tours were also scheduled and delivered for the 'Rodin' exhibition.

Risk Management Program

The requirement to systematically manage risk in the context of the current social environment is increasingly becoming the way 'business is done' at the Gallery.

The production of the Gallery's Disaster Preparedness and Response Plan, incorporating protocols for recovery of works of art in disaster situations and procedures for continuous identification and location of key works of art, was newly categorised under a 'Collection priority list'. Staff training in recovery techniques also commenced, which was a major highlight of the year.

A full review of risk protocols for the receipt of major exhibitions was undertaken, focusing on the requirements of 'Monet & Japan'. This led to the development of new risk-management initiatives, which will be extended to all new major travelling exhibitions.

Capital Works

Key projects included:

- a major review of access arrangements for disabled persons;
- modification of the Gallery public entrance to allow for independent access by disabled persons;
- provision of a unisex toilet facility for people with disabilities;
- upgrading of the current family room in the Main Gallery to provide a greatly improved amenity for parents of babies and young children;
- external painting of the Administration Building windows and doors to meet heritage requirements; and
- damp-proofing of the Centenary Galleries foundations and walls.

Major projects commenced during the year that have been carried over to 2002/03 include upgrades to the airconditioning plant and the fire systems.

Statement under the Electoral Act 1907

Under Section 175ZE of the Electoral Act 1907 the Gallery is required to disclose details of expenditure on media advertising organisations. In the year ended 30 June 2002 the Art Gallery of Western Australia paid the following organisations:

advertising agencies –

Marketforce \$26,035;

media advertising –

Art Almanac \$1014,
Artist's Chronicle \$264,
Arts Radio Ltd \$1210,
Australian Institute of Company Directors \$1499,
Consolidated Business Media \$2475,
Fine Arts Publishing Pty Ltd \$1076,
Jorbens Luxury Hotel Guides \$1500,
Lasso Media Pty Ltd \$1935,
Marketforce Productions \$26,507,
Media Decisions \$154,170,
Mix 94.5FM \$22,000,
Mount Eagle Publications \$539,
National Web Directory Pty Ltd \$715,
SCOOP \$14,133,
Trend Reprographics \$949,
WestClub \$615,
X-Press Magazine \$920;

market research companies –

Hides Consulting Group Pty Ltd \$9950.

The Gallery did not engage the services of polling or direct mail organisations.

Freedom of Information Act

There were no applications under the Freedom of Information Act during the year. A copy of the Information Statement is available from the Records Management Office.

Statement of Compliance

Chief Executive Officer's Report

In the administration of the Art Gallery of Western Australia, I have complied with the Public Sector Standards in Human Resource Management, the Western Australian Public Sector Code of Ethics and the Public Sector Code of Ethics.

Compliance checks and controls relating to the Standards and Code of Ethics are developed and carried out by the Department of Culture & the Arts in accordance with arrangements covering the provision of Human Resource services across the Culture & the Arts portfolio. These controls provide a level of third-party assessment of Human Resource transactions and offer a reasonable assurance of compliance for all Standards and the Code of Ethics.

There was one application made in regard to a breach of the standard for Recruitment, Selection and Appointment during the year. The matter was investigated and resolved internally and did not require referral to the Public Sector Standards Commissioner. There were no breaches of discipline reported at the Gallery and no audit or review activity was undertaken by the Office of the Public Sector Standards Commissioner.

Alan R Dodge

Director

26 August 2002

PERFORMANCE INDICATORS

To the Parliament of Western Australia

The Board of the Art Gallery of Western Australia Performance Indicators for the year ended June 30, 2002

Scope

I have audited the key effectiveness and efficiency performance indicators of The Board of the Art Gallery of Western Australia for the year ended June 30, 2002 under the provisions of the Financial Administration and Audit Act 1985.

The Board is responsible for developing and maintaining proper records and systems for preparing and presenting performance indicators. I have conducted an audit of the key performance indicators in order to express an opinion on them to the Parliament as required by the Act. No opinion is expressed on the output measures of quantity, quality, timeliness and cost.

My audit was performed in accordance with section 79 of the Act to form an opinion based on a reasonable level of assurance. The audit procedures included examining, on a test basis, evidence supporting the amounts and other disclosures in the performance indicators, and assessing the relevance and appropriateness of the performance indicators in assisting users to assess the Board's performance. These procedures have been undertaken to form an opinion as to whether, in all material respects, the performance indicators are relevant and appropriate having regard to their purpose and fairly represent the indicated performance.

The audit opinion expressed below has been formed on the above basis.

Audit Opinion

In my opinion, the key effectiveness and efficiency performance indicators of The Board of the Art Gallery of Western Australia are relevant and appropriate for assisting users to assess the Board's performance and fairly represent the indicated performance for the year ended June 30, 2002.

D D R Pearson

Auditor General

29 November 2002

The Board of the Art Gallery of Western Australia performance Indicators

We hereby certify that the performance indicators are based on proper records, are relevant and appropriate for assisting users to assess the Art Gallery of Western Australia's performance, and fairly represent the performance of the Art Gallery of Western Australia for the financial year ended 30 June 2002.

EL (Mick) Bolto

*Chairman of the Board of the
Art Gallery of Western Australia*
29 August 2002

Dario Amara

*Member of the Board of the
Art Gallery of Western Australia*
29 August 2002

The mission of the Art Gallery of Western Australia is to increase the knowledge and appreciation of the art of the world for the enjoyment and cultural enrichment of the people of Western Australia, and to develop and present the best public art collection in the State and the pre-eminent collection of Western Australian art.

The Art Gallery of Western Australia is a Statutory Authority in the Culture & the Arts portfolio.

The Gallery contributes to the Culture & the Arts portfolio outcome ‘a community that is informed of, and has access to, a diverse range of innovative ideas, knowledge and cultural experiences’.

The Art Gallery contributes to this outcome through the provision of output 1, known as ‘Art Gallery Services’. This output reflects the delivery of the State Art Collection and access to Art Gallery services and programs through visual arts advocacy, collection development, facilities and services. Information relating to the contribution of other agencies in the portfolio to this outcome can be found in the annual reports of the other agencies within the portfolio.

The work of the Gallery ensures that primary access to art, heritage and ideas locally, regionally and internationally are presented and preserved for future

generations. In assessing the effectiveness of its program strategies, the Board of the Gallery and its staff make use of both qualitative and quantitative information.

While it is often difficult to measure qualitative achievements of cultural and creative activities, reliance is placed on a variety of internal and external feedback mechanisms that inform the Gallery of the level of efficiency and effectiveness of its programs. Such mechanisms include comments and assessments from public visitors, feedback from the community, published reviews of art events and activities, newspaper reports, school program evaluations, comments from professional and other galleries, specifically commissioned surveys and reviews, statistical information, appraisal from artists and government assessment.

Effectiveness Indicators

In accordance with Treasurer’s Instruction 904, the Art Gallery measures the effectiveness of its output’s contribution to the Culture & the Arts portfolio outcome – ‘a community that is informed of, and has access to, a diverse range of innovative ideas, knowledge and cultural experiences’ – from results in the following key areas.

Exhibition and Display of Works of Art

Effectiveness is measured by the provision of a balanced exhibition and collection display program to visitors that promotes diversity, excellence and depth in local, national and world visual arts.

	2002	2001	2000
Total number of exhibitions	20	17	17
Number by Category#:			
Historical exhibitions	8	6	6
Contemporary exhibitions	12	12	11
Nationally acclaimed artists	1	2	1
Number by Source#:			
Western Australian exhibitions	16	10	15
National exhibitions	0	5	1
International exhibitions	4	2	1

It is possible for an exhibition to appear in more than one category.

Surveys conducted of visitors to the Gallery indicated the following assessments*:

	Excellent	Very Good	Good	Adequate	Below Average (Poor)	Very Poor	Don't Know
For quality of Art Gallery presentation:							
2002*	NA*	45%	43%	9%	1.3%	0.3%	1.3%
2001	27%	38%	24%	7%	4%	N/A	N/A
For quality of information relating to the art and artists:							
2002*	NA*	30%	46.3%	18.5%	4.3%	0.3%	0.7%
2001	12%	37%	32%	16%	4%	0%	N/A

* The customer survey was restructured in 2002.

The response criterion 'excellent' was excluded from the survey and 'don't know' and 'very poor' options were added. 'Below average' was replaced by 'poor'.

Relevance of Indicators

1. A total of 657,415 visitors to the Gallery saw exhibitions and displays during 2002. Of these visitors 150,141 or 23 per cent participated in an organised activity.

2. The indicators highlight the diversity and vitality of the Art Gallery's exhibition program, which offers a range of exhibitions displaying locally, nationally and internationally acclaimed works of art across a wide range of art forms such as decorative art, artefacts, painting, sculpture, photographs, prints and drawings. These expose visitors to a diverse range of innovative ideas and cultural experiences.

3. The indicators demonstrate the results of the Art Gallery's display program. Highlights in 2001/02 included the major exhibitions 'Monet & Japan' and 'Rodin: A Magnificent Obsession'. Other exhibitions adding to the diversity of the program were 'The Divine Comedy', which contextualised material from the State Art Collection by South African artist William Kentridge with films by Buster Keaton and prints by Goya, and 'stripTEASE: Max Pam Photography', which provided a reinterpretation of the photographer's work from the State Art Collection by situating it against key loans.

4. Survey results are gained from visitor responses to questionnaires obtained by personal interviews. The error rate for the surveys in 2002 was $\pm 5.64\%$ from a sample of 302.

Community Access and Outreach

Effectiveness is measured by the quality of the community's access to the visual arts through opportunities provided for the public to participate in a diverse range of art-related activities and cultural experiences.

	2002	2001	2000
Number of participants in public interpretive activities #	97,561	118,633	64,725
Number of student visitors	36,009	26,695	25,666
Number of works from the permanent collection that have toured to regional centres for display	68	29	64

Refer Note 4

Surveys conducted of visitors attending the Gallery indicated the following assessment about 'whether the visit improved their knowledge and appreciation of the visual arts':

	Strongly Agree	Agree	Neither Agree/nor Disagree	Disagree	Strongly Disagree	Don't Know*
2002*	30.8%	50%	14.2%	3.3%	0.9%	1%
2001	12%	50%	29%	5%	4%	N/A*

* The customer survey was restructured in 2002 to allow for a 'don't know' response.

Relevance of Indicators

1. These indicators highlight the effectiveness of the Art Gallery's activities in increasing the participation of families and youth. Participation outcomes indicate that the Gallery has been effective in broadening access to a diverse range of innovative ideas, knowledge and cultural experiences. Visitor surveys confirm the success of programs aimed at improving knowledge and appreciation of the visual arts.

2. Exhibitions organised by the Gallery and toured to regional communities included 'Year 12 Perspectives'.

3. Survey results are gained from visitor responses to questionnaires obtained by personal interviews. The error rate for the surveys in 2002 was $\pm 5.64\%$ from a sample of 302.

4. Due to a change in the basis for calculating this indicator, the 2002 indicator excludes website hits which were included in the 2001 indicator. The 2001 indicator excluding website hits would be 77,633. The increase in participants demonstrates the Art Gallery commitment to this area.

Development of the State Art Collection

Effectiveness is measured by the continued acquisition of a representative collection of Australian and non-Australian art in response to the mandate, mission and acquisitions policy so that the community continues to have access to a diverse range of innovative ideas, knowledge and cultural experiences. Effectiveness is also measured by the continuing pre-eminence in the Collection of Western Australian art and heritage objects.

	2002		2001		2000	
	Cost	No.	Cost	No.	Cost	No.
Percentage of works of art acquired with consolidated funds:						
By Western Australian artists	37%	62%	63%	72%	61%	56%
By Australian artists #	59%	35%	10%	8%	12%	40%
By non-Australian artists	4%	3%	27%	20%	27%	4%

Percentage of works of art acquired with bequest and Foundation funds:

	Cost	No.	Cost	No.	Cost	No.
By Western Australian artists	99%	83%	49%	33%	100%	100%
By Australian artists #	1%	17%	51%	67%		
By non-Australian artists						

Percentage of works of art acquired by donation:

	No.	No.	No.
By Western Australian artists	20%	65%	29%
By Australian artists #	60%	35%	39%
By non-Australian artists	20%		32%

Number of Western Australian artists new to the collection	14	19	13
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Number of Western Australian artists already in the Collection whose representation has increased	24	17	15
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The figures for Australian artists exclude Western Australian artists, who have been counted separately.

Relevance of Indicators

1. These indicators highlight the Gallery's effectiveness in achieving its objectives through the implementation of the State Art Collection Policy 2000-2006. The focus of the acquisitions program is on Western Australian art and Australian and international art with a demonstrated relation to the art of this region.

2. The acquisition indicators are broken down by funding source to show how the Art Gallery achieved acquisition policy objectives. Bequest funds are held in trust by the Gallery and expended in accordance with the individual bequest conditions. Donations of works of art are directed by the policy objectives of the State Art Collection. Funds available to the Art Gallery from consolidated funds have no restrictions and remain therefore the most effective source of funds for achieving the breadth of policy objectives for the State Art Collection.

3. The State Art Collection Policy 2002–2006 aims to build on and consolidate existing strengths of the State Art Collection with a particular emphasis on Western Australian art and Indigenous art. The new initiative of the Sculpture Garden and the Gallery’s strategic aim of working with artists and partners in Indian Ocean Rim countries are also priorities. Priorities and key acquisitions for the period 2001/02 include:

Western Australian art, craft and design

Works by Jane Whitely and David Walker.

Indigenous Art

A major work by Rover Thomas (WA) and additions to the collection from other Indigenous artists.

Acquisitions to consolidate collection strengths

Works by Fred Williams, Rodney Glick (WA), Lynette Voveodin (WA), John Campbell, Richard Ffarington, Mike Parr, John Nixon, Max Pam (WA), Dusan Marek and some emerging Western Australian photographers.

Efficiency indicators

In accordance with Treasurer’s Instruction 904, the Art Gallery uses the following measures to demonstrate the efficiency of its contributions towards its output ‘Art Gallery Services’.

Greater efficiency over time with respect to the collection is achieved when the cost of the output ‘Art Gallery Services’ decreases per item in the collection. Improved efficiency, with respect to Art Gallery programs, is achieved as the cost of the output decreases per interaction. The calculation for this indicator follows the treatment applied in the budget estimates against the output and includes the total cost of the output.

	2002
Cost per item in the Collection	\$239.98
Cost per interaction*	\$22.69

* Attendances at exhibitions developed by other galleries to which the Art Gallery of Western Australia has provided loans from the State Art Collection are not included. This includes regional galleries located at Bunbury and Geraldton that are partly funded by the Art Gallery of Western Australia.

Relevance of indicators

1. This year the Art Gallery has implemented a cost based measure of efficiency. This has been done to make the indicator more relevant. Comparative figures will be provided in future years.

Output measures

Please note that these measures are unaudited and are not covered by the Auditor General's opinion. In accordance with Treasurer's Instruction 904, the Art Gallery of Western Australia has developed the following measures to assess the quantity, quality, timeliness and cost of its output 'Art Gallery Services'.

	2001/02 Target	2001/02 Actual
Quantity		
Number of items maintained	15,473	15,679
Number of interactions (visitors, internet hits)	450,000	709,995#
Quality		
Adherence to collection policy for acquisitions	100%	100%
Visitor satisfaction rate (as measured from visitor survey questionnaires)	91%	94.7%
Timeliness		
Number of hours per week that the public has access to collections at Perth site	49	49
Cost		
Cost per item in the Collection	\$222.53	\$251.80
Cost per interaction#	\$30.61	\$22.24

Variation is attributed to higher than anticipated attendances at major exhibitions and results of increased internet access to the new web site.

FINANCIAL STATEMENTS

To the Parliament of Western Australia

The Board of the Art Gallery of Western Australia Financial Statements

for the year ended 30, 2002

Scope

I have audited the accounts and financial statements of The Board of the Art Gallery of Western Australia for the year ended June 30, 2002 under the provisions of the Financial Administration and Audit Act 1985.

The Board is responsible for keeping proper accounts and maintaining adequate systems of internal control, preparing and presenting the financial statements, and complying with the Act and other relevant written law. The primary responsibility for the detection, investigation and prevention of irregularities rests with the Board.

My audit was performed in accordance with section 79 of the Act to form an opinion based on a reasonable level of assurance. The audit procedures included examining, on a test basis, the controls exercised by the Board to ensure financial regularity in accordance with legislative provisions, evidence to provide reasonable assurance that the amounts and other disclosures in the financial statements are free of material misstatement and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Accounting Standards and other mandatory professional reporting requirements in Australia and the Treasurer's Instructions so as to present a view which is consistent with my understanding of the Board's financial position, its financial performance and its cash flows.

The audit opinion expressed below has been formed on the above basis.

Qualifications

Exhibition Revenue

The controls exercised by the Board over the collection and banking of exhibition revenue during the year were inadequate due to the absence of a reconciliation between the amounts of exhibition

revenue collected and banked. As a consequence, I am unable to form an opinion on the completeness and reliability of exhibition revenue of \$2,696,000 included in User charges and fees of \$2,972,000 recognised in the Statement of Financial Performance.

Works of Art

The controls exercised by the Board over the recording of revaluations of art works in the accounting records during the year were inadequate due to the absence of appropriate supporting documentation. As a consequence, I am unable to form an opinion as to whether the increase in the value of art works of \$8,222,000 included in Works of Art (\$95,478,000) and the Asset Revaluation Reserve (\$58,953,000) recognised in the Statement of Financial Position is fairly presented.

The Board of the Art Gallery of Western Australia Financial statements for the year ended June 30, 2002

Qualified Audit Opinion

In my opinion, except for the effects of the matters referred to in the qualification paragraphs, (i) the controls exercised by The Board of the Art Gallery of Western Australia provide reasonable assurance that the receipt, expenditure and investment of moneys and the acquisition and disposal of property and the incurring of liabilities have been in accordance with legislative provisions; and the Statement of Financial Performance, Statement of Financial Position and Statement of Cash Flows and the Notes to and forming part of the financial statements are based on proper accounts and present fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia and the Treasurer's Instructions, the financial position of the Board at June 30, 2002 and its financial performance and its cash flows for the year then ended.

D D R Pearson

Auditor General

November 29, 2002

**The Board of the Art Gallery
of Western Australia**

The accompanying Financial Statements of the Board of the Art Gallery of Western Australia have been prepared in compliance with the provisions of the *Financial Administration and Audit Act 1985* from proper accounts and records to present fairly the financial transactions for the year ended 30 June 2002 and the financial position as at 30 June 2002.

At the date of signing, we are not aware of any circumstances that would render particulars included in the Financial Statements misleading or inaccurate.

Janet Yapp

Principal Accounting Officer

EL (Mick) Bolto

*Chairman of the Board of the
Art Gallery of Western Australia*

Dario Amara

*Member of the Board of the
Art Gallery of Western Australia*

29 August 2002

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

STATEMENT OF FINANCIAL PERFORMANCE

for the year ended 30 June 2002

	Note	2002 \$000	2001 \$000
COST OF SERVICES			
Expenses from ordinary activities			
Employee expenses	3	3,205	2,492
Supplies and services	4	2,897	2,200
Depreciation expense	5	704	692
Borrowing costs expense	6	505	527
Administration expenses	7	497	343
Accommodation expenses	8	1,507	1,079
Grants and subsidies	9	114	93
Capital user charge	10	9,101	0
Other expenses from ordinary activities	11	22	8
Total cost of services		18,552	7,434
Revenues from ordinary activities			
<i>Revenue from operating activities</i>			
User charges and fees	12	2,971	624
Trading profit	13	677	267
Sponsorship		791	259
Donated works of art		345	1,081
Bequest trust and special purpose funds Contributions received		364	532
<i>Revenue from non-operating activities</i>			
Interest revenue		20	27
Bequest trust and special purpose funds Interest received		239	254
Other revenues from ordinary activities		104	34
Total revenues from ordinary activities		5,511	3,078
Net cost of Services		13,041	4,356
REVENUES FROM GOVERNMENT			
Output appropriation (1)	14	12,717	3,750
Resources received free of charge		3,111	2,446
Total revenues from Government		15,828	6,196
Change in Net Assets		2,787	1,840
Net increase/decrease in asset revaluation reserve		(1,860)	0
Total revenues, expenses and valuation adjustments recognised directly in equity		(1,860)	0
Total changes in Equity other than those resulting from transactions with WA State Government as owners		927	1,840

(1) Appropriation included capital in 2001/02

The Statement of Financial Performance should be read in conjunction with the accompanying notes.

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

STATEMENT OF FINANCIAL POSITION

as at 30 June 2002

	Note	2002 \$000	2001 \$000
Current Assets			
Cash assets		1,185	343
Restricted cash assets	15	5,423	4,504
Receivables	16	169	181
Inventories	17	321	400
Other assets	18	39	197
Total Current Assets		7,137	5,625
Non-Current Assets			
Amounts receivable for outputs	19	730	0
Property, plant and equipment	20	21,131	27,808
Works of art	21	95,478	85,982
Sinking fund	18	99	92
Total Non-Current Assets		117,438	113,882
Total Assets		124,575	119,507
Current Liabilities			
Payables	22	413	628
Interest-bearing liabilities	23	283	273
Other liabilities		3	0
Total Current Liabilities		699	901
Non-Current Liabilities			
Interest-bearing liabilities	23	6,126	6,412
Total Non-Current Liabilities		6,126	6,412
Total Liabilities		6,825	7,313
NET ASSETS		117,750	112,194
Equity			
Contributed equity	24	43,988	43,078
Reserves		73,294	70,173
Accumulated surplus/(deficiency)		468	(1,057)
Total Equity		117,750	112,194

The Statement of Financial Position should be read in conjunction with the accompanying notes.

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

STATEMENT OF CASH FLOWS

for the year ended 30 June 2002

	Note	2002 \$000	2001 \$000
Cash flows from Government			
Output appropriations		11,987	3,350
Capital contributions (2001/02 appropriation)		910	400
Net cash provided by Government		12,897	3,750
Utilised as follows:			
Cash flows from Operating Activities			
Payments			
Employee costs		(298)	(77)
Supplies and services, administration, accomodation and other		(5,779)	(3,244)
Borrowing costs		(607)	(542)
Capital user charge		(8,903)	0
GST payments on purchases		(676)	(469)
Receipts			
Sale of goods and services		1,771	772
User fees and charges		4,129	470
Interest received		259	282
GST receipts on sales		298	136
GST receipts from taxation authority		305	255
Net cash provided by/(used in) operating activities	25(c)	(9,501)	(2,467)
Cash flows from Investing Activities			
Proceeds from sale of non-current physical assets		0	1
Purchase of non-current physical assets		(1,352)	(934)
Net cash provided by/(used in) investing activities		(1,352)	(934)
Cash flows from Financing Activities			
Repayment of borrowings		(276)	(264)
Net cash provided by/(used in) financing activities		(276)	(264)
Net increase/(decrease) in cash held		1,768	86
Cash assets at the beginning of the financial year		4,939	4,853
Cash assets at the end of the Financial Year	25(a)	6,707	4,939

The Statement of Cash Flows should be read in conjunction with the accompanying notes.

NOTES TO THE FINANCIAL STATEMENTS

I Significant accounting policies

The following accounting policies have been adopted in the preparation of the financial statements. Unless otherwise stated, these policies are consistent with those adopted in the previous year.

General Statement

The financial statements constitute a general purpose financial report that has been prepared in accordance with Australian Accounting Standards, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board, and Urgent Issues Group (UIG) Consensus Views as applied by the Treasurer's Instructions. Several of these are modified by the Treasurer's Instructions to vary the application, disclosure, format and wording. The Financial Administration and Audit Act and Treasurer's Instructions are legislative provisions governing the preparation of financial statements, and take precedence over Australian Accounting Standards, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board, and UIG Consensus Views. The modifications are intended to fulfil the requirements of general application to the public sector, together with the need for greater disclosure, and also to satisfy accountability requirements.

If any such modification has a material or significant financial effect upon the reported results, details of that modification and, where practicable, the resulting financial effect, are disclosed in individual notes to these financial statements.

The statements have been prepared on the accrual basis of accounting using the historical cost convention, except for certain assets and liabilities which, as noted, are measured at valuation.

a) Output appropriations

Output Appropriations are recognised as revenues in the period in which the Authority gains control of the appropriated funds. The Authority gains control of the appropriated funds at the time those funds are deposited into the Authority's bank account or credited to the holding account held at the Department of Treasury and Finance.

b) Contributed equity

Under UIG 38 'Contributions by Owners Made to Wholly-Owned Public Sector Entities', transfers in the nature of equity contributions must be designated by the Government (owners) as contributions by owners (at the time of, or prior to transfer) before such transfers can be recognised as equity contributions in the financial statements. Capital contributions (appropriations) have been designated as contributions by owners and have been credited directly to Contributed Equity in the Statement of Financial Position. All other transfers have been recognised in the Statement of Financial Performance. Prior to the current reporting period, capital appropriations were recognised as revenue in the Statement of Financial Performance (see Note 14).

c) Grants

Grants, donations, gifts and other non-reciprocal contributions are recognised as revenue when the Board obtains control over the assets comprising the contributions. Control is normally obtained upon their receipt.

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

d) Revenue recognition

Revenue from the sale of goods and disposal of other assets and the rendering of services is recognised when the Board has passed control of the goods or other assets or delivery of the service to the customer.

e) Acquisitions of assets

The cost method of accounting is used for all acquisitions of assets. Cost is measured as the fair value of the assets given up or liabilities undertaken at the date of acquisition plus incidental costs directly attributable to the acquisition.

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

f) Depreciation of non-current assets

All non-current assets, excluding works of art, are depreciated over their estimated useful lives using the straight-line method, which reflects the consumption of their service potential. Depreciation has not been included for works of art because they are anticipated to have very long and indeterminate useful lives. Their service potential has not, in any material sense, been consumed during the reporting period. As such, no amount for depreciation has been recognised with respect to those assets.

The useful lives for each of the other classes of depreciable assets are :

Buildings	20 to 50 years
Furniture and equipment	4 to 20 years
Computer hardware and software	4 years

g) Revaluation of land, buildings and infrastructure

The Board has a policy of valuing land and buildings at their fair value. Revaluations undertaken by the Valuer General's Office are recognised in the financial statements. 2001/02 buildings valuation was based on Integrity 3.3 (kerbside valuation). Written-down values for both the buildings were adjusted in line with these valuations (see Note 20).

h) Leases

The Board has entered into a number of operating lease arrangements for buildings, vehicles and office equipment where the lessors effectively retain all of the risks and benefits incident to ownership of the items held under the operating leases. Equal instalments of the lease payments are charged to the Statement of Financial Performance over the lease term, as this is representative of the pattern of benefits to be derived from the leased property.

i) Cash

For the purpose of the Statement of Cash Flows, cash includes cash assets and restricted cash assets. These include short-term deposits that are readily convertible to cash on hand and are subject to insignificant risk of changes in value.

j) Inventories

The Board's inventories relate to stock held at the Art Gallery Shop. The inventories are valued at the lower of cost and net realisable value.

k) Receivables

Receivables are recognised at the amounts receivable and as they are due for settlement no more than 30 days from the date of recognition. Collectability of receivables is reviewed on an ongoing basis. Debts that are known to be uncollectable are written off.

l) Investments

The Board accrues interest on its interest-bearing accounts. Interest revenues are recognised as they are accrued.

m) Intangible assets

Research and development costs

Research and development activity at the Art Gallery includes research, professional relationships and the creative processes that go into developing and negotiating programs and exhibitions, and the State Art Collection for the future. The costs of these activities can be associated with partnership negotiations, artistic concept development, donor identification, acquisitions, publications and exhibitions being developed for future years. The outcome of this expenditure is the standard of exhibitions and programs delivered to the community, in acquisitions that enhance the collection and contribute to the value of the State's asset, and in access provided to knowledge and appreciation of the art of the world.

Software

Significant costs associated with the acquisition or development of computer software are capitalised and amortised on a straight-line basis over the periods of the expected benefit.

n) Payables

Payables, including accruals not yet billed, are recognised when the Board becomes obliged to make future payments as a result of a purchase of assets or services. Payables are generally settled within 30 days.

o) Interest-bearing liabilities

The Board considers the carrying amounts of borrowings approximate the net fair value. A portion of the annual appropriation is applied to the repayment of loan principal, interest and guarantee fees. Interest and guarantee fees are recognised on an accrual basis.

p) Employee entitlements

All staff of the Culture & the Arts portfolio agencies, including the Board of the Art Gallery of Western Australia, are employees of the Department of Culture & the Arts. Thus, the Board has no liabilities in relation to employee entitlements, as it no longer employs staff (refer to Note 2).

q) Accrued salaries

The Department of Culture & the Arts received an appropriation to cover the cost of the staff previously employed by the Board, and which still provide services to the Board. These resources, including accrued salaries, provided to the Board but paid for by the Department, have been treated as 'resources received free of charge'.

r) Resources received free of charge or for nominal value

Resources received free of charge or for nominal value, which can be reliably measured, are recognised as revenues and as assets or expenses as appropriate at fair value.

s) Foreign currency translation and hedges

Transactions denominated in a foreign currency are translated at the rates in existence at the dates of the transactions. Foreign currency receivables and payables at balance date are translated at exchange rates current at balance date. Exchange gains and losses are calculated at balance date. Such gains and losses are brought to account in determining the result for the year.

t) Rounding of figures

Amounts in the financial statements have been rounded to the nearest thousand dollars.

u) Comparative figures

Comparative figures are, where appropriate, reclassified so as to be comparable with the figures presented in the current financial year.

2 Department of Culture & the Arts

The Department encompasses the Board of the Art Gallery of Western Australia and other agencies in the Culture & the Arts portfolio. The introduction of the then Ministry for Culture & the Arts from 1 July 1997 altered the appropriation arrangements of the Board, mainly in relation to salaries. The Board received an appropriation direct from government in relation to operating and capital expenditure including acquisitions of art works.

The Department received an appropriation to cover the cost of the staff previously employed by the Board, and which still provide services to the Board. These resources, provided to the Board, but paid for by the Department, have been treated as 'resources received free of charge'. The expenses have been included in the appropriate categories, being offset by an equivalent amount included in the item 'Revenues from government'.

	2002	2001
	\$000	\$000

3 Employee expenses

Salaries and wages	2,853	2,428
Other related expense	352	64
	<hr/>	<hr/>
	3,205	2,492

4 Supplies and services

Consultants and contractors	64	476
Materials	111	79
Advertising	495	114
Electricity and gas	586	520
Freight and cartage	119	113
Exhibition fees	801	382
Other	721	516
	<hr/>	<hr/>
	2,897	2,200

5 Depreciation and amortisation expense

Plant and equipment	184	182
Buildings	520	510
	<hr/>	<hr/>
	704	692

	2002	2001
	\$000	\$000
6 Borrowing cost expense		
Interest paid	488	515
Guarantee fees	17	12
	505	527

7 Administration expenses

Communication	86	75
Consumables	286	166
Maintenance	34	29
Other	91	73
	497	343

8 Accommodation expenses

Maintenance of accommodation	574	351
Cleaning	65	90
Security services	802	624
Other	66	14
	1,507	1,079

9 Grants and subsidies

Recurrent		
Bunbury Regional	92	93
Other	22	0
	114	93

10 Capital user charge

Capital user charge	9,101	0
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A capital user charge rate of 8% has been set by the Government for 2001/02 and represents the opportunity cost of capital invested in the net assets of the Board used in the provision of outputs. Payments are made to the Department of Treasury and Finance on a quarterly basis .

The difference between the \$8.903M funding received for the charge and the actual liability for 2001/02 was provided for via supplementary funding to the Department of Culture and the Arts.

Discussions are under way with Treasury regarding the exemption status of specific asset holdings of the Board.

	2002	2001
	\$000	\$000
11 Other expenses from ordinary activities		
Bad debts written off	6	0
Loss on disposal/write-off of non-current assets	10	8
Other	6	0
	22	8

12 User charges and fees

Exhibition revenue	2,696	135
Other	275	489
	2,971	624

13 Trading profit

Sales	1,785	726
Cost of sales:		
Opening inventory	400	239
Less: adjustment for removal of wholesale sales tax		(16)
	400	223
Purchases	1,029	636
Less: closing inventory	(321)	(400)
Cost of goods sold	1,108	459
Trading profit	677	267

14 Revenues (to)/from government

Appropriation revenue received during the year		
Output appropriations (I)	12,717	3,350
Capital appropriations (II)	0	400
	12,717	3,750

Resources received free of charge (III)

Determined on the basis of the following estimates provided by agencies:		
Services provided by the Department of Culture & the Arts	3,100	2,428
Office of the Auditor General	11	18
	3,111	2,446

Total revenues from government	15,828	6,196
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(I) Output appropriations are accrual amounts as from 1 July 2001, reflecting the full price paid for outputs purchased by the Government. The appropriation revenue comprises a cash component and a receivable (asset). The receivable (holding account) comprises the depreciation expense for the year.

The \$12,717 comprised amounts appropriated for the following:

– capital user charge	\$8.903M
– depreciation	\$0.73M
– operations	\$3.084M

(II) Capital appropriations were revenue in the year ended 30 June 2001. From 1 July 2001, capital appropriations, termed Capital Contributions, have been designated as contributions by owners and are credited straight to equity in the Statement of Financial Performance.

(III) Where services have been received free of charge or for nominal consideration, the Board recognises revenues equivalent to the fair value of those services that can be reliably determined and that would have been purchased if not donated, and those fair values had been recognised as expenses as applicable.

	2002	2001
	\$000	\$000
15 Restricted cash assets		
Bequest, trust and special purpose accounts	4,798	4,500
Exhibition development fund	625	4
	5,423	4,504

16 Receivables

Current		
Trade debtors	59	96
GST receivable	110	85
	169	181

17 Inventories

Current		
Inventories held for resale:		
At lower of cost or net realisable value	321	400
	321	400

2002 2001
\$000 \$000

18 Other assets

Current		
Prepayments	3	26
Accrued income	36	171
	39	197
Non-current		
Sinking fund	99	92

Sinking fund for WA Treasury Corporation Loan No 11: Funds are paid into a sinking fund on a half-yearly basis to meet the repayment of a long-term loan. This loan is included in note 22 as a non-current liability to the WA Treasury Corporation. The funds are invested by the WA Treasury Corporation and return interest income.

19 Amounts receivable for outputs

Current	0	0
Non-current	730	0
	730	0

20 Property, plant and equipment

Land – at valuation 1999	3,247	3,247
Buildings – at valuation 2002	16,611	
– at valuation 1999		23,039
– at cost		1,671
Accumulated depreciation		(1,403)
	16,611	23,307
Buildings under construction	0	3
Plant and equipment – at valuation	0	534
Accumulated depreciation	0	(534)
Plant and equipment – at cost	2,377	1,719
Accumulated depreciation	(1,104)	(490)
	1,273	1,229
Plant and equipment not yet installed	0	22
Total property, plant and equipment	21,131	27,808

The revaluation of buildings was performed in June 2002 by the Valuer General's Office. Fair value has been determined on the basis of current market buying values. The valuation was made in accordance with a policy of annual revaluation (see Note 1(g)).

Reconciliations of the carrying amounts of property, plant and equipment at the beginning and end of the current and previous financial year are set out below.

	Freehold Land \$000	Buildings \$000	Plant & equipment \$000	Total \$000
2002				
Carrying amount at start of year	3,247	23,310	1,251	27,808
Additions		183	217	400
Disposals			(11)	(11)
Revaluation increments/(decrements)		(6,362)		(6,362)
Depreciation		(520)	(184)	(704)
Carrying amount at end of year	3,247	16,611	1,273	21,131
			2002 \$000	2001 \$000

21 Works of art

At valuation 1999		83,622
At fair value 2002	94,204	
Purchases at cost	930	641
Donations at fair value	345	1,719
	95,479	85,982

22 Payables

Current

Trade payables for goods and services	179	246
Accrued expenses	234	382
	413	628

23 Interest-bearing liabilities

Current WATC loans	283	273
Non-current WATC loans	6,126	6,412
	6,409	6,685

24 Equity

Contributed equity

Opening balance	43,078	41,918
Capital contributions (I)	910	
Contributions to capital reserves		1,160
Closing balance	43,988	43,078

(I) From 1 July 2001, capital appropriations, termed Capital Contributions, have been designated as contributions by owners and are credited straight to equity in the Statement of Financial Position.

Reserves

Asset revaluation reserve (I)		
Opening balance	57,093	57,093
Net revaluation increments/(decrements)		
Land and buildings	(6,362)	0
Works of art	8,222	0
Closing balance	58,953	57,093

(I) The asset revaluation reserve is used to record increments and decrements on the revaluation of non-current assets.

Bequest, trust and special purpose reserve

Opening balance	4,528	4,003
Bequest contributions	964	532
Foundation other income	2	17
Bequest interest	239	254
Bequest distributions	(289)	(278)
Closing balance	5,444	4,528

Donated works of art reserve

Opening balance	8,552	7,472
Donated works of art for the year	345	1,080
Closing balance	8,897	8,552

Accumulated surplus/(deficiency)

Opening balance	(1,057)	(132)
Change in net assets	2,787	1,840
Transfers to reserves	(1,262)	(2,765)
Closing balance	468	(1,057)

2002 2001
\$000 \$000

2002 2001
\$000 \$000

25 Notes to the Statement of Cash Flows

(a) Reconciliation of cash

Cash at the end of the financial year as shown in the Statement of Cash Flows is reconciled to the related items in the Statement of Financial Position as follows:

Cash at bank	739	20
Cash on hand	10	6
Cash invested at call	391	317
Sinking funds	99	92
Bequest, trust and special purpose accounts	5,423	4,504
Salaries suspense	45	
	6,707	4,939

(b) Non-cash financing and investing activities

During the financial year, there were no assets/liabilities transferred/assumed from other government agencies not reflected in the Statement of Cash Flows.

(c) Reconciliation of net cost of services to net cash flows provided by/(used in) operating activities

Net cost of services	(13,041)	(4,356)
Non-cash items:		
Depreciation expense	704	692
Resources received free of charge	3,111	2,446
(Profit)/loss on sale of property, plant and equipment	10	8
Bad debts / write-offs	6	0
Donated works of art	(345)	(1,080)
Increase/(decrease) in assets:		
Receivables (1)	37	(12)
Inventories	79	(161)
Other assets	158	(57)
Increase/(decrease) in liabilities:		
Payables (1)	(215)	276
Payables recognised as capital	17	0
other liabilities Increase/(Decrease)	3	(139)

Change in GST in receivables/payables (1) (25) (84)

Net Cash provide by/ (used in) operating activities (9,501) (2,467)

(1) This reverses out the GST in accounts receivable and payable.

26 Commitments for expenditure

(a) Capital expenditure commitments

Capital expenditure commitments, being contracted capital expenditure additional to the amounts reported in the financial statements, are payable as follows:

Within one year	12	66
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The capital commitments include amounts for:

Buildings	12	28
Corporate database	0	38

(b) Non-cancellable operating lease commitments

The Board has lease commitments in relation to six motor vehicles, categorised as follows:

Not later than one year	26	36
Later than one year and not later than five years	9	11
	35	47

27 Events occurring after reporting date

The Machinery of Government Taskforce was established in March 2001 to brief the Government on a program to enhance the service delivery of the public sector. The reorganisation of agencies as recommended by the taskforce, will result in the review of the relationship between the Department for Culture & the Arts and the statutory boards within the Culture & the Arts portfolio.

28 Explanatory statement

(i) Significant variations between actual revenues and expenditures for the financial year and revenues and expenditures for the immediately preceding financial year

Details and reasons for significant variations between actual results with the corresponding items of the preceding year are detailed below. Significant variations are considered to be those greater than 10% and \$100,000.

	2002	2001	Variance
	\$000	\$000	over/(under)
			\$000
Employees expenses	3,205	2,492	713
Supplies and services	2,879	2,200	679
Administration expenses	497	343	154
Accommodation expenses	1,507	1,079	428
User charges and fees	2,971	624	2,347
Trading profit	677	267	410
Sponsorship	791	259	532
Donated works of art	345	1,081	(736)
Bequest, trust and special purpose funds contributions received	364	532	(168)

Variation in revenue and expenditure across a number of areas reported in the financial statements between 2000/01 and 2001/02 are attributed to the nature, size and scope of the 'Monet and Japan' exhibition and 'Rodin' exhibition. The costs of mounting these, and the revenue, impacted significantly on:

Employee expenses

Additional staff employed to manage expanded ticketing, retail and exhibition related functions.

Supplies and services

Increased utility costs associated with extended hours as well as higher publication and printing costs associated with the exhibitions.

Administration and accommodation expense

Increased security, consumables, telephone and postage costs.

Trading profit

Increased Gallery Shop sales from books and merchandise.

Sponsorship

Increased use of the Gallery as a sponsorship tool.

Donated works of art

In 2001 the Gallery received extraordinary gifts of 216 Howard Taylor works and a group of works by Fred Williams. Together these had a value in excess of \$900,000.

Contributions received

Contributions to the Living Centre Capital Campaign have been lower since the launch of the campaign.

(ii) Significant variations between estimates and actual results for the financial year

Details and reasons for significant variations between estimates and actual results are detailed below. Significant variations are considered to be those greater than 10% and \$100,000.

	2002	2002	Variance
	Estimates	Actual	over/(under)
	\$000	\$000	\$000
Employee expenses	2,707	3,205	498
Administration expenses	402	497	95
User charges and fees	1,529	2,971	1,442
Trading profit	334	677	343
Sponsorship	627	791	164
Donated works of art	500	345	(155)
Bequest trust and special purpose funds			
Contributions received	531	364	(167)

The 2000/02 estimates were submitted to the Minister for the Arts in July 2002 to meet the requirements of the Financial Administration and Audit Act 1985. At that time certain aspects of the Board's estimates could not be finalised because the 2001/02 State budget was delayed until September 2002. This, together with the extraordinary success of the 'Monet and Japan' exhibition, contributed to the significant variances from the preliminary estimates submitted to the Minister. Other variances are described above.

29 Financial instruments

(a) Interest rate risk exposure

The following table details the Board's exposure to interest rate risk as at the reporting date:

	Weighted average effective interest rate	Variable interest rate	Fixed interest rate maturities			Non- interest- bearing	Total
			1 year or less	1 to 5 years	Over 5 years		
2002	%	%	\$000	\$000	\$000	\$000	\$000
Financial assets:							
Cash			391			794	1,185
Restricted cash			5,423			0	5,423
Accounts receivable						169	169
			5,814			963	6,777
Financial liabilities:							
Accounts payable						413	413
Interest-bearing liabilities	7.86%		283	1,488	4,638		6,409
			283	1,488	4,638	413	6,914
2001							
Financial assets			4,847			181	5,028
Financial liabilities	8.37%		273	1,175	5,237	628	7,313

(b) Credit risk exposure

Amounts owing by other government agencies are guaranteed and therefore no credit risk exists in respect of those amounts. All financial assets detailed in (a) above are unsecured.

(c) Net Fair Values

The carrying amount of financial assets and financial liabilities recorded in the financial statements are not materially different from their net fair values, determined in accordance with the accounting policies disclosed in Note 1 to the financial statements.

30 Remuneration of and retirement benefits of members of the Board of the Art Gallery of Western Australia and senior officers

Remuneration of members of the Board

The number of members of the Board whose total of fees, salaries and other benefits received, or due and receivable, for the financial year, fall within the following bands are:

	2002	2001
Under \$10,000	7	7

	2002	2001
	\$000	\$000
The total remuneration of the members of the Board is:	4	3

No retirement benefits were paid to members of the Board.

No members of the Board are members of the Superannuation and Family Benefits Act Scheme.

Remuneration of senior officers

The number of senior officers, other than the members of the Board, whose total of fees, salaries and other benefits received, or due and receivable, for the financial year fall within the following bands are:

	2002	2001
\$90,001 - \$100,000	1	1
\$120,001 - \$130,000	0	1
\$140,001 - \$150,000	1	

	2002	2001
	\$000	\$000
The total remuneration of senior officers is	244	213

Retirement benefits of senior officers

The following amounts in respect of retirement benefits were paid or became payable for the financial year:

	2002
Total notional contributions to Gold State Superannuation Scheme and West State Superannuation Scheme	
These amounts are paid by the Department of Culture & the Arts (see Note 2).	17

No senior officers are members of the Superannuation and Family Benefits Act Scheme.

31 Supplementary information

	2002	2001
	\$000	\$000
Write-offs		
Public property written off during the year		
– Bad debts	6	0

Losses through theft, defaults and other causes

Losses of public property through theft	0	0
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Gifts of public property

There were no gifts of public property provided by the Board.

32 Output information

For the financial year ended 30 June 2002, the Art Gallery operates under one output called 'Art Gallery Services' and therefore output information is reflected in the Statement of Financial Performance.

Location, services, programs and amenities

For further information concerning the Gallery, its programs and facilities, please contact:

Art Gallery of Western Australia

Perth Cultural Centre, Perth WA 6000

PO Box 8363, Perth Business Centre, Perth WA 6849

Telephone 08 9492 6600 Infoline 08 9492 6622

Facsimile 08 9492 6655

Internet www.artgallery.wa.gov.au

Email admin@artgallery.wa.gov.au

Open 10am–5pm daily, Anzac day 1–5pm, closed Good Friday and Christmas Day.

General admission is free.

Fees apply to some special exhibitions.

Information on donations to the Gallery, including the Cultural Gifts Program and the Cultural Bequest Program, is available on request, as are copies of the Gallery's Mission and Vision statement and its Customer Service Charter.

Information on the Gallery's public programs is available from Public Programs on 08 9492 6644 (Monday–Friday only).

For Gallery publications contact the Gallery Shop. Telephone 08 9492 6766

Research Centre

Open to the public by appointment.

Telephone 08 9492 6782

Foundation

For information on bequests telephone 08 9492 6761.

Gifts to the Foundation of \$2 or more are tax-deductible.

Friends of the Art Gallery of Western Australia

Membership and general enquiries can be made on 08 9492 6750, facsimile 08 9492 6755.

Art Gallery Café

Telephone 08 9328 2372.