

## Statement of compliance

The Honourable Minister for Culture and 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 2005.

The Report has been prepared in accordance with the provisions of the *Financial Administration and Audit Act 1985* and the *Annual Report Framework March 2005* provided by the Department of the Premier and Cabinet.

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 and administration are subject to the provisions of the Act and the following legislation:

*Corruption and Crime Commission Act 2003*  
*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*  
*Library Board of Western Australia Act 1951*  
*Minimum Conditions of Employment Act 1993*  
*Occupational Safety and Health Act 1984*  
*Public and Bank Holidays Act 1972*  
*Public Interest Disclosure Act 2003*  
*Public Sector Management Act 1994*  
*Salaries and Allowances Act 1975*  
*State Records Act 2000*  
*State Superannuation Act 2000*  
*State Supply Commission Act 1991*  
*Workers' Compensation and Rehabilitation Act 1981*

### 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.

**Dario Amara**

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

**Linda Savage Davis**

*Member of the Board*

29 August 2005

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## Corporate statements

### 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.

### Philosophy

We believe in the relevance of art for and in society and in the contribution that artists make to a living culture. We are committed to the promotion of an ongoing dialogue of ideas through art.

### Values

| <i>In valuing:</i> | <i>We strive to:</i>   |
|--------------------|--|
| 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 sponsors, partners, customers, colleagues and the public. |
| Commitment         | Be loyal to the Gallery and its programs. Provide the best possible service for our customers.   |

### Outcome and outputs

The Art Gallery of Western Australia is a statutory authority within the Culture and the Arts portfolio. For the purposes of Treasury output and outcome reporting, the Art Gallery contributes to the Department of Culture and 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.

### Strategic objectives

The Gallery's Strategic and Operational plans are structured around a Balanced Scorecard Methodology and are structured as follows:

#### *Gallery development and cultural advocacy through art (customer)*

- Develop and maintain the best public art collection in the State.
- Provide a program of exhibitions that contextualise the State Art Collection.
- Provide a range of interactive programs and services to create a better understanding and appreciation of art.
- Promote the visual arts as a key component of:
  - entertainment;
  - tourism;
  - events;
  - diplomacy/trade; and
  - reconciliation.

#### *Business performance (process)*

- Achieve best practice in management practices and corporate governance.
- Develop customer focus and improve customer/client relationships.

#### *Our people (learning and innovation)*

- Manage staff equitably and link employee performance and development to the Gallery's needs.
- Grow our professional reputation and be recognised for leadership, expertise and innovation in all fields of endeavour.

#### *Financial performance*

- Increase revenue.
- Minimise overhead.
- Increase net worth.

## Minister's message

As the home of our State Art Collection and the place where Western Australians experience the art of this State, Indigenous Australia and the world, the Art Gallery of Western Australia experiences the international trend of increasing costs for developing, negotiating and delivering major exhibitions. In 2004–05 the State Government committed an additional \$5.85 million to retire long term debt of the Gallery and renegotiated its insurance indemnity. The net effect was that more than \$700,000 additional funds have become available each year for operations and the International Exhibition Program.

This has supported the Art Gallery's development of the 'St Petersburg 1900' exhibition (due to open in July 2005). Along side this exhibition, the Gallery played a leading role in the development of the inaugural City of Perth Winter Arts Festival. The idea of a Russian arts festival to support the Art Gallery's 'St Petersburg 1900' exhibition was conceived by Director, Alan Dodge. In collaboration with many of the state's leading arts organisations, the Gallery worked to develop a program of Russian-inspired events. This is the first time that the WA arts community has collaborated in this way, but it is hoped that this Festival will become a biennial event supported by the City of Perth. This project highlights the wealth of artistic talent that we have in Western Australia and demonstrates the level of public awareness for all the arts that can be achieved through collaborations such as this. I commend the Art Gallery of Western Australia and its Director, Alan Dodge, for the major contribution they have made to making this Festival a reality.

I am confident that the revitalisation of the Cultural Centre through the East Perth Redevelopment Authority will provide exciting opportunities for the Gallery to reveal more of its treasures and engage even more effectively with visual artists and those of us who simply derive pleasure from interacting with their wonderful talents.

In 2004–05 Helen Cook was welcomed to the Board of the Art Gallery of Western Australia following the departure of Alicia Curtis. Helen Cook brings to the Board over 20 years' experience in strategic business planning, business development and marketing for the corporate sector and arts- and community-based organizations.

Dr Richard Walley retired from the Board in April 2005 to take up the position of advisor to the Gallery. In this capacity he will offer his guidance in relation to Indigenous affairs and other matters.

Finally I would like to thank Chairman Dario Amara and all members of the Board who have helped to realise another successful year at the Art Gallery of Western Australia.

**The Hon. Sheila McHale, MLA**

*Minister for Community Development; Culture and the Arts;  
Women's Interests*

## Highlights

### Audience development

To celebrate Children's Book Week in August 2004, the Art Gallery partnered with the Children's Book Council of Australia WA Branch (Inc.) to produce 'Doorways into Art'. Inspired by the Gallery publication *Just Imagine, a Children's Guide to the Art Gallery of Western Australia*, Western Australian author and illustrator Shaun Tan developed a trail featuring Philbert and his cat, Oscar, who discover more about art in the State Collection by focusing on many of the artworks featured in the book. Shaun Tan also conducted interactive workshops for school groups at the Gallery. In addition, school groups booked in for the free guided tours ('Every picture tells a story') as well as Theatre Sports and art activities with Education Officers. This successful partnership encouraged school groups to visit the Art Gallery for an innovative educational experience.

To support the 'Conversations' exhibition, the Visitor Services team developed a Conversations Visitors' Lounge containing material to enhance the visitor experience. A DVD explaining *The American dream* by Brett Whiteley was captioned to allow visitors with hearing difficulties to access the information and a publication presented an overview of the exhibition. In addition, four 'Looking Closely' sheets were made available to visitors. The sheets highlighted sculptural works (*Reclining figure* by Henry Moore and *Artist and his model* by John de Andrea) portraiture (*Self portrait* by Richard Gunning) and English art (*Christ in the wilderness* by Stanley Spencer).

'Just Imagine' Looking Closely sheets for children were developed to enable young visitors to discover more about artworks from the State Art Collection. These brightly coloured laminated sheets pose open-ended questions about the works, introduce arts language and reinforce new concepts. To date, the Gallery has published a range of these sheets: *Greetings from Rottnest* by Sally Morgan, *Possum Dreaming* by Clifford Possum Tjapaltjarri and *Shadow Quartet* by William Kentridge, which have also proved popular with English as a Second Language groups.

### Exhibitions

The Gallery continued to provide a strong program of diverse exhibitions that highlighted our relationships with international and local artists.

A highlight was 'Edge of desire: recent art in India'. This large exhibition showcased work by 38 artists from around India, ranging from senior figures to young, largely unknown artists, whose work had never been shown in a gallery before. The exhibition was the culmination of a long-standing partnership between the Gallery and the Asia Society, New York, which also resulted in a high profile international tour. The project's critical emphasis on work that addressed recent political and social upheavals and challenges in India was a strategic outcome of the Gallery's

ambition to develop a closer and more meaningful creative dialogue with the Indian Ocean Region.

Featuring art based on the local arena, 'Sunshine and shadow: A.B. Webb and the poetics of place', was a substantial exhibition of the work of the master painter and printmaker A.B. Webb. Webb, who was active in Western Australia in the early part of the twentieth century both as an educator and as an artist, was an important influence on later practitioners. Above all, he was one of the first to sensitively express the unique qualities of the Western Australian landscape.

Another significant exhibition was 'Rover Thomas. I want to paint'. This retrospective exhibition, which toured nationally, featured key works from the State Art Collection. Showcasing a range of work by this important Western Australian Indigenous artist, it highlighted the depth and quality of his practice and signalled his unparalleled importance in this country's visual culture.

### Acquisitions

Several major acquisitions were purchased and donated during the year. Included in the purchases were Ricky Swallow's iconic sculpture *Commemorative model, Peugeot Taipan (discontinued line)*, 1999, two paintings by distinguished Indigenous artist Hector Jandany and an early-twentieth-century brass teapot by Gordon (Herbert Augustus) Holdsworth.

Long-standing supporters of the State Art Collection provided major donations such as the Kathleen Petyarre painting *Dreaming Country of the Thorny Lizard*, 1996, donated by Sue and Ian Bernadt, George Ward Tjungarrayi's painting *Snake Dreaming at Ngukalupalkarra II*, 2003, donated by Dr Ben Korman, and Arthur Boyd's *Lovers and dog*, 1962, donated by Jo Lagerberg.

### Strategic partnerships

Development of partners is integral to the Gallery's success. During the past year, the Gallery continued to work closely with partners to build long-term relationships bringing real benefits to both parties, achieving marketing objectives, reaching targeted audiences and enhancing corporate reputations.

A highly successful long-term partnership was recognised during the year with Marketforce's nine-year relationship with the Gallery being awarded a high commendation in the Australian Business Arts Foundation Awards. Marketforce provides award-winning creative solutions to the Gallery's marketing challenges, as well as outstanding media planning, buying and production resources, and the award was justly deserved.

The Gallery was delighted to acknowledge Wesfarmers Arts as an 'annual sponsor' in 2004–05, marking another milestone in the highly successful relationship developed to the advantage of both organisations.

*The West Australian* is the Gallery's major print media sponsor. In addition to providing advertising support, *The West* and the Gallery worked very successfully during the year to jointly produce creative cross-promotions that not only benefited both organisations, but also included other sponsors.

Channel Seven Perth, as principal television sponsor, provided ongoing advertising support, and Qantas Airways Limited assisted with travel, enabling exhibitions generated by the Gallery to tour nationally. Mirvac Hotels and Resorts continued to build on their partnership with the Gallery by providing accommodation, as well as participating in highly successful cross-promotions.

The International Foundation for Arts and Culture and Woodside Energy continued their commitment to Western Australian youth, making possible 'Year 12 Perspectives'. An innovative three-way partnership between AngloGold Ashanti Australia Ltd, Carey Mining and the Gallery has continued to support a three-year traineeship for an Indigenous education officer. Aalto Colour continued to produce unique colours essential to the successful look of exhibition spaces, enhancing 'Rover Thomas. I want to paint', 'seeking TRANSCENDENCE' and 'Edge of desire: recent art in India'.

### Other highlights

The Gallery's front of house was extensively refurbished, greatly improving visitor and reception services. The cafe was also refurbished and a new lessee, Caffissimo, opened for business in December 2004. The Gallery's other commercial operations, retail and venue hire, worked closely to add value to services offered to clients, particularly by way of corporate gifts for corporate functions.

Friends of the Art Gallery of Western Australia obtained Lotterywest support to provide an interpretive visitor program to support 'St Petersburg 1900', opening in July 2005. With funding from Lotterywest, Friends worked closely with the Gallery's specialist public program and education staff, and members of the Russian community in Perth, to develop a wonderful array of activities. These included a Red Room interactive space for children, multilingual art trails, free weekly presentations of Russian art, music and dance, the St Petersburg Lounge, and a Winter Wonderland Family Day. The grant also enabled Friends to distribute 2,700 complimentary exhibition tickets to disadvantaged people which will ensure that access to the exhibition is available to all.

## Director's report

The year 2004 – 05 was an extremely busy one for the Art Gallery of Western Australia. Partnerships developed over a number of years resulted in two major exhibitions, 'Edge of desire: recent art in India' and 'seeking TRANSCENDENCE', and the richness of the State Art Collection was highlighted through an extensive program of temporary exhibitions and displays.

The Gallery's vision to look at the work of artists from the Indian Ocean Region in its program and collecting, was realised through the exhibition 'Edge of desire: recent art in India'. Unprecedented in the scope of its presentation of contemporary art from India, this important collaboration between the Gallery and the Asia Society, New York, is now touring internationally.

For the first time, the Gallery entered into a financial and conceptual partnership with the UWA Perth International Arts Festival to create the centrepiece event for the 2005 Festival. 'seeking TRANSCENDENCE' addressed the Festival theme of transcendence and transformation through the work of five twentieth and twenty-first century artists, selected by guest curator John Stringer.

The immensely popular 'Year 12 Perspectives' again showcased some of the best work produced by Year 12 Art and Art & Design students in Western Australia. This ongoing partnership with the Department of Education and Training continued the Gallery's commitment to youth and education.

The exploration of the State Art Collection began with 'An unguarded moment', which provided the Gallery with the opportunity to audit its photographic holding. This assisted in determining the future direction for the photographic component of the Gallery's acquisition program.

'Sunshine and shadow: A.B. Webb and the poetics of place' allowed the Gallery to showcase its extensive collection of Webb's work and identify private collections for future reference. An important publication on A.B. Webb and his impact on Western Australia resulted from this exhibition.

The Gallery's holding of Indigenous art is one of its major strengths, and the exhibition 'Rover Thomas. I want to paint' provided an opportunity to show its most important work by this Western Australian Indigenous artist. Organised by the Holmes à Court Collection and toured throughout Australia, this exhibition was the first retrospective of Thomas's work and an important milestone in the display of his output.

The exhibition 'Friends' celebrated the more-than-30-year relationship between the Gallery and the Friends of the Art Gallery of Western Australia by showing works the Gallery had purchased with the support of the Friends during this period.



Other displays showcasing Gallery acquisitions were 'William Kentridge' and 'John Nixon: Matter'. 'William Kentridge' featured the work *Shadow Quartet*, which the Gallery commissioned in 2003 and took delivery of in early 2005. This is one of the key sculpture acquisitions in the Gallery's history, perhaps equal only to Rodin's *Adam*, and is the first in a series of acquisitions to fill a proposed sculpture garden and site within the development of the Perth Cultural Centre. Sincere thanks go to the Art Gallery of Western Australia Foundation, without whose support this major acquisition would not have been possible.

'John Nixon: Matter' launched the Gallery's 'Artist-in-Focus' series. The Gallery's holding of Nixon's works on paper is the most significant in the world. This exhibition focused on these works, the majority of which were gifted to the Gallery by the artist over successive years.

The Tom Malone Prize allowed the Gallery to acquire another outstanding glass work, *Ridge Lines #24* by Clare Belfrage. Now in its third year, this annual prize, which honours the memory of the late Tom Malone and supports glass artists working in Australia, demonstrates the importance of partnerships between the Gallery and private philanthropists in building the State Art Collection. As a result of the example set by founder of the prize, Elizabeth Malone, a second partnership was established during the year. The Peter Fogarty Design Fund has been created with monies donated by Tim Jeffery. It allows the Gallery to enrich its holding of craft and design works by Australian artists, in addition to providing the donor with a lasting memorial to his late partner, Peter Fogarty.

The final State Art Collection display for the year was 'British Art' covering the period from 1870 to 1917. This small display was a preamble to the 'St Petersburg 1900' exhibition opening in July 2005. It looked at how British artists tackled the artistic themes and subjects of the same era, and it allowed the Gallery to test label heights and grouping of diverse works in preparation for the Russian exhibition.

The build-up to 'St Petersburg 1900' also saw the development of the first City of Perth Winter Arts Festival. This festival represents an unprecedented cooperation between arts bodies and other institutions, and it will showcase repertory and events inspired by the Gallery's exhibition.

The 2004–05 year was an 'Art in Bloom' year. This biennial fundraiser, organised by the Friends of the Art Gallery, invited celebrities and respected designers in many fields to create floral interpretations of works displayed in the Gallery. Yet again, it was a truly spectacular show, with over 10,000 visitors to the Gallery during the three days of the event.

With the assistance of Visions of Australia, the Gallery was able to continue its ten-venue Australian tour of 'Howard Taylor: PHENOMENA'. This exhibition, derived from a major retrospective of the artist's work, was seen in full at the Museum of Contemporary Art, Sydney, and the Art Gallery of Western Australia before beginning its regional tour.

A major overhaul of the Gallery's front of house saw a new ergonomically designed reception desk installed, new lighting in the foyer and a new café opening. Caffisimo successfully tendered for the lease and worked closely with the Gallery to design and install the new café. Further improvements to the front of house are planned as the Gallery constantly strives to maintain a high-level visitor experience, not only through its exhibition and visitor program, but also through ancillary services and the Gallery environment.

**Alan R. Dodge**  
*Director*  
*Art Gallery of Western Australia*

## Strategic partnerships – Foundation

Since its formation in 1989, the Art Gallery of Western Australia Foundation has provided a mechanism for art lovers to give their support, both financial and in-kind, to the Art Gallery of Western Australia.

By contributing to the Foundation, Members are nurturing and supporting the Gallery while enhancing the cultural wellbeing of the entire community. Members provide their support across a number of significant areas including the Contemporary Art Group, the Capital Campaign for the Living Centre for Australia and the Indian Ocean Rim and Sculpture Garden, and the Acquisition Fund.

Many donors also support the Gallery through the Commonwealth Government's Cultural Gifts Program, with donations of works of art.

In return for their generous support, Foundation Members enjoy an especially close relationship with the Gallery, its Director and curatorial team.

The following activities demonstrate the depth and breadth of the support received during 2004–05.

### Contemporary Art Group

Funds donated through the Contemporary Art Group enabled the Gallery to purchase a craft work by Western Australian artist David Walker. *Lightwrap 2*, 2004, made of acrylic, stainless steel and bronze, enhanced the State Art Collection's contemporary craft and design representation.

Elizabeth Malone continued her association with the Contemporary Art Group through the Tom Malone Prize, a prize established in 2003 as a tribute to her late husband, Tom Malone, a glass enthusiast. In March 2005, the third Tom Malone Prize was awarded to Clare Belfrage for *Ridge lines #24*, 2004, a work in blown glass with cane drawing, acid etched. This work was chosen by the Gallery's Associate Curator of Contemporary Art, Dr Robert Cook, Elizabeth Malone and guest judge Stephen Bowers, Director of the Jam Factory (Adelaide), who were impressed with Belfrage's richly worked and powerfully conceived glass piece.

In July 2004 Tim Jeffery joined the Contemporary Art Group through the establishment of a new fund. The Peter Fogarty Design Fund was created with funds donated by him to allow the Gallery to acquire Australian artists' work within the area of craft and design for the State Art Collection. It also allows him a unique way of providing a lasting memorial to his late partner, Peter Fogarty.

During the reporting period, the Peter Fogarty Design Fund acquired works by three Western Australian artists. Deborah Gurney's *2 x 3*, 2004, a Perspex wall construction, *Cadiz chair 2*, 2004, by South West woodworker Chris Robins and a stunning glass vessel of grey, enamel white and gold ruby glass, *3654*, 2005, by young artist-jeweller Jasper Dowding.

### Capital Campaign for the Living Centre for Australia and the Indian Ocean Rim and Sculpture Garden

In 1999 a capital campaign to develop the Living Centre for Australia and the Indian Ocean Rim, and an adjoining Sculpture Garden, was launched. Having received great support from Foundation members, this project was further enhanced with the arrival in March 2005 of *Shadow Quartet* by South African artist William Kentridge.

This purchase represents one of the Art Gallery of Western Australia's most significant acquisitions for many years, and the Foundation gratefully acknowledges the generous contributions of Art Gallery of Western Australia Foundation Members and, in particular, Wesfarmers Ltd, the Friends of the Art Gallery of Western Australia and Janet Holmes à Court, without whose support this significant purchase could not have been made.

The four monolithic bronze statues that make up the work, each weighing up to 924 kilograms and standing up to 3.2 metres tall, are the first of the artist's works on this scale to be made available to a public gallery. The bronzes were displayed alongside a selection of the State Art Collection's holdings of key Kentridge video works and a number of drawings, including *Untitled*, 2003, which was acquired with funds from AngloGold Ashanti Australia Ltd.

### Acquisition Fund

During 2004–05 the Foundation was delighted to welcome the following new Foundation Members:

AngloGold Ashanti Australia Ltd  
Corinne H. Barton  
Peter and Stella Blaxell  
Claire Brittain  
Gunter Christmann  
Helen Cook  
Anne Cranston  
Hilaire R. Dufour  
Hollis E. Dufour  
Meredith S. Dufour  
Alix and Geoffrey Grice  
Diana Hodgson  
Dr Tim Jeffery  
Michele MacKellar  
Jan and Bill Manning  
Anthony and Jacinta McCartney  
Willy and Mimi Packer  
Howard and Lindsey Read  
Trevor S. Richards  
Marlene and Graham Stafford  
Gloria J. Sutherland  
John and Antoinette Tate  
Ian and Jean Williams

Through a series of member functions and a newly introduced lecture series, the Foundation was able to provide a number of key networking events for current members and also introduce the benefits of Foundation membership to potential members.

In February 2005 Board members, Foundation councillors and the Development team formed a special committee that worked for several months to organise a winter dinner 'A Night in St Petersburg'. This was a gala fundraising preview for the exhibition 'St Petersburg 1900', opening in July 2005. The function will give the Foundation the opportunity to raise much-needed funds for the Gallery, at the same time raising awareness of the vital role the Foundation plays in supporting the Gallery.

### Foundation Council

The Foundation is overseen by the Foundation Council, a voluntary group appointed by the Board of the Art Gallery of Western Australia.

The primary role of the Foundation Council is to develop and continually expand a network of individuals and organisations to provide financial and other support to the Gallery.

During the reporting period the Foundation was delighted to welcome new Council members Edward Tait and Marlene Stafford. Edward's 25 year's experience in financial markets and Marlene's vast arts experience will greatly enhance the Council.

The Council would like to thank departing Foundation Council members Brian Greenwood, John McGlue, Edward Tait and Dr John Maloney. Each brought unique skills and perspectives to the Council and are to be congratulated on the important roles they played.

### Foundation Council membership during 2004 – 05:

|                  |   |
|------------------|---|
| Dario Amara      | <i>(Chairman of the Board of the Art Gallery of WA) from September 2003</i> |
| Brett Davies     | <i>Chairman from April 2004 / Councillor from August 2002</i>               |
| Alan R. Dodge    | <i>(Director of the Art Gallery of WA) from January 1997</i>                |
| Annie Fogarty    | <i>from March 2004</i>  |
| Brian Greenwood  | <i>from March 2004 until March 2005</i>                                     |
| John McGlue      | <i>from August 2002 until January 2005</i>                                  |
| John Maloney     | <i>from March 2004 until June 2005</i>                                      |
| Edward Tait      | <i>from July 2004 until June 2005</i>                                       |
| Marlene Stafford | <i>from October 2004</i>  |

### Foundation members

The Gallery is honoured to acknowledge and thank the following organisations and individuals for joining its quest to provide the best possible State Art Collection to the people of Western Australia.

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      | <i>not less than \$4,000</i>     |
| Fellow      | <i>not less than \$15,000</i>    |
| Benefactor  | <i>not less than \$50,000</i>    |
| Governor    | <i>not less than \$100,000</i>   |
| Vice Patron | <i>not less than \$500,000</i>   |
| Patron      | <i>not less than \$1,000,000</i> |

### Honorary Patron

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

### Foundation members

#### Patrons

The late Dr Harold Schenberg\*  
Sue and Ian Bernadt\*

#### Vice Patrons

Anonymous donor  
Barbara and the late Albert Tucker  
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  
Evelyn and the late Kemp Hall  
Janet Holmes à Court, AO  
Robert Juniper  
Dr Jo Lagerbert and Dr Steve Swift  
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  
Wesfarmers Limited\*  
Lyn Williams

*Benefactors*

Agapitos/Wilson Collection  
E.L. (Mick) Bolto  
Sue Bolto  
Margot Bunning and family\*  
Gunter Christmann  
Sir James and Lady Cruthers  
Robin and Elizabeth Forbes  
Gordon Darling Foundation  
Dr Ben Korman  
Mandy Juniper  
Kathleen O'Connor Advisory Committee  
J. Barris and Judith Lepley  
Elizabeth Malone  
Graeme Morgan  
The Shell Company of Australia Ltd\*  
The Stan Perron Charitable Trust  
Mitchiko Teshima

\* Indicates gallery naming privileges accorded to the donor

*Fellows*

Dr David Alltree  
Dario and Susan Amara  
AngloGold Ashanti Ltd  
Barbara Blackman  
Brian Blanchflower  
Eileen Bond  
John Brunner  
Fiona Clarke (In memory of Mrs Jean Clarke)  
Commonwealth Bank of Australia  
Esther Constable  
Professor Ian Constable, AO  
Syd and Danae Corser  
Daniels Printing Craftsmen  
Trevor and Judy Eastwood  
Ernst & Young Chartered Accountants  
Christine and Winston Foulkes-Taylor  
Ben Gascoigne  
Julian Goddard and Glenda de Fiddes  
David Goldblatt  
Helen Grey-Smith and children  
Diether Hanisch  
Gerie and Ole Hansen  
Kevin and Jan Jackson  
Dr Tim Jeffery  
The late Cliff Jones  
Dr Douglas Kagi  
Dr Graham Linford  
The late Betsey Linton  
Robert MacPherson  
Gary Dufour and Siné MacPherson  
John McBride  
Diane McCusker

Ken and Merran McGregor  
Dr Fred and Mrs Georgina Nagle  
National Australia Bank Ltd  
The Peploe family  
Angela Roberts  
Ruth Rowell Phelps  
Anthony Russell  
Dr John Saunders and Thea Marsh  
Anna Schwartz  
Gene and Brian Sherman  
Vivienne Stewart  
Brian Swan  
Ian and Sue Trahar  
Women's Service Guilds of Western Australia  
Ashley Zimpel

*Members*

Aisen Family Trust  
All Purpose Access  
ANZ Banking Group Ltd  
Monique and Sam Atlas and family  
Australian Campaign for Tibet (WA) Inc.  
BankWest  
Shelley Barker  
John Barrett-Lennard  
Corinne Barton  
R.G. Bennett  
Peter and Stella Blaxell  
Keith Bradbury  
Brigitte Braun  
Brett Davies Lawyers  
Claire Brittain  
Margaret Brophy  
The late Lina Bryans  
Bruce Callow & Associates Pty Ltd  
Fraser Campbell  
Estate of John Chilvers  
Susan Clements  
Jock Clough  
Leah Cohen  
Helen Cook  
The late Chandler Coventry  
Anne Cranston  
Dr Ben Darbyshire  
Dr and Mrs N.J. Davis  
Lauraine Diggins  
Alan R. Dodge  
Pamela Douglas  
Hilaire Dufour  
Hollis Dufour  
Meredith Dufour  
Edwin Eames  
The late David Englander  
Jenny and Bill Fairweather

The Feilman Foundation  
Fini Group of Companies  
Fire & Emergency Services Authority  
Allan and Lynette Fletcher  
Larry and Peggy Foley  
Rodney Glick and Lynnette Voevodin  
Mark Grant  
Greenhill Galleries  
Grant Thornton Chartered Accountants  
Alix and Geoffrey Grice  
Guardian Resources (Joshua Pitt)  
Lloyd and Jan Guthrey  
Dorothea Hansen-Knarhoi  
Kim Hawkins  
Tim Helpers  
Michael Hoad  
Estate of Dr Ernest Hodgkin  
Diana Hodgson  
Julie Hoy  
The late Judy Hughes  
John Hughan  
Don and Joan Humphreys  
Jim and Farida Irani  
Japan Chamber of Commerce & Industry in Perth Inc.  
Ron Jee  
Barry and Pamela Johnston  
Jennie Kennedy  
Jeff Kerley  
Joyce Corporation Ltd  
Kosta Boda, Sweden  
Lamb Print Pty Ltd  
Estate of Clifford Last  
Ross and Fran Ledger  
Cherry Lewis  
Dr Anthony McCartney and Jacinta McCartney  
Bryant and Tedye McDiven  
John McGlue and Sharon Dawson  
Michele MacKellar  
Bea Maddock  
Jan and Bill Manning  
Esther Missingham  
Moët & Chandon Art Foundation (Swift & Moore)  
Geoffrey and Valmae Morris  
The late Kenneth Myer  
Etsuko Nishi  
Avril S. and Brian J. O'Brien  
Judge Jim O'Connor  
Norah Ohrt  
Mimi and Willy Packer  
Maureen Paris  
Georgina Pearce  
Poolman Management  
Rosemary Pratt  
Howard and Lindsey Read

Estate of Ian Richmond  
St Martins Properties Australia Pty Ltd  
Joy Sandford  
Linda Savage Davis and Dr Stephen Davis  
Roslyn Seale and David Hough  
Celia Searle  
Stirling and Judy Shaw  
John and Marie-Louise Simpson  
Singapore Airlines  
Cecily Skrudland  
Darryl and Heather Smalley  
Graham and Marlene Stafford  
Stateships  
Geoffrey Summerhayes, OAM  
Gloria Sutherland  
John and Antoinette Tate  
Rodney and Penelope Thompson  
Edna Trethowan  
Peter Tyndall  
Patsy Vizents  
Mark Walker  
Patti Warashina  
Diana and the late Bill Warnock  
Darryl and Margaret Way  
Estate of Ian Whalland  
Donna White  
Ian and Jean Williams  
Ron and Sandra Wise  
Woodside Offshore Petroleum Pty Ltd  
Brigid Woss  
Yacht Grot  
Carlos Zerpa  
Dr Dolph W. Zink, AM, and Mrs Zink

## Strategic partnerships – sponsorship

During the year the Gallery continued to receive strong support from individuals and organisations that acknowledge the significant benefits of a flourishing arts sector to both their own families and businesses as well as the broader community.

The Art Gallery of Western Australia was privileged to have the continuing support of:

Wesfarmers Arts  
*The West Australian*  
Marketforce  
Qantas  
Channel 7 Perth  
Mirvac Hotels and Resorts  
The International Foundation for Arts and Culture

Sponsors that supported programs and exhibitions in 2004–05 included:

Aalto Colour  
AngloGold Ashanti Australia Ltd  
Australia-India Council  
Carey Mining  
Curriculum Council  
Department of Education and Training  
Friends of the Art Gallery of Western Australia  
GRD Minproc  
KPMG  
Lamb Print  
96FM  
The International Foundation for Arts and Culture  
UWA Perth International Arts Festival Australia  
Wesfarmers Arts  
Woodside Energy Ltd

Recognising that each partnership has unique requirements, from image transfer and the opportunity to align with the Gallery's brand values to access to Gallery audiences, one-on-one partnerships were developed that provided reputation benefits, market advantage, exclusive networking benefits and can't-buy corporate and staff opportunities.

While all sponsorships perform a vital role for the Gallery, Marketforce was honoured during the year with a 'Highly Commended' award in the Australia Business Arts Foundation Awards for their creative support of the Art Gallery of Western Australia. The successful partnership between Marketforce and the Gallery formed in 1997, when Marketforce was approached to provide in-kind advertising campaign support for 'The Golden Age of Dutch Art: Seventeenth Century Painting from the Rijksmuseum and Australian Collections'. A strong partnership has developed since the success of that early campaign, with Marketforce becoming an annual sponsor and providing creative marketing solutions all year round.

In 2004, in addition to being an annual sponsor, Marketforce successfully tendered to develop a new corporate identity for the Gallery. The result is a dynamic brand identity that truly reflects the creative innovation and cultural depth of the Gallery.

The reciprocal benefits are characteristic of the Gallery's approach to sponsors and supporters. For the Gallery the partnership provides access to the top advertising agency in Perth. This sponsorship significantly enhances the Gallery's ability to develop and maintain its brand, and advertises exhibitions and programs.

For Marketforce, the core objectives are to build a meaningful relationship that helps the Western Australian community, as well as providing Marketforce with strategic benefits and business outcomes. Marketforce enjoys a raised profile with broad audiences – general public, key corporate sector, government sectors and industry peers – through logo recognition on press and print material and through Director acknowledgement in speeches. Marketforce also receives industry recognition of the high calibre of advertising material created for the Gallery. Increased new business opportunities are achieved through exclusive networking opportunities such as exhibition opening nights, and through experience gained on the Gallery's corporate business. Importantly, the partnership offers Marketforce the opportunity to produce award-winning work.

The Friends' 30th anniversary celebrations continued through into 2005 with the launch of their book *acquisitions + discourse*. The book salutes over 30 years of artwork purchases for the State Art Collection made possible by successive fundraising committees and councils and by the loyal support of the Friends' growing membership. This important document records the special relationship the Friends have with the Gallery and pays tribute to the health and vitality of the organisation.

The launch of the book in May 2005 coincided with an exhibition, 'Friends', which showcased all but three of the acquisitions. It was a pleasure to see these works bought together; for many it was like rediscovering old friends at a reunion who haven't changed a bit. It was also exciting to have the newly arrived William Kentridge sculptures, *Shadow Quartet*, on display at the same time. The Friends contributed \$100,000 towards the purchase of these works. The organisation congratulates the Gallery on this acquisition: with the growing international recognition of William Kentridge, *Shadow Quartet* is certain to be a prized possession in the State Art Collection.

'Art in Bloom' burst back into life in September 2004, and it seems that the public never tires of its hybrid magic. This demanding biennial event attracts a high level of floral interpretation of artworks, and for three days transforms the Gallery. In 2004, record participation and attendances resulted in record profits, swelling the Friends' art acquisition fund.

aRTERY, the younger branch of the Friends, brings a contemporary audience and approach to art. On 24 September 2004, aRTERY opened 'Edge of desire: recent art in India', with a stunning aerial performance by Skadada that delighted the 500 or so guests.

The Friends' opening of 'Rover Thomas. I want to paint' on 17 December 2004 was a similar success. It was humbling for the Friends to be asked to help honour one of this country's best loved and most successful Indigenous artists. To see his powerful works assembled on the walls was surely one of the highlights of the exhibition year.

Important or milestone events such as those above should not eclipse the smaller, everyday workings that are the life-blood of the Friends. In growing numbers, members continue to support film mornings, lecture series, studio visits and exclusive viewings of private collections that provide a peek behind closed doors.

The success of these events proves that art and the Art Gallery are for everyone, which is one of the Friends' mottos. The Friends look forward to 2006 and thank Alan Dodge and his staff at the Art Gallery of Western Australia for their unflinching support and good faith.

## Volunteer services

### Voluntary Gallery Guides

Volunteer numbers have been maintained and so recruitment of Guides was not necessary in 2004–05. During the year the 82 active Guides conducted in excess of 2,000 tours on a wide range of topics for a varied audience. These included school groups, special exhibitions visitors, function attendees and community groups. The Voluntary Gallery Guides continued to upgrade their skills and knowledge through lectures, workshops and curatorial talks that enabled them to continue their excellent service to the Gallery.

### Voluntary Visitor Services Officers

Forty-two Voluntary Visitor Service Officers assisted the Gallery's front-of-house service. They provided a seven-day per week roster and helped reception staff welcome visitors and provide them with information that would enhance their visit to the Gallery.



## The State Art Collection

The year 2004–05 was another of outstanding achievements in the development, management, care and display of the State Art Collection.

A highlight of the year was the receipt of gifts of extraordinary quality by Australian and international artists from a number of donors. These included substantial gifts of works by John Olsen, John Nixon, Henri van Raalte, Arthur Boyd, George Ward Tjungarrayi, Alf Wallander, Edmund Bellefroid, Kathleen Petyarre, Mitjilli Napurrula and John Campbell.

In total, 209 works were added to the Collection during the year, 175 being received as gifts and 34 purchased with support from the State Government, the Art Gallery of Western Australia Foundation and the Contemporary Art Group.

### Major donors build Collection

The Gallery has been assisted in developing the Collection through the generous support of many individuals. Donations are an increasingly important aspect of the Gallery's acquisition program, with 83.73% of all acquisitions in the past year received as gifts to the State Art Collection. The Gallery is grateful for such gifts. These are acknowledged individually under the heading Acquisitions: Gifts on page 20.

### Hector Jandany

Two important paintings by senior Warmun artist Hector Jandany were purchased during the year, these being the first works by Jandany to be acquired for the State Art Collection. Jandany has been painting in Warmun since the establishment of the Bough Shed School in 1979, and is known for his restrained use of colour and sombre tones. The painting *Goodarrinyarrin, Jallijgewaren and Ngarrljawun*, 2001, represents three places significant to Jandany – two hills and an important rockhole – while *Ngarrgooroon*, 2002, depicts his mother's country north of Purnululu (Bungle Bungles). Both works are from a highly productive phase in Jandany's artistic career. Together, they add depth to the Gallery's exceptional collection of works from the Kimberley region.

### Gallery Benefactor donates major Indigenous painting

Dr Ben and Helen Korman generously donated a major artwork by an Indigenous artist to the Gallery this year. The piece, entitled *Snake Dreaming at Ngukalupalkarra II*, 2003, by George Ward Tjungarrayi, is a superb example of Western Desert art. This work will be featured in the forthcoming exhibition of work from the Western Desert to take place at the Gallery in April 2006. In addition to this gift, the Kormans donated a significant series of drawings and prints by early Western Australian artist Henri van Raalte.

### Contemporary Art Group

The Contemporary Art Group is a group of Foundation members who each donate a minimum of \$10,000 every year towards important contemporary art purchases. During the year, the Group's generosity allowed the Gallery to purchase Clare Belfrage's winning piece in the Tom Malone Prize (an annual acquisitive award for contemporary Australian glass-makers). Belfrage's *Ridge lines #24*, 2004, is a serious, dense work that distills the organic evolution of the landscape over time. This work unites aspects of the glass collection with other strengths of the State Art Collection that focus on the landscape. In addition to this, *Lightwrap 2*, by senior Western Australian jeweller and metalsmith David Walker, was acquired for the Collection through funds generated by the Contemporary Art Group.

### The Peter Fogarty Design Fund

This year saw the successful establishment of the Peter Fogarty Design Fund. This has been set up by Dr Tim Jeffery in memory of Peter Fogarty; it is aimed at supporting first acquisitions of work by Australian designers for the State Art Collection. So far, the Gallery has brought three works into the Collection in this way: Deborah Gurney's *2 x 3*, 2004, a Perspex wall construction, Christopher Robins's *Cadiz chair 2*, 2004, made from South West woods, and the glass vessel *3654*, 2005, by the young glass-maker and jeweller Jasper Dowding.

### Max Pam

A result of the Gallery's important long-term relationship with Western Australian photographer Max Pam was the gift of works by 17 of his photographic associates. This gift includes many works with personal messages written to Pam (either on the front or the back), and features material by some of the best photographers at work in the world today: Emmanuel Angelicas, Bernard Plouso, Fiona Hall and Phillip Blenkinsop, amongst many others.

### Sue and Ian Bernadt

Sue and Ian Bernadt have been long-time supporters of the Gallery. During the year they donated several works, including the four-panelled painting *Study*, 1978, by Trevor Vickers, which will develop the State Art Collection's holdings of Vickers' work and abstract work by Australian artists in general. The Bernadts donated a major group of 33 drawings and prints by the early Western Australian artist Henri van Raalte, as well as *Dreaming Country of the Thorny Lizard*, 1996, by Kathleen Petyarre – an intense, shimmering work that greatly extends the range of quality Indigenous artworks in the Collection. Another gift was *Pension day*, 1987, an early charcoal drawing by South African artist William Kentridge that adds to the existing strength of the holdings by this artist.

### Jo Lagerberg

Jo Lagerberg donated a key painting by Arthur Boyd – *Lovers and dog*, 1962. This seminal piece connects existing State Art Collection works by the artist – the more tightly rendered work from the 1950s – to the later major work *Bathers with skate and Halley's comet*, 1985. Jo Lagerberg also donated the majestic canvas *Watiya Tjuta*, 2001, by Indigenous artist Mitjili Naparulla.

### Artist makes major print donation

The Gallery's holding of contemporary prints was significantly extended by a large gift from one of Australia's most important artists. The 2005 Archibald Prize winner, John Olsen, donated a significant series of 12 prints dating from 2000 to 2004. This impressive gift captures the dynamic, imaginative facility of this senior artist and significantly extends both the collection of Olsen's works in the State Art Collection, and the holdings of lyrical Australian post-war Modernism, joining existing large collections of material by the likes of Fred Williams.

### Highlight on Western Australia

The State Art Collection has the pre-eminent holdings of Western Australian art, the focus of which was extended during the year with a number of key acquisitions and gifts. These included the purchase of the large canvas *Pink puff*, 2005, by abstract artist Helen Smith and the painted wall construction *Reflected waves*, 2004, by Peter Hill.

Important works by artists who were born and established early artistic reputations in Western Australia, but have subsequently moved east whilst maintaining ties to the State, were purchased. Key acquisitions of work in this arena were by Louise Paramor and Richard Giblett – *A fiery baptism*, 2003, and *Untitled (AM to PM)*, 2005, respectively.

The Gallery also received donations from Jill Smetherham of glazed earthenware vases by Flora Landells. Landells is significant as Western Australia's first studio potter; her work is an influential precursor to that of makers such as Eileen Keys. Another key Western Australian purchase was a brass teapot by Gordon Holdsworth. Holdsworth was a disciple of J.W. Linton, and the acquisition of the teapot allows the Gallery to chart the extension of the Linton craft tradition well into the twentieth century. The Gallery was also pleased to accept gifts from Jennifer Rossi of works by early Western Australian Impressionist painter and portraitist Daisy Rossi that complement her larger works in the State Art Collection.

### John Nixon

John Nixon has had a long relationship with the Art Gallery of Western Australia through several large donations of groups of drawings and collages. During the year, Nixon donated a group of ten prints, which show the material

variety of his practice and interests. The Gallery also staged the exhibition 'John Nixon: Matter', which provided context for the gifts that the artist has presented to the Gallery.

### The William Kentridge sculptures

The Art Gallery of Western Australia unveiled its commission of the work *Shadow Quartet* – four large sculptures by internationally acclaimed South African artist William Kentridge. The completed three-metre-high bronze figures, were displayed alongside several drawings, some small sculptures and a selection of video works from the State Art Collection, highlighting the depth of its holding of work by Kentridge.

### A.B. Webb

The year's major exhibition of historical work was 'Sunshine and shadow: A.B. Webb and the poetics of place'. Webb migrated to Western Australia in 1915, and established himself as a major contributor to the local artistic community, crafting poetically quiet prints and paintings. 'Sunshine and shadow' revealed the layers of intricacy in Webb's delicate vision, focusing on the significant body of works in the State Art Collection. The Gallery was also pleased to purchase four important early prints by the artist during the year. These works focus on Webb's early advertising graphic work, and highlight the similarities and disjuncture between his commercial and fine-art work.

### Caring for and sharing the Collection

A major focus of the Conservation Department was the preparation, installation and packing of artworks for the year's exhibitions.

Preparation for 'Sunshine and shadow: A.B. Webb and the poetics of place', focused on mounting and framing for display Collection works, and humidifying and flattening four large loan-works, which, had travelled, rolled, from England.

Preparing for 'Edge of desire: recent art in India' was very complex, and several of the artists whose work featured in the exhibition were involved in their installation. Treatments were carried out and display methods assessed as the items were unpacked. Conservation and packing reports were written for each work, which included installation instructions for the exhibition's future venues.

The works in 'seeking TRANSCENDENCE' included three Wolfgang Laib artworks that required constant maintenance. This was particularly the case with *Milkstone*, which was filled with milk every morning and then cleaned every night.

The Objects Conservator published a paper about the role of the conservator with contemporary art, based on her experiences with the artworks exhibited in 'Edge of Desire' and 'seeking TRANSCENDENCE'.

The 'St. Petersburg 1900' exhibition consumed the energies of the Art Services team, every member working to ensure the safe travel, unpacking and installation of the items.

The outward loans program kept the Conservation team busy throughout the year:

- A minor repair treatment was done on the Frank Allum painting before its loan to the South Perth Historical House.
- Two bark paintings had new storage and transport boxes made for the 'Stone Country' exhibition at the Art Gallery of New South Wales.
- Several paintings and works of art on paper were prepared.
- Two bound volumes had book supports made for them and staff helped to install the works for 'Clouded Over' at the Lawrence Wilson Art Gallery.
- Four paintings and two Roy Wiggins artworks were also loaned to the Wilson Gallery for the exhibition 'Gnarlung Wirn, Gnarlung Ngarnk, Gnarlung Boodja – our spirit, our mother, our land'.
- One Thea Proctor paper artwork went to the National Portrait Gallery for an exhibition of work by this artist.
- Two paintings went to the National Gallery for the 'Grace Cossington Smith Retrospective', which then toured to other galleries.
- Six Mary McLean drawings went to the Tandanya National Aboriginal Cultural Institute.
- Nine works of art on paper and one Margaret Preston painting were dispatched to the Art Gallery of New South Wales for the 'Margaret Preston Retrospective', which will then tour to the National Gallery of Victoria, the Queensland Art Gallery and the Art Gallery of South Australia.

The Howard Taylor touring exhibition was installed and packed in Mornington Peninsula, Brisbane, Cairns, Armidale and Hobart. Several members of the Art Services team and the Content and Display team were involved as couriers to ensure the safety of the items throughout the tour.

Art Services worked with Content and Display to replace artworks in Government House for the Royal visit and Conservation staff worked with the Friends of the Art Gallery, Gallery marketing and promotion manager Jessica Commander and visitor services manager Lynne Hargraves to orchestrate 'Art In Bloom' in September 2004.

In May 2005, the three sculptures on display in the Perth Cultural Centre and Gallery grounds were cleaned by the Object Conservator, Vanessa Roth, and two installation staff, John Oldham and Sean Byford.

The Conservation Department was involved with training, both for the public and as professional development:

- The Objects Conservator, Vanessa Roth, supervised two interns from Europe for periods of two months and six weeks. In September, Vanessa, along with installation staff member Sean Byford, spoke to a group of microbiology students from the University of Western Australia about the effects of micro-organisms on cultural heritage collections; a tour of the Collection stores was included. Vanessa was also interviewed about the role of conservators on ABC radio.
- The Paper Conservator attended a 'Removal of Pressure-sensitive Tape and Tape Stains Workshop' in August 2004 at the Queensland Art Gallery.
- The Objects and Paper conservators participated in a weekend clinic titled 'The care of your cultural heritage treasures' as part of International Museums Day. During this day, 12 conservators staffed stalls at the Western Australian Museum and the Western Australian Maritime Museum and responded to 44 enquiries. The clinics were a collaboration between the Australian Institute for Conservation of Cultural Materials, Western Australian Division, and the Western Australian Museum.
- In September 2004, the Paintings Conservator attended a laser cleaning course (the only such course in the world for paintings conservators) in Enschede in the Netherlands.
- The conservation staff conducted tours of the stores for the Museum's Access Program students and for Foundation members.

During the year the conservators also worked to improve the pest management of the Gallery. Storage for artworks prone to infestation was improved by the conservation materials storage room being upgraded into a quarantine room. Artworks can now be stored in this room until they have been checked and cleaned, ensuring that pests are not introduced into the collection storage areas of the Gallery.

The blinds in the conservation laboratories were replaced to help stop UV radiation from damaging artworks that are being treated and the paintings laboratory had curtains installed so that paintings can be examined in situ, under special light conditions. The special exhibitions diaster plan was upgraded in preparation for the 'St Petersburg 1900' exhibition and the disaster bins were upgraded with new equipment.

## Acquisitions

The following works were acquired for the State Art Collection during 2004–05 in accordance with the Board's policy, demonstrating the Gallery's commitment to prime areas of collecting activity, including Indigenous art, Western Australian and Australian art, and international art.

Measurements for all works are given 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.

Works are listed in alphabetical order by donor. An asterisk (\*) indicates where the gifts have been accepted by the Board during the financial year, but not yet recognised in the financial and key performance indicators.

### Gifts

Donated by Diane Hill-Harrison

VIZENTS, Allan  
Born 1945 Los Angeles,  
United States of America;  
died 1987 Sydney, New South Wales  
*[Skin Shed, Billabalong Station,  
Murchison, WA]* 1980  
vertical diptych: hand coloured black  
and white photograph and black and  
white photograph on matt paper  
15.0 x 23.5 cm on sheet 24.5 x 36.5 cm  
14.0 x 21.7 cm on sheet 25.0 x 33.5 cm

Donated by Jennifer Rossi

ROSSI, Daisy  
Born 1879 South Australia;  
died 1974 Western Australia

*Untitled [garden scene]* nd  
oil on canvas  
36.5 x 42.7 cm

*Untitled [landscape, sunrise scene]* nd  
oil on canvas  
22.9 x 30.9 cm

*Untitled [landscape, river scene]* nd  
oil on canvas  
20.1 x 30.6 cm

*Still life with grapes*, nd  
oil on canvas on card  
34.4 x 49.8 cm

Donated by Jill Smetherham

LANDELLS, Flora  
Born 1888 Adelaide, South Australia;  
died 1981 Perth, Western Australia

*Vase* nd  
glazed earthenware  
16.7 x 7.6 cm (base diameter)

*Vase* nd  
glazed earthenware  
15.5 x 7.1 cm (base diameter)

*Vase with peacock decoration* nd  
glazed earthenware  
24.3 x 20.5 cm (base diameter)

### Donations under the Cultural Gifts Program

Donated by Michael Abbott, QC

Various textile workers  
*22 lengths of Indonesian batik fabric* \*  
vegetable dyes on cotton  
various sizes and dates

Donated by Sue and Ian Bernadt

KENTRIDGE, William  
Born 1955 Johannesburg, South Africa  
*Pension day*, 1987 \*  
charcoal and pastel on Fabriano paper  
95.0 x 70.0 cm

PETYARRE, Kathleen  
Born c1940, Atnangkere,  
Utopia Station, Northern Territory  
*Dreaming Country of the  
Thorny Lizard*, 1996 \*  
acrylic on canvas  
180.0 x 120.0 cm

VICKERS, Trevor  
Born 1943 Adelaide, South Australia  
*Study*, 1978 \*  
oil on canvas  
4 panels: 77.0 x 92.0 cm each

VAN RAALTE, Henri  
Born 1881 Great Britain;  
died 1929 South Australia

*[Ship at sea]* nd \*  
aquatint, 1st state  
19.0 x 26.0 cm

*Moonlight* nd \*  
aquatint, proof (sepia)  
12.5 x 14.0 cm

*Moonlight* nd \*  
aquatint, proof (dark brown)  
12.5 x 14.0 cm

*Night's approach* nd \*  
aquatint, proof  
13.6 x 20.3 cm

*Night's approach* nd \*  
aquatint, proof  
13.6 x 20.3 cm

*Twisted branches* nd \*  
drypoint, proof  
10.1 x 7.6 cm

*[Horse]* printed by D.J. van Raalte  
April 1924 \*  
drypoint, proof  
17.0 x 32.0 cm

*Evening tide* nd \*  
aquatint, proof (yellow)  
27.5 x 26 cm

*Evening tide* nd \*  
aquatint, proof (black)  
32.0 x 29.0 cm

*[Tree study]* nd \*  
aquatint, 1st state  
approx 39.0 x 28.0 cm

*[Tree study]* nd \*  
aquatint, proof  
approx 39.0 x 28.0 cm

*The wind blown valley  
and Cows come home* nd \*  
etching, proof  
12.0 x 15.5 cm

*The wind blown valley  
and Cows come home* nd \*  
etching, proof with pencil  
12.0 x 15.5 cm

*[Railway yard]* nd \*  
etching, 3rd state  
31.0 x 37.5 cm

*The estuary* nd \*  
aquatint and pencil, 1st state  
36.5 x 44.5 cm

*The wind blown valley* nd \*  
drypoint, edition 2/30  
12.0 x 15.5 cm

*[Landscape]* nd \*  
drypoint  
44.0 x 35.5 cm

*Study for Cabbage Seller* nd \*  
pencil on paper  
23.0 x 14.0 cm

*Hills and saplings* nd \*  
etching, proof  
20.3 x 23.5 cm

*The cliff* nd \*  
aquatint, proof  
26.2 x 19.7 cm

*Study for The street minstrels* nd \*  
pencil  
approx 39 x 28 cm

*Study for Perth* 1921 \*  
pencil on grey paper  
25.5 x 24.5 cm

*Studies for various etchings* c 1910 \*  
pencil (recto and verso) on paper  
39.2 x 28.6 cm

*Landscape studies* nd \*  
pencil and crayon on paper  
48.0 x 44.0 cm

*Study for etching Misty morning* nd \*  
pencil on paper  
38.2 x 28.0 cm

*Study for The vanity of  
human wishes* nd \*  
pencil on paper (landscape study  
on reverse)  
38.0 x 23.0 cm

*Study for The farmhouse Balingup* nd \*  
pencil on paper  
26.7 x 42.2 cm

*Drawing of middle child, David* nd \*  
pencil on paper  
42.0 x 26.5 cm

*Bob [drawing of Robert van Raalte  
age 3]* 1928 \*  
pencil on paper  
25.5 x 20.0 cm

*Pin sheet study for Perth* nd \*  
pencil with perforations on paper  
32.5 x 25.0 cm

*Tuart* nd \*  
pencil on paper  
39.0 x 28.3 cm

*[Landscape study for etching]* nd \*  
pencil on paper  
39.2 x 28.6 cm

*Drawing of Ms B. Holland* c1917 \*  
pencil on paper  
25.5 x 18.5 cm

Donated by Dr Douglas Kagi

CAMPBELL, John  
*Born 1855 Scotland;  
died 1924 Perth, Western Australia  
House, Suburban Road,  
South Perth* 1909  
oil on canvas  
48.5 x 74.2 cm (sight)

Donated by Dr Ben Korman

TJUNGARRAYI, George Ward  
*Born c1952 Lararra  
(east of Tjukurla, Gibson Desert)  
Snake Dreaming at  
Ngukalupalkarra II* 2003 \*  
synthetic polymer on linen  
153.0 x 183.0 cm

VAN RAALTE, Henri  
*Born 1881 Great Britain;  
died 1929 South Australia*

*On the way to Cape Jervis* c1929 \*  
colour aquatint  
18.7 x 25.5 cm

*The Madonna of the pool* c1921 \*  
drypoint, edition 13/25  
25.4 x 29.8 cm

*Eventide* c1929 \*  
colour aquatint  
15.1 x 15.1 cm

*Untitled [trees at dawn]* c1923 \*  
aquatint and drypoint  
17.8 x 13.5 cm

*Evening on the hills* c1926 \*  
aquatint, edition 3/15  
19.0 x 23.2 cm

*Night's approach* c1926 \*  
aquatint, edition 19/65  
13.6 x 20.3 cm

*The wind blown valley* c1926 \*  
drypoint, edition 7/30  
12.0 x 15.5 cm

*The cliff* c1927 \*  
colour aquatint  
26.2 x 19.7 cm

|  |   |   |
|--|---|---|
| <p><i>Untitled [tree study – flood gums]</i> nd *<br/>pencil on paper<br/>39.3 x 28.5 cm (sheet size)</p>  | <p><i>'Tilly' design teapot</i> 1934 *<br/>earthenware<br/>8.5 x 8.6 cm (base diameter)</p>   | <p>Donated by John Olsen<br/><br/>OLSEN, John<br/><i>Born</i> 1928, Newcastle,<br/><i>New South Wales</i></p>     |
| <p><i>Untitled [tree study]</i> nd *<br/>pencil<br/>38.5 x 28.0 cm (sheet size)</p>  | <p>Donated by John Nixon<br/><br/>NIXON, John<br/><i>Born</i> 1949 Sydney, <i>New South Wales</i></p>                                   | <p><i>Boy and waterfall</i> 2002<br/>print, edition 10/10<br/>37.0 x 53.0 cm sheet;<br/>18.0 x 24.4 cm image</p>  |
| <p><i>Study for The gorge, sunrise (Yankalilla)</i> nd *<br/>pencil on paper<br/>25.7 x 34.2 cm (sheet size)</p>   | <p><i>Untitled [large black monochrome circle]</i> 2003 *<br/>print<br/>59.5 x 84.1 cm</p>  | <p><i>Girl and fish</i> 2002<br/>print, artist's proof<br/>52.5 x 37.0 cm sheet;<br/>15.0 x 25.0 cm image</p>     |
| <p>HUNT, Percy Ivor<br/><i>Born</i> 1903 Perth, <i>Western Australia</i>;<br/><i>died</i> 1971 Perth, <i>Western Australia</i></p>   | <p><i>Untitled [orange monochrome strip]</i> 1999 *<br/>print, edition 1/5<br/>63.4 x 51.1 cm</p>                                       | <p><i>Heron and frog</i> 2001<br/>print, artist's proof<br/>67.5 x 52.5 cm sheet;<br/>26.0 x 15.0 cm image</p>    |
| <p><i>The troubadour I</i> c1930 *<br/>ink on paper<br/>33.0 x 23.0 cm</p>   | <p><i>Untitled [orange monochrome strip]</i> 1999 *<br/>Synthetic polymer paint on paper,<br/><i>edition</i> 2/5<br/>63.4 x 51.1 cm</p> | <p><i>Peak hour</i> 2003<br/>print, edition 8/10<br/>56.0 x 75.0 cm sheet;<br/>43.0 x 58.5 cm image</p>           |
| <p><i>Untitled [figures in park]</i> nd *<br/>pencil on paper<br/>18.0 x 23.0 cm</p>   | <p><i>Untitled [red, orange and yellow circle]</i> 2001 *<br/>print<br/>76.3 x 56.7 cm</p>  | <p><i>Seaport of desire</i> 2002<br/>print, artist's proof<br/>56.0 x 75.0 cm sheet;<br/>43.0 x 58.5 cm image</p> |
| <p>Donated by Jo Lagerberg<br/><br/>BOYD, Arthur Merric Bloomfield<br/><i>Born</i> 1920 Melbourne, <i>Victoria</i>;<br/><i>died</i> 1999 Melbourne, <i>Victoria</i><br/><i>Lovers and dog</i> 1962 *<br/>oil on canvas<br/>151.0 x 172.0 cm</p>                        | <p><i>Untitled [monochrome: brown and negative space shaped cross]</i> 1990 *<br/>print, edition 5/10<br/>76.0 x 56.3 cm</p>            | <p><i>Camp Cove</i> 2002<br/>print, CP<br/>56.0 x 75.0 cm sheet;<br/>43.0 x 58.5 cm image</p>                     |
| <p>NAPURRULA, Mitjilli<br/><i>Born</i> c1945 Haasts Bluff,<br/><i>Northern Territory</i><br/><i>Watiya Tjuta</i> 2001 *<br/>acrylic on linen<br/>183.0 x 305.0 cm</p>  | <p><i>Untitled [large pink and negative space shaped cross]</i> 1990 *<br/>print, edition 1/5<br/>76.0 x 56.2 cm</p>                    | <p><i>Bouquet/Bouqourt</i> 2003<br/>print, signature print<br/>67.0 x 51.5 cm sheet;<br/>19.5 x 14.5 cm image</p> |
| <p>Donated by Robert MacPherson<br/><br/>WALLANDER, Alf (designer)<br/><i>Born</i> 1862; <i>died</i> 1914<br/>Rörstrand Porcelain,<br/>Stockholm Sweden (manufacturer)<br/><i>Loving cup/vase</i> c1908 *<br/>earthenware<br/>approx 24.0 x 8.5 cm (base diameter)</p> | <p><i>Untitled [red and negative space shaped cross]</i> 1990 *<br/>print, edition 5/5<br/>76.0 x 56.1 cm</p>                           | <p><i>Girl</i> 2003<br/>print, artist's proof<br/>75.0 x 56.0 cm sheet;<br/>29.0 x 39.0 cm image</p>              |
| <p>BELLEFRROID, Edmund<br/>(Guillaume Marie) (designer) (attrib.)<br/><i>Born</i> 1893; <i>died</i> 1971<br/>De Sphinx, Maastricht,<br/>The Netherlands (manufacturer)</p>   | <p><i>Untitled [black and white cross]</i> 1990 *<br/>print, edition 2/5<br/>76.0 x 56.2 cm</p>   | <p><i>Bondi</i> 2003<br/>print, artist's proof<br/>56.0 x 75.0 cm sheet;<br/>43.0 x 58.5 cm image</p>             |
|  | <p><i>Untitled [small silver monochrome circle]</i> 2004 *<br/>print, artist's proof<br/>37.3 x 27.9 cm</p>                             | <p><i>River at night</i> 2002<br/>print, edition 1/10<br/>55.5 x 70.5 cm sheet;<br/>49.0 x 59.5 cm image</p>      |
|  | <p><i>Untitled [orange with 3 white stripes]</i> nd *<br/>commercial print<br/>98.0 x 72.4 cm</p>                                       | <p><i>Crow and rooster</i> 2000<br/>print, artist's proof<br/>52.5 x 37.0 cm sheet;<br/>20.0 x 16.5 cm image</p>  |

- The sea* 2004  
print, artist's proof  
56 x 75 cm sheet;  
31 x 45 cm image
- Donated by Max Pam
- ANGELICAS, Emmanuel  
*Born 1963 Sydney, New South Wales*
- Pook* 1987  
silver gelatin print  
50.7 x 40.7 cm
- Japanese woman* 1988  
silver gelatin print  
50.7 x 40.7 cm
- Untitled [girl on the stairs]* 1991  
silver gelatin print  
13.8 x 13.6 cm
- BLINKINSOP, Philip  
*Born 1965 Great Britain*
- Untitled [postcard]* c.1995  
resin-coated photographic print  
11.4 x 61.0 cm (3 units joined)
- Untitled [postcard]* c.1995  
resin-coated photographic print  
13.2 x 10.5 cm
- Untitled [postcard]* c.1995  
resin-coated photographic print  
16.5 x 24.0 cm
- Untitled [postcard]* c.1995  
resin-coated photographic print  
11.3 x 14.2 cm
- Untitled [postcard]* c.1995  
resin-coated photographic print  
20.1 x 25.4 cm
- Untitled [postcard]* c.1995  
resin-coated photographic print  
20.1 x 25.4 cm
- BOTMAN, Machlel  
*Born 1955*
- Untitled [ivy on wall]* c.1995  
silver gelatin print  
50.6 x 61.2 cm
- Untitled [hairy arm]* c.1995  
silver gelatin print  
59.3 x 47.8 cm
- Untitled [child with fingers in mouth]*  
c.1995  
silver gelatin print  
47.6 x 59.6 cm
- Untitled [female torso]* c.1995  
silver gelatin print  
50.4 x 60.8 cm
- Untitled [woman's legs]* c.1995  
silver gelatin print  
60.0 x 50.1 cm
- Untitled [out of focus dog in hand]*  
c.1995  
silver gelatin print  
20.8 x 30.2 cm
- Untitled [3-panel face on window]*  
c.1995  
silver gelatin print  
20.1 x 51.0 cm
- Untitled [paper house in hand]* c.1995  
silver gelatin print  
49.0 x 60.4 cm
- Untitled [top on table]* c.1995  
silver gelatin print  
48.4 x 60.6 cm
- Untitled [birds]* c.1995  
silver gelatin print  
40.8 x 50.9 cm
- Untitled [6-part cut card]* 1992  
silver gelatin print  
15.8 x 8.9 cm; 18.9 x 7.8 cm;  
18.9 x 7.8 cm; 18.9 x 10.8 cm;  
15.7 x 8.9 cm; 15.6 x 8.0 cm
- BOUBAT, Edouard  
*Born 1923 Paris, France; died 1999*
- Untitled [girl doing splits]* 1982  
silver gelatin print  
30.0 x 40.0 cm
- CUISSET, Thibaut  
*Born 1958 France*
- Untitled [top of building and mountains]* 1985  
Cibachrome  
30.0 x 39.0 cm
- DOLEMIEUX, Pascal  
*Born 1953 Paris, France*
- Untitled* c.1990  
silver gelatin print  
36.3 x 29.2 cm
- EDWARDS, Sandy  
*Born 1948 New Zealand*
- Untitled [child eating with lizard]* 2001  
silver gelatin print  
25.5 x 20.3 cm
- HALL, Fiona  
*Born 1953 Sydney, New South Wales*
- Max Pam and Graham Forbes* 1978  
silver gelatin print  
30.8 x 30.9 cm
- HOLLANDER, Paul den  
*Born 1950 Breda, The Netherlands*
- Untitled [man in hedge]* 1985  
photographic print  
11.2 x 11.2 cm
- Untitled [woman in hedge]* 1985  
photographic print  
11.2 x 11.0 cm
- LEWIS, Jon
- Valerie as Rangda Sayan, Bali* 1986  
silver gelatin print  
39.8 x 50.0 cm
- Ramingining – East Arnhem Land* 1988  
silver gelatin print  
12.6 x 15.0 cm
- NEGRE, Marie-Paule  
*Cameron Brown at his house in New York* 1992  
silver gelatin print  
48.7 x 59.8 cm
- PERRIN, Gilles  
*Born 1947 Paris, France*
- Untitled [triptych]* 2003  
silver gelatin print  
40.8 x 28.3 cm;  
40.8 x 26.3 cm;  
40.8 x 28.3 cm
- PLOUSSO, Bernard  
*Born 1945 Vietnam*
- Untitled [building, sky, clouds]* c.1967  
silver gelatin print  
40.5 x 30.7 cm
- Untitled [girl at beach]* c.1970  
silver gelatin print  
30.7 x 40.4 cm

*Untitled [from Voyage Mexicane]*

c1965  
silver gelatin print  
12.6 x 17.7cm

RHODES, Jon  
*Born 1947 Australia*

*Untitled [shop]* c1990

silver gelatin print  
12.2 x 18.3 cm

*Untitled [2 people at shop counter]*

c1990  
photographic print  
12.2 x 18.7 cm

*Untitled [man with dogs]* c1990

photographic print  
10.0 x 16.3 cm

*Untitled [man with goanna]* c1990

photographic print  
12.2 x 16.4 cm

*Untitled [2 people on dune]* 1998

photographic print  
10.6 x 31.7 cm (2 units joined)

*Untitled [snake on straw tiles]* c1990

photographic print  
11.5 x 16.8 cm

*Untitled [Winparrka]* 1990

photographic print  
11.7 x 16.8 cm

*Untitled [desert rat]* 1989

photographic print  
11.7 x 16.8 cm

*Untitled [kid with horns]* 1989

photographic print  
11.4 x 16.4 cm

*Untitled [hose on lawn]* c1990

photographic print  
11.8 x 33.9 cm (2 units joined)

*Untitled [man in suit outside]* c1990

photographic print  
12.2 x 18.3 cm

SALAUN, Philippe  
*Born 1943 Paris, France*

*Untitled [2 Indian faces*

*on woman's shirt]* 2002  
silver gelatin print  
30.6 x 40.6 cm

*Untitled [man on boat*

*and man on dock]* c1990  
silver gelatin print  
28.0 x 35.9 cm

*Untitled [statue and car]* c1990

silver gelatin print  
28.0 x 36.0 cm

*Untitled [man on water skis]* c1978

silver gelatin print  
30.0 x 40.0 cm

*Untitled [child jumping into water]*

c1978  
silver gelatin print  
28.0 x 36.0 cm

*Untitled [nude woman]* c1990

silver gelatin print  
28.0 x 35.9 cm

*Untitled [woman on tree,*

*man taking photo]* c1990  
silver gelatin print  
28.0 x 36.0 cm

*Untitled [car, 2 women, 1 man]* c 2000

silver gelatin print  
28.0 x 36.0 cm

*Untitled [woman with scarf around*

*head and body]* c 2000  
silver gelatin print  
50.9 x 41.0 cm

XANAGI, Kazunobu

*Born Japan*

*Untitled [Grand Canyon]* c1980

Cibachrome  
27.7 x 35.5 cm

Donated by John Stringer

ORTIZ, Jorge

*Born 1948 Medellin, Columbia,*  
*South America*

*Studies for Boqueron,*  
*latitude 6 20' 42" 76 North,*  
*longitude 75 49' 33" 59 West,*  
September 1979 \*

pencil on two pages torn from  
spiral pad  
14.5 x 20.9 cm each

*Untitled diptych* c1985 \*

photographic chemicals on two  
pieces of sensitised paper  
25.3 x 20.2 cm (each)

*Untitled* c1985 \*

photographic chemicals on  
sensitised paper  
25.2 x 20.2 cm

ROJAS, Miguel Angel  
*Born 1946 Bogota, Columbia,*  
*South America*

*De Cinco Dedos de Furia* 1979 \*

etching on paper  
49.0 x 64.5 cm

*Plateau* 1979 \*

etching on paper  
49.0 x 64.5 cm

*Candilejas* 1979 \*

etching on paper  
49.0 x 64.5 cm

*Sobre porcelana VII* 1980 \*

photographic proof on paper  
31.0 x 40.4 (sheet)

*Untitled* 1980 \*

photographic proof on paper  
31.5 x 40.4 cm (sheet)

*Untitled* c1987 \*

collage with embossed paper, ink,  
photography and stitching  
48.2 x 63.4

*Untitled* c1987 \*

collage with embossed paper, ink,  
photography and stitching  
48.2 x 63.4 cm

*Untitled* c1987 \*

three embossed sheets of paper  
printed in black ink  
50.0 x 69.0 cm each

*Sobre porcelana* 1980 \*

series of eight photographs  
with pinhole images  
25.3 x 20.2 cm (each)

*Via lactea 1-3* 1980 \*

3 black-and-white photographic proofs  
20.3 x 25.6 cm (sheet)



Purchases

Purchased with consolidated fund

BUSH, Stephen  
Born 1958 Victoria

*Bienal de Sao Paulo III* 2002  
oil on linen  
82.0 x 112.0 cm

*Venetian red #41* 1995  
oil on linen  
91.0 x 101.0 cm

CARLTON, Paddy Gwambany Joolama  
Born c1921 Legune Station,  
Northern Territory

*Jimilwirring at Jaljinim* 2004  
natural ochre and pigment on canvas  
76.0 x 76.0 cm

*Goorrembungalin (diptych)* 2004  
natural ochre and pigment on canvas  
80.0 x 60.0 cm (each panel)

CARRINGTON, Charlene  
Born c1977 Warmun, Turkey Creek,  
Western Australia  
*Boab tree* 2005  
natural ochre and pigment on canvas  
120.0 x 120.0 cm

GIBLETT, Richard  
Born 1966 Hong Kong  
*Untitled [AM to PM]* 2005  
plywood, pine, fluorescent light,  
red gel  
122.0 x 55.0 x 37.0 cm

GRIFFITHS, Peggy  
Born c1947 Newry Station,  
Northern Territory  
*Doojum – Butterfly Dreaming* 2004  
natural ochre and pigment on canvas  
130.0 x 125.0 cm

*Doojum* 2004  
natural ochre and pigment on canvas  
130.0 x 125.0 cm

HILL, Peter  
Born 1971 Manjimup,  
Western Australia  
*Reflected Waves* 2004  
Acrylic on two MDF panels  
60.0 x 120.0 cm each panel;  
120.0 x 120.0 cm overall

HOLDSWORTH, Gordon  
(Herbert Augustus)  
Born 1886 Hampshire, England;  
died 1965  
*Teapot* nd  
brass  
24.0 x 12.4 cm

IRRUNYTJU COMMUNITY  
Irrunytju (Wingellina), Western Australia  
*Set of 16 prints*  
Basil Hall Editions, Darwin 2004  
1 silkscreen print, 15 etchings  
various sizes

BROWN, Anmanari,  
MARTIN Angampa,  
WOODS, Tjayanka  
*Seven Sisters* 2004  
silkscreen print on paper,  
edition 3/25  
102.0 x 66.0 cm

BURKE, Jean  
*Liru kutra (two water snakes)* 2004  
etching, edition 3/30  
32.5 x 24.5 cm

BUTLER, Roma  
*Minyma munu wati nyintaka  
(a man lizard and a woman)* 2004  
etching, edition 3/30  
32.5 x 24.5 cm

*Tjintir-tjintirpa munu tjalpu-tjalpu  
(a lot of people sitting and listening)*  
2004  
etching, edition 3/30  
24.0 x 19.5 cm

DAVIDSON, Nora  
*Untitled* 2004  
etching, edition 3/30  
19.5 x 24.0 cm

DAWSON, Alkawari  
*Tawal-tawalpa* 2004  
etching, edition 3/30  
24.5 x 32.5 cm

DAWSON, Nyakul  
*Ikulukulu* 2004  
etching, edition 3/30  
32.5 x 24.5 cm

MARTIN, Angampa  
*Liru (water snake)* 2004  
etching, edition 3/30  
32.5 x 24.5 cm

NELSON, Raymond  
*Mituna (Rockhole)* 2004  
etching, edition 3/30  
24.5 x 32.5 cm

PRESLEY, Patju  
*Minyma tjukurpa  
(women's story)* 2004  
etching, edition 3/30  
24.5 x 32.5 cm

TJILYA, Tjinkuma  
*Wiralau (rockholes)* 2004  
etching, edition 3/30  
32.5 x 24.5 cm

WATSON, Ngiyu Shirley  
*Untitled* 2004  
etching, edition 3/30  
24.0 x 19.5 cm

WATSON, Nyankulya  
*Untitled* 2004  
etching, edition 3/30  
24.5 x 32.5 cm

WATSON, Tjuruparu  
*Minyma lingnga* 2004  
etching, edition 3/30  
32.5 x 24.5 cm

WATSON, Tommy  
*Wankamara (homeland)* 2004  
etching, edition 3/30  
24.5 x 32.5 cm

WOODS, Tjayanka  
*Kungka ranganka (Seven Sisters)*  
2004  
etching, edition 3/30  
24.5 x 32.5 cm

JANDANY, Hector  
Born c1929 Turkey Creek,  
Western Australia

**Goodarrinyarrin, Jallijgewaren  
and Ngarrlijawun** 2001  
natural ochre and pigment on canvas  
140.0 x 100.0 cm

**Ngarrgooroon** 2002  
natural ochre and pigment on canvas  
140.0 x 100.0 cm

JANANGOO, Butcher Cherele  
Born c1920 Jalnganjoowa,  
Fossil Downs, Western Australia  
**Walambo Gooji** 2005  
acrylic on 11oz cotton duck  
70.0 x 45.0 cm

KADABIL, Noreena  
Parnngurr Aboriginal Community,  
Rudall River National Park,  
Western Australia  
**Grass, wool and feather basket** 2005  
spinifex grass, wool and feathers  
33.0 x 25.0 x 17.0 cm

PARAMOR, Louise  
Born 1964 Sydney, New South Wales  
**A fiery baptism** 2003  
gloss painted paper collage  
214.0 x 173.0 cm

ROBINSON, Myabee  
Parnngurr Aboriginal Community,  
Rudall River National Park,  
Western Australia  
**Grass and wool basket** 2005  
spinifex grass and wool  
43.0 x 27.0 x 11.0 cm

ROSETZKY, David  
Born 1970 Melbourne, Victoria  
**Weekend feeling 1** 2004  
pencil on Fabriano paper  
two units, 52.0 x 42.0 cm each (framed)  
**Weekend feeling 2** 2004  
pencil on Fabriano paper  
two units, 52.0 x 42.0 cm each (framed)

SMITH, Helen  
Born 1963 Cooma, New South Wales  
**Pink puff** 2005  
oil on canvas  
150.0 x 260.0 cm

SNELLING, Douglas  
Born 1916; died 1985  
Functional Products Pty Ltd, Sydney  
(manufacturer)  
**Snelling Line dining chair** 1950s  
varnished wooden frame with woven  
cotton webbing seat and back rest  
78.5 x 45.2 x 42.0 cm

SWALLOW, Ricky  
Born 1974 San Remo, Victoria  
**Commemorative model,  
Peugeot Taipan**  
(discontinued line) 1999  
PVC piping, PVC sheeting, glue,  
milliput and airbrushed stone,  
white automotive paint  
scale 1:1

UGLE, Primus  
Born 1941 Carrollup Mission,  
Western Australia  
**Crabbing at One Tree** 2004  
acrylic on canvas  
45.0 x 60.0 cm

WALKER, David  
Born 1941 Manchester, England  
**Lightwrap 1** 2004  
acrylic, stainless steel, bronze  
35.5 x 45.0 x 10.0 cm

WEBB, Archibald Bertram  
Born 1887 Kent, England;  
died 1944 Perth, Western Australia  
**To Australia by P&O** c1934–35  
watercolour  
64.0 x 68.0 cm

**If you are lacking ... in vigour  
and force, call for a whisky,  
say 'White Horse'** c1934–35  
watercolour  
103.0 x 64.0 cm

**The mole is valued for his skin,  
his ideas are quite sound...  
he's never seen a traffic jam,  
he travels underground** c1934–35  
watercolour  
103.0 x 64.0 cm

**The Loch Ness Monster's a mighty  
beast, you see how strong his fin is,  
'tis said he once devoured a man,  
who'd just devoured his Guinness**  
c1934–35  
watercolour  
103.0 x 64.0 cm

Purchased through the  
Tom Malone Prize, Art Gallery of  
Western Australia Foundation

BELFRAGE, Clare  
Born 1965 Adelaide, South Australia  
**Ridge lines # 24** 2004  
blown glass with cane drawing,  
acid etched  
39.0 x 25.0 x 5.5cm

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

WALKER, David  
Born 1941 Manchester, England  
**Lightwrap 2** 2004  
acrylic, marri, stainless steel, bronze,  
polypropylene  
35.5 x 45.0 x 10.0 cm

Purchased with funds from  
the Peter Fogarty Design Fund

DOWDING, Jasper  
Born 1975 Perth, Western Australia  
**3654** 2005  
grey, enamel white and gold ruby glass  
18.0 x 18.0 x 48.0cm

GURNEY, Debra  
Born 1959 Brisbane, Queensland  
**2x3** 2004  
Perspex  
39.0 x 42.0 x 8.0 cm

ROBINS, Christopher  
Born 1953 London, England  
**Cadiz chair 2** 2004  
jarrah and silver birch plywood,  
hoop pine plywood, timber legs,  
finished with hand-rubbed Organa oil  
170.0 x 130.0 x 50.0 cm

## Exhibition program

The predominant focus for the Gallery during 2004–05 was the presentation of two major international exhibitions, 'Edge of Desire: Recent Art in India' and 'seeking TRANCENDENCE', delivered in partnership with the Asia Society, New York, and the UWA Perth International Arts Festival respectively. A third significant exhibition was a retrospective of the work of A.B. Webb.

### Temporary exhibitions

#### An unguarded moment

5 June – 5 September 2004  
*Special Exhibitions Gallery*

As a survey of works in the State Art Collection, 'An unguarded moment' brought together historical, Indigenous and contemporary works that all, in their very different ways, say something about the fine balance between the revelation and reservation that photography deals with. Highlights included the moving works by Axel Poignant of the Canning Stock Route shot in the early 1940s, the *Asiatic iconic decalogue* by Max Pam and Darren Siwes's *Church no. 1*.

#### Meeting

14 August 2004 – 2 January 2005  
*BHP Community Trust Gallery*

'Meeting' looked at some of the disparate ways in which Indigenous and non-Indigenous artists address their sense of place and belonging in Australia. It included various instances of cultural borrowing as well as works that operate within particular traditions, and it highlighted the diverse ways that the Australian environmental and social landscapes have been configured in visual art. Collated from the State Art Collection, 'Meeting' featured works by Julie Dowling, Margaret Preston, Albert Namitjira, Gordon Bennett, Immants Tillers, Emily Kngwarreye and Brian Blanchflower among others.

#### Sunshine and shadow:

##### A.B. Webb and the poetics of place

28 August – 5 December 2004  
*Challenge Bank Gallery and Sue & Ian Bernadt Gallery*

A retrospective of the work of A.B. Webb, including paintings, prints, drawings, watercolours, furniture and ceramics. A.B. Webb was an established British artist who brought

to Perth solid experience in graphic design and illustration. Webb's most important contribution was the introduction of refined techniques of printmaking that were widely influential through his work as an art master and private teacher.

#### Edge of desire: recent art in India

25 September 2004 – 16 January 2005  
*Special Exhibitions Gallery and Wesfarmers Gallery*

Presented in partnership with the Asia Society, New York, 'Edge of desire: recent art in India' was a major exhibition focusing on work from the last decade – a dynamic period for contemporary Indian art. Including work from 1993 until the present day (some of which was specially commissioned for the exhibition), it captured the breadth and depth of practice that has made India such a vital part of the current international art scene. Curated by Chaitanya Sambrani from the Australian National University, this exciting show included work by 38 artists.

#### Rover Thomas. I want to paint

18 December 2004 – 6 March 2005  
*Challenge Bank Gallery and Sue & Ian Bernadt Gallery*

This exhibition, organised by the Holmes à Court Collection, was the first national touring survey of this outstanding Western Australian Indigenous artist. The exhibition comprised works from the Holmes à Court Collection along with key individual loans from the Art Gallery of Western Australia, the Art Gallery of South Australia, the Art Gallery of New South Wales, the National Gallery of Australia and the National Gallery of Victoria. It also featured two works from the collection of Mary Mächa, who collaborated in the development of this exhibition.

### seeking TRANSCENDENCE

13 February – 24 April 2005  
Special Exhibitions Gallery and  
BHP Community Trust Gallery

'seeking TRANSCENDENCE' was an exhibition exploring the connection between artistic creation, spiritual power and self. It featured an unprecedented and stunning collection of works from internationally renowned artists, each of whom evokes transcendental experience through their art. From Edvard Munch's deeply evocative portraits and Mark Rothko's emotive colour fields to Robert Irwin's illuminated disks and the astonishing and contemplative installations of Ann Hamilton and Wolfgang Laib, these works reveal the artists' varied expressions of a shared aspiration – the basic and enduring human urge to transcend the ordinary, surpass the limits of human knowledge and experience the sublime.

'seeking TRANSCENDENCE' was a joint initiative of the UWA Perth International Arts Festival and the Art Gallery of Western Australia. It was curated by John Stringer, Curator, Kerry Stokes Collection.

### Year 12 Perspectives

19 February – 25 April 2005  
Wesfarmers Gallery

An exhibition of art from Year 12 2004 Art and Art & Design students, 'Year 12 Perspectives' showcased an impressive mix of paintings, prints, computer-generated imagery, garment design and sculpture. This exhibition, which was a collaboration between the Art Gallery of Western Australia and the Department of Education and Training, was sponsored by the International Foundation for Arts and Culture and Woodside Energy Limited, and supported by the Secondary Education Authority and the Art Education Association of Western Australia.

### William Kentridge

21 March – 21 August 2005  
Challenge Bank Gallery and  
Sue & Ian Bernadt Gallery

'William Kentridge' featured *Shadow Quartet*, four free-standing bronze sculptures by the distinguished South African artist. The show highlighted this outstanding new acquisition to the State Art Collection, together with works on paper and a selection of the artist's films. *Shadow quartet* was commissioned by the Art Gallery of Western Australia and funded through the Art Gallery Foundation.

### Tom Malone Prize

From 15 April 2005  
Gallery 7

The Tom Malone Prize is an annual \$10,000 award for glass artists working in Australia. It is an acquisitive prize, with each winning entry becoming part of the State Art Collection. On display were *Ridge lines #24* by Clare Belfrage, the winner of the award for 2005, and the other short-listed works.

### Friends

7 May – 17 June 2005  
Wesfarmers Gallery

This show highlighted works purchased for the State Art Collection with funds generated by the Friends of the Art Gallery of Western Australia. It showcased major works such as Robert MacPherson's *Boss drovers*, Lloyd Rees's *Autumn sun, Hunter Valley* and other significant material by Frank Hinder, Fred Williams, Klaus Moje, Judy Cassab and Sandra Black, among others.

### British Art

13 May – 12 June 2005  
Special Exhibitions Gallery

A small selection of British paintings, works on paper and objects provided a lead into the 'St Petersburg 1900' exhibition opening in July 2005. The selection of works spanned the same period – 1870–1917 – and provided an opportunity to pre-promote and enthuse audiences for the forthcoming major exhibition. Artists represented included George Clausen, James Aumonier, Aubrey Beardsley, Henry La Thangue, Walter Sickert and Duncan Grant.

### John Nixon: Matter

29 May – 28 August 2005  
BHP Community Trust Gallery

'John Nixon: Matter' launched the Gallery's 'Artist-in-Focus' series. This Collection show comprised approximately 150 framed works on paper and one large commissioned construction. The selection of works spanned the years 1980 to 2004 and showed highlights of the artist's significant donations to the Gallery over the previous five years. Most importantly, the exhibition explored the nuanced layers of Nixon's process of artistic production and the incredible graphic richness of this (as yet) little-known aspect of his output.

## State Art Collection displays

### The Centenary Galleries

*ongoing*

*Ground floor galleries*

Australian and international paintings, sculpture and decorative objects from the nineteenth century.

*Upper level galleries*

Western Australian Art to 1960.

### Land/space + Family/place Indigenous Art from the Collection

*ongoing*

*May & George Marland Gallery  
and Gallery 9*

Drawn from the State Art Collection and selected loan works, this display focuses on the way in which Indigenous artists across Australia depict their space in their land from either a personal or a communal point of view. It also explores how artists see their place within their family structures. At times the family may consist of the community as a whole (extended family) or the more immediate family – brothers, sisters, mothers and fathers.

### Conversations

*ongoing*

*Freehill Gallery and Gallery 7*

‘Conversations’ presents works that highlight the depth and breadth of the State Art Collection. The display brings together major works in a meditation on the nature of art practice and the role of the artist in the second half of the twentieth century. Included are Stanley Spencer’s outstanding contemplation of solitude and the attainment of spiritual knowledge, as depicted in the *Christ in the wilderness* series, and Brett Whiteley’s apocalyptic vision of a different kind of wilderness in *The American dream*. John de Andrea’s realistic sculpture of an artist and his model, *Allegory: after Courbet*, poses yet a different view of the world from the individual artist’s perspective.

## Touring program

### Year 12 Perspectives

A Western Australian regional tour of a selection from the exhibition presented at the Art Gallery of Western Australia.

### Howard Taylor PHENOMENA

*June 2004 – December 2005*

The Howard Taylor exhibition was shown at the Museum of Contemporary Art, Sydney, from September to November 2003. A national tour, made possible with the support of Visions of Australia, includes the Mornington Peninsula Regional Gallery, Griffith Artworks, Cairns Regional Gallery, the New England Regional Art Museum, the Tasmanian Museum and Art Gallery, the Orange Regional Art Gallery, the Bunbury Regional Galleries and the Geraldton Regional Art Gallery.

### Edge of desire: recent art in India

*February 2005 onwards*

Following its display in Perth, the exhibition was presented at the Asia Society in New York from 1 March to 30 May 2005. It subsequently embarked on an international tour that will include the following venues: Tamayo Museum, Mexico City (August–October 2005), Museum of Contemporary Art (MARCO) Monterrey, Mexico (November 2005–January 2006), Asian Art Museum of San Francisco (March–June 2006), Royal Ontario Museum, Toronto (Fall/Winter 2006).

## Audience development and community access

The Gallery continued its commitment to providing access to children and families by implementing school holiday program activities. Attendance continued to be high. All school-holiday program activities supported State Art Collection works and displays, and were promoted through the City of Perth's 'City Playground Pass'.

The July 2004 school holiday program focused on NAIDOC Week and Collection works by Indigenous artists. An 'Emu Art Trail' was developed, and young Indigenous people were employed on a part-time basis to work at the visitor information desk and as activity leaders to welcome visitors and help them access the program activities.

During the October 2004 school holidays, Western Australian author and illustrator Shaun Tan developed a trail, 'Doorways into Art', featuring Philbert and his cat, Oscar, who talked about their favourite artworks. Young visitors followed these two characters as they explored works from the State Art Collection and learned more about the different ways of looking at art.

Families explored the narrative in art during the December 2004 / January 2005 school holiday period with a special 'Summer Stories Art Trail'. The trail highlighted State Art Collection works, including those featured in 'Rover Thomas. I want to paint'. Families also participated in story-telling workshops with a local Indigenous performer.

The highlight of the April 2005 school-holiday program was two weeks of drama workshops with Barking Gecko. These were based on the recent acquisition of William Kentridge's *Shadow Quartet*.

An event for young people was held on 19 February 2005 to celebrate the opening of 'Year 12 Perspectives'. The event featured artist talks as well as presentations by young people who performed 'Worn Out Worn Art' and dramatic monologue pieces. A DJ provided music in the concourse area, which changed the atmosphere dramatically, and a sausage sizzle was held on the terrace. Over 3,700 people attended this popular annual youth event.

For the second year running, the Gallery presented the 'First Sundays' program, which highlighted aspects of the State Collection with talks by curators, artists and presenters. The program has developed a loyal audience of repeat visitors, who enjoy learning about different aspects of the Collection, such as historical, contemporary and Indigenous art, as well as areas of special interest, such as photography and portraiture.

A special education program was developed in partnership with N.S. Harsha, one of the artists represented in 'Edge of desire: recent art in India'. Education officers helped the artist work with groups of Year 6 and 7 students at Balcatta Primary School. These groups, which included a large number of multicultural students, were asked to paint their idea of heaven or utopia on a piece of canvas. The completed canvases were then sewn together to form a disc, or target, about three metres in diameter. On 7 November 2005, an event was held for families, during which the disc was erected near the pond outside the Art Gallery. Families that participated in the event wrote wishes onto paper. These were attached to arrows and fired into the target by a costumed archer.

## Marketing

### Generic marketing and publicity

The Art Gallery of Western Australia attracted a high level of media coverage throughout the year, striving for and achieving regular national press, radio and television coverage for all major exhibitions. The generic TV advertising campaign continued on Channel 7 Perth, while fortnightly advertising in *The West Australian* Newspaper enabled the full range of Gallery events and exhibitions to be promoted regularly during the year. Annual and exhibition sponsorships with *The West Australian*, 96FM and Channel 7 Perth assisted the Gallery in maximising its advertising investment.

### Exhibition marketing

'Edge of desire: recent art in India' and 'Year 12 Perspectives' were supported by comprehensive marketing and publicity campaigns, while 'seeking TRANSCENDENCE' was marketed primarily through the partnership with UWA Perth International Arts Festival. Strong relationships with sponsors were leveraged to increase promotional activity around the exhibitions and develop innovative and effective marketing programs. A targeted approach to media opportunities achieved excellent results, with consistently high levels of media coverage for each of the exhibitions.

### Alliances within the arts

During the year, a number of collaborative projects were undertaken with other arts organisations. 'seeking TRANSCENDENCE' was the second of the Gallery's contributions to a four-year partnership with the UWA Perth International Arts Festival and was the centerpiece of the 2005 Festival. For the third year running the West Australian Symphony Orchestra performed a series of concerts at the Gallery, introduced by Alan Dodge, which offered patrons the opportunity to view an exhibition and enjoy a musical program.

The Gallery initiated a festival of Russian art, which was launched in June 2005 and will run until November 2005. Under the banner of the 'City of Perth Winter Arts Festival', it includes a program of Russian-inspired events hosted by the Western Australian Museum, the University of Western Australia, the State Library of Western Australia, the Black Swan Theatre Company, the West Australian Opera, His Majesty's Theatre, the West Australian Ballet, the West Australian Symphony Orchestra, the Western Australian Academy of Performing Arts, Youth Ballet WA, the Institute of Advanced Studies and the School of Music at the University of Western Australia, and the City of Perth. It is intended that this festival will become a biennial event with a different national focus each year.

### 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, cafes, cinemas and hotels, as well as through the Gallery itself.

The Gallery produced two catalogues during the year: 'Sunshine and Shadow: A.B. Webb and the Poetics of Place' and 'Year 12 Perspectives'. It also produced a visitor guide for 'seeking TRANSCENDENCE' and a room sheet for William Kentridge's *Shadow quartet*.

## Regional access

The Gallery continued to respond to the need to widen access for regional audiences by increasing its online resources. A small web page was developed to highlight the work of A.B. Webb, a significant Western Australian artist, and a virtual gallery supported the 'Year 12 Perspectives' exhibition. Both of these resources offered school groups and regional audiences the opportunity to access works from exhibitions that they may otherwise not have been able to see.

The 'Year 12 Perspectives' exhibition was again supported regionally by visual diary workshops in Karratha and Port Hedland for Year 11 and 12 Art and Art & Design students. Education officers from the Gallery conducted these workshops.

The Gallery continued its commitment to providing strong platforms for regional access, in particular to the Mid West and South West regions. In conjunction with each of the local authorities, the Gallery contributes funding and in-kind support to the Geraldton Regional Art Gallery and the Bunbury Regional Art Galleries.

### Geraldton Regional Art Gallery

#### Visitors

During 2004–05 more than 16,500 people participated in Geraldton Regional Art Gallery activities, with 15,000 of these visiting the Gallery.

#### Exhibitions and public programs

Twenty-four exhibitions were presented. Of these, eight were national touring exhibitions, five were Western Australian and the remainder were locally generated or curated by the Gallery.

Highlights included 'Pro Hart Retrospective', curated by the Monash Gallery of Art, 'Bank's Florilegium' from the Holmes à Court Collection, 'The Policeman's Eye' from the South Australian Museum and the 'Doug Moran National Portrait Prize 2004'. 'Yours Mine Ours', an exhibition of works loaned by members of the Mid West community and hung with complementary pieces from the City of Geraldton Collection, produced much local interest.

In association with these exhibitions the Gallery presented a range of public programs, including opening events, education programs, specialty arts presentations, guest lecturers and films.

#### Region and community

Throughout the year the Gallery was actively engaged in the region with a range of arts events and programs. It participated at local festivals including 'Qfest', 'Sunshine Festival' and the 'Geraldton Arts Festival', and assisted in the development of community art exhibitions and cultural events such as the 'Dongara Dennison Art Exhibition' and 'Inna Jam' installations at Northampton.

#### Capital works

Working closely with the City of Geraldton, the Gallery realised improvements to the value of about \$120,000 to its climate control and security systems.

#### Sponsors

The Art Gallery of Western Australia and the City of Geraldton continued their commitment to the Gallery through capital and operational funding, and by providing ongoing in-kind support.

Key financial sponsors and partners include the Mid West Development Commission, the Shire of Greenough, the Rotary Club of Geraldton, the Combined Universities Centre for Rural Health and Mid West and Murchison Health Services.



## Bunbury Regional Art Galleries

### Visitors

More than 29,000 visitors visited the Bunbury Regional Art Galleries (BRAG) during 2004–05, many participating in the numerous cultural and educational activities available throughout the year. Visitor numbers peaked during feature exhibitions, such as Wesfarmers' 'Sublime' and the 'South Western Times Survey'.

### Operations

The Bunbury Regional Arts Management Board participated in a series of strategic planning sessions, and it continues to endorse the Galleries' potential as a major stakeholder in regional cultural tourism.

Operating an A class gallery within a heritage-listed building continues to challenge BRAG, along with augmenting the funding received from its key stakeholders – the City of Bunbury and the Government of Western Australia.

During 2004–05, BRAG consolidated groundwork laid the previous year through sustained and continuous improvements in performance and program delivery. These improvements included the implementation of sound financial and business management procedures, hosting more high-calibre exhibitions and extending access and equity programs.

### Exhibitions and public programs

Twenty-one exhibitions of regional, statewide and national significance were scheduled throughout the year. The range and quality of exhibitions reflected a strategic focus on providing a program of excellence in the visual arts for the regional audience and visitors to the South West.

Equity and access remained an important aspect of BRAG's public program activities. The Galleries participated in the Disabilities and Disadvantaged Arts Australia (DADAA) partnership About Face. This regional project was designed to encourage participation in visual and performing arts workshops, by providing studio and exhibition space.

A varied program of art classes, professional development workshops, gallery tours and public lectures was offered throughout the year. These public programs were designed to complement and enhance the schedule of exhibitions.

### Artists-in-residence

Rick Martin was appointed Artist-in-residence from January to April 2005. In return for studio space, he delivered a stimulating program of art classes and held an exhibition of recent work entitled 'Oils on the Water'.

## Region and community

BRAG continued to provide a regional service through sharing expertise and hosting the South West Indigenous Arts Development project. A collaboration between the Bunbury Regional Arts Management Board Inc. and the South West Development Commission, it is aimed at developing Indigenous arts practice in the South West. A major focus in 2004–05 was to promote South West Indigenous art in the international art market.

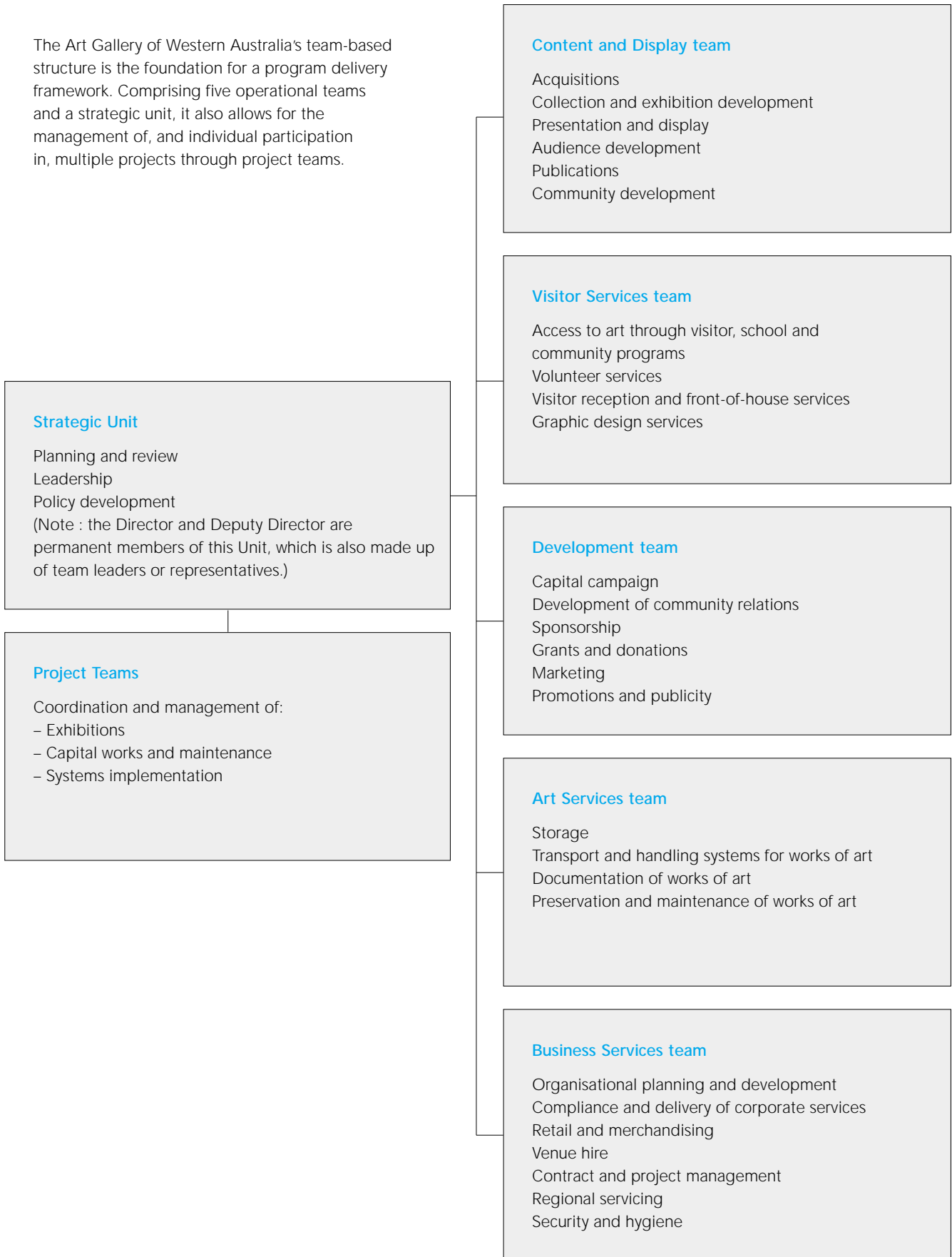
### Sponsors

Two major stakeholders, the Art Gallery of Western Australia and the City of Bunbury, provided approximately 75% of the Galleries' annual budget. The remainder of the income was generated through facility management, arts-related business activities, grants and sponsorship.

Key financial sponsors and allied partners include Worsley Alumina Pty Ltd, Iluka Resources Limited, the South West Development Commission, South West Personnel, the South-Western Times and the Golden West Network.

## Organisational structure

The Art Gallery of Western Australia's team-based structure is the foundation for a program delivery framework. Comprising five operational teams and a strategic unit, it also allows for the management of, and individual participation in, multiple projects through project teams.



## 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 the exhibitions and other programs.

### Board members

#### Chairman of the Board

Dario Amara, BE (Dist), FIEAust, CPEng  
(term 27.06.00 to 27.06.04  
reappointed 01.12.03 to 31.12.05)

#### Members

Belinda Carrigan  
(term 24.06.03 to 20.06.04  
reappointed 01.12.03 to 31.12.05)

Helen Cook, BSc  
(term 26.10.04 to 31.12.05)

Alicia Curtis  
(term 26.05.04 to 31.12.05  
resigned 01.09.04)

Fiona Kalaf, BA (Fine Arts) BArch, GrdDipBus,  
MBA (Advanced)  
(term 24.06.03 to 30.06.04  
reappointed 01.12.03 to 31.12.05)

Kieran Kinsella  
(term 20.01.04 to 31.12.05)

Linda Savage Davis, BA (Hons) Political Science,  
MA Law, LLB  
(term 31.12.02 to 31.12.03  
reappointed 01.12.03 to 31.12.05)

Dr Richard Walley, OAM, HonPhD  
(term 20.01.04 to 31.12.05  
resigned 18.04.05)

#### Ex officio Member

Alastair Bryant – Director General,  
Department of Culture and the Arts (from 31.01.01)

#### By Invitation

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

### Board Meetings Attended

Six Board meetings were held during the year. The number of meetings attended by each member and the number held during their period of appointment are shown below:

|                    |        |
|--------------------|--------|
| Dario Amara        | 6 of 6 |
| Alastair Bryant    | 6 of 6 |
| Belinda Carrigan   | 3 of 6 |
| Helen Cook         | 4 of 4 |
| Alicia Curtis      | 1 of 1 |
| Fiona Kalaf        | 4 of 6 |
| Kieran Kinsella    | 5 of 6 |
| Linda Savage Davis | 5 of 6 |
| Richard Walley     | 3 of 5 |

### Audit & Risk Management Committee

Linda Savage Davis (Chair)  
(from October 2003)

Kieran Kinsella  
(from February 2004)

Belinda Carrigan  
(from December 2004)

Alan R. Dodge (Executive Member) (by invitation)  
(from October 2003)

Shane Devitt (External Member)  
(from October 2004)

David Shallue (Secretary)  
(from April 2004)

### Development Committee

Helen Cook (Chair from January 2005)  
(from October 2004)

Belinda Carrigan (Chair from October 2003 to December 2004)  
(from October 2003)

Dario Amara  
(from October 2003 to October 2004)

Alastair Bryant  
(from October 2003 to October 2004)

Linda Savage Davis  
(from October 2004)

Alan R. Dodge (Executive member)  
(from October 2003)

Lyn-Marie Hegarty (Secretary)  
(from October 2003)

**Finance & Operations Committee**

Fiona Kalaf (Chair)

(from October 2003)

Belinda Carrington

(from October 2004 to November 2004)

Helen Cook

(from October 2004)

Dario Amara

(from December 2004),

Alicia Curtis

(from August 2004 to September 2004)

Alan R. Dodge (Executive Member)

(from October 2003)

Donna Gilbert (Executive Member)

(from April 2004)

Maurice Hanrahan (Executive Member)

(from October 2003 to February 2005)

Angel Barrio (Executive Member)

(from August 2004)

Gary Dufour (Secretary)

(from October 2003)

## Corporate performance and program support

### Business plan

The Gallery's commitment to being a centre of excellence in the visual arts continues to drive its planning process.

For the reporting year, the Gallery, through its operational plan, worked to outcomes that serviced its long-term strategies. The planning process also identified a business model and challenges for the year under review. Major initiatives were developed and tracked, along with financial trends and issues.

### Organisational development

Project management continues to be a major tool, particularly in bringing internationally acclaimed exhibitions to the people of Western Australia.

Teams participated in a whole-of-Gallery risk assessment and management program, convened by RiskCover. As a result of this, a risk database has been created and a schedule developed to facilitate the compilation of management reports from this database.

The Gallery's robust Occupational Health and Safety program again sponsored the training and induction of representatives.

Through its planning process, the Gallery began an organisational review, which will result in the implementation of a revised structure in the next reporting period.

### Gallery Shop

The Gallery Shop continued to be a popular destination for a variety of demographics. Product ranges were constantly varied and the success of the previous year was built on, with Christmas turnover increasing by 60%. The shop won the State Award for Retail Tourism for 2004.

Other successes included doubling of fiction and non-fiction turnover over the last two years and stock shrinkage reducing to less than 2%. Promotions, exclusive shopping nights and editorial have succeeded in attracting new clients. Corporate gifts for companies that book private functions at the Gallery are now promoted and have increased exposure of the Gallery Shop to this lucrative market.

Two successful exhibitions that assisted in generating strong retail sales for the shop were 'Sunshine and shadow: A.B. Webb and the poetics of place' and 'seeking TRANSCENDENCE'. 'Edge of desire: recent art in India' did not achieve its attendance target and this is reflected in the net profit for the shop.

The Gallery Shop plans to increase print production from the Collection over the next 12 months and continue to work closely with marketing and functions to develop and evolve.

### Venue hire

Venue hire continued as a successful activity in 2004–05. More than 11,000 people attended private corporate events at the Gallery, with 77% of clients combining exhibition viewing with their function.

Through a collaboration with the Gallery Shop, corporate gift lines were introduced to clients. The unique nature and presentation of the gifts proved to be an attractive extra to many clients. This initiative has also increased Gallery Shop revenue.

Corporate art activities have also been developed in conjunction with the Visitor Services team. Promoted to corporate clients as team-building activities, these have been positively received.

During the reporting period weddings were targeted as a growth market, resulting in increased bookings in this area. Through events management, the Gallery has also been involved in an incentive travel program targeting travellers from France. This is expected to have a positive effect across the Gallery in the next reporting period.

Highlights during the year included the launch of the BMW 7 series and the Nissan Pathfinder, the Woodside Board Christmas Dinner and the 'Be a Man' Prostate Cancer Launch. The partnership with the West Australian Symphony Orchestra continued to be a success, with events selling out.

### Equal opportunity, staff development and recruitment

Fifty-three females and 24 males made up the 77 people employed at the Gallery during the reporting period. Of these, 48 were permanent and 16 were fixed-term employees, with the remaining 13 being casual. Highlights included the recruitment of the Associate Curator for Indigenous Art, as well as the ongoing development of the Indigenous trainee Education Officer.

Training of OS&H representatives again occurred, with a whole of Gallery upgrade planned for 2004/05 being deferred due to program demands.

Through grants and combining other travel opportunities, 20 members of staff were able to develop their specific skills and networks through visiting art museums and attending conferences and workshops internationally, nationally and locally.

### Workers' Compensation

There was no Lost time Injury/Disease (LTI/D) index for the Gallery for the reporting year. Also there was no cost of claims/\$100 wage roll. The contribution rate is estimated at 1.13%, which is elevated due to a previous claim.

### Occupational safety and health

The Gallery's Occupational Safety and Health Committee met regularly throughout the year and dealt very effectively with outstanding and emergent issues. The Gallery's accredited Safety and Health representatives were active in dealing with issues at the 'shop-floor' level, as well as bringing more difficult issues to the attention of management.

Significant issues dealt with under the guidance of the Committee included the provision of residual current devices for exhibition lighting tracks and the resolution of all recommendations contained in an audit of the carpentry workshop conducted by the Industrial Foundation for Accident Prevention.

### Disability Services Plan

Implementation of the Disability Services Plan and 2004–07 Action Plan continued in all areas of the Gallery. Representatives from all teams continued to meet quarterly to ensure compliance. The Gallery meetings follow the quarterly Department of Culture and the Arts Disability Planning meetings, so that issues arising from these can be addressed.

The Art Gallery of Western Australia has adopted the Disability Services Plan to ensure that all visitors, including those with disabilities, can access Gallery services and facilities. The plan is subject to review and will be amended as priorities and needs change.

The Disability Services Plan includes –

- Information on the Gallery's facilities and services.
- A policy statement about the Gallery's commitment to addressing the issue of access for people with disabilities, their families and carers.
- The process used to consult with people with disabilities, their families and carers, disability organisations and relevant community groups to identify and overcome barriers to access.
- Objectives and strategies to overcome barriers that people with disabilities have identified through the consultation process.
- Expected timelines and teams responsible for the proposed strategies.
- A method of review and evaluation for the plan.
- Information about how the plan is being communicated to staff and people with disabilities.

In March 2005, the Disability Services Commission and the City of Perth published 'Your Welcome', which included a report on the Gallery. All aspects of access for visitors with disabilities were assessed. This included external access and entrances, reception, services and equipments accessible

toilets and signage. The feedback was extremely positive, apart from a few recommendations for minor signage improvements.

The now completed front-of-house refurbishments have been well received by disability groups. The specially designed reception counter is now accessible to those in wheelchairs, the front-of-house staff and volunteers can make easy contact with visitors, as the height is now appropriate, there is space for the wheelchair and the surface is uncluttered. A new wheelchair was purchased, which, together with the previously acquired electric wheelchair, offers visitors easier access to the Gallery exhibition spaces.

In September 2004, the Art Gallery participated in the NICAN Conference, which explored accessible arts venues in the Cultural Centre for tourists with disabilities. A group of visitors toured the Gallery and participated in a 'touch tour' of the Henry Moore *Reclining figure*. The group was impressed by the Gallery's facilities and the opportunities that are offered to visitors with disabilities.

The annual 'Sensational Art', held on 27 November 2004, was again a highlight for families with sight impairment. Specially trained Voluntary Guides gave visitors the opportunity to interact with selected three-dimensional artworks. These were chosen by the Visitor Services team, together with a conservator, for their durability and capacity to be explored by touch. These artworks remained on display until the Action on Access Awards held at the Art Gallery on 3 December 2004.

The education staff provided a memorable Art Gallery experience for visitors with disabilities. Many students participated in the curriculum-linked programs as part of a mainstream school group, while others came to the Gallery as a small educational support unit. Staff also conducted touch tours and three-dimensional practical art activities for sight-impaired youth who participated in a holiday program organised by the Association for the Blind of WA.

### Language and cultural diversity

The opportunity to include visitors from culturally diverse backgrounds presented itself in the development of the visitor program for the 'St Petersburg 1900' exhibition. The Visitor Services team was involved with the Perth Russian community, seeking their participation in the Friends/Lotterywest Visitor Program developed to support this exhibition. A 'Friends Look & Talk Trail', produced by education staff, was translated into Arabic, Italian, Mandarin, Russian and Vietnamese. It is hoped that this will enhance the understanding of certain aspects of the exhibition by the culturally diverse families who visit when it opens in July 2005. The Gallery also sent a media release, translated into these languages, to ethnic media outlets servicing these groups, advising them of the program.

### Risk management program

Risk management activities continued as a key focus during the year through multiple forums including, in particular, the Gallery's Occupational Safety and Health Committee and reviews of strategic maintenance requirements and resultant capital project expenditures.

During the year the Gallery expended significant resources in conducting extensive workshops with all staff to delineate key risks and allocate individual responsibility for those risks. This project will continue during the next reporting period with the implementation of a schedule to facilitate the compilation of management reports from the risk database. This will allow risk management treatments and actions to be undertaken at all levels of the organisation, commensurate with the various risk environments.

### Corruption prevention

The Premier's Circular No. 2005/02 required a report on actions taken to prevent corruption. To this end the Gallery distributed the Department's Fraud Prevention and Detection Corporate Policy to all staff.

The Gallery is also in the process of assessing the risk of fraud and other associated risks in the context of a new system of devolving risk management to all levels of the organisation.

### Capital works

Funds in the order of \$1.4 million were spent on, or committed to, a range of projects during 2004–05. These were sourced from unexpended 2003–04 funds, the last of the strategic maintenance grants and global funding.

Following the threat of imminent failure of key infrastructure components, an unprecedented 'bring forward' of \$300,000 global allocations from future years helped meet the urgent requirement to complete stages two and three of the Gallery's air-handling plant refurbishment program, at an estimated total cost of \$620,000.

Other important works undertaken or carried forward from 2003–04, but completed in the reporting year, included the upgrading of the front of house and the refurbishment of the Centenary Galleries air-handling plant.

### 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 2005, the Art Gallery of Western Australia paid the following organisations the amounts noted:

#### *Advertising agencies*

Marketforce – \$54,304.61

#### *Media advertising*

Art Almanac – \$1,069.20

Art Gallery Guide Australia – \$220.00

Gallery Circuit - \$611.50

Media Decisions – \$158,281.45

#### *Market research companies*

Patterson Market Research – \$11,632.52

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

### Compliance with the State Records Act 2000

The State Records Office approved the Art Gallery of Western Australia's Record Keeping Plan in April 2004. In the reporting year, the Gallery focused on key aspects of improvement in the areas of systems management and disposal. Due to the upgrade of the TRIM Records Management System undertaken across the Arts portfolio, some improvement strategies targeted for 2005–06 were brought forward and implemented during the reporting year.

### Freedom of Information Act

The Freedom of Information Act 1992 created a general right of access to documents held by State and Local Government agencies. During 2004–05 the Art Gallery of Western Australia received no applications for access to information under the provisions of the Act.

### Energy Smart outcomes

In accordance with the Energy Smart Government policy, the Art Gallery of Western Australia is working to achieve a 12% reduction in non-transport-related energy use by 2006–07, with 8% targeted for 2004–05.

*Energy Smart Government Program*

|                              | <i>Baseline</i> | <i>2001– 02</i> | <i>2002– 03</i> | <i>2003– 04</i> | <i>2004 – 05</i> | <i>Variation %</i> |
|------------------------------|-----------------|-----------------|-----------------|-----------------|------------------|--------------------|
| Energy                       |                 |                 |                 |                 |                  |                    |
| Consumption (GJ)             | 33,067          | 33,319          | 35,255          | 31,755          | 30,443           | – 7.9%             |
| Cost (\$)                    | 580,196         | 580,196         | 478,184         | 473,577         | 563,880          | – 2.3%             |
| Greenhouse                   |                 |                 |                 |                 |                  |                    |
| Gas Emissions                |                 |                 |                 |                 |                  |                    |
| (tonnes of CO <sub>2</sub> ) | 4,825           | 4,889           | 5,236           | 4,793           | 4,773            | – 1.1%             |
| Performance                  |                 |                 |                 |                 |                  |                    |
| Indicators GJ/sqm            | 2.47            | 2.49            | 2.64            | 2.37            | 2.28             | – 7.7%             |

*Explanation of variance*

The consumption of energy at the Art Gallery of Western Australia continues to be erratic due to the age of the plant and fluctuating seasonal changes. Obviously the priority of the Gallery is to maintain constant environmental conditions for the protection of the artworks in its care.

A possible increase was expected during the year, due to front-of-house refurbishments from July to November 2004. During this period the Gallery met costs of gas and electricity normally covered by the cafe. This was partly offset by improved efficiency of the air-conditioning plant as a result of a major upgrade during 2004 – 05.

**Waste-paper recycling**

During the reporting period the Gallery recycled 1,800 kilograms of waste paper and 10,400 kilograms of newspapers and packaging cardboard.

**Public information disclosure statement**

Public Information Disclosure Officers have been appointed by the Director General of the Department of Culture and the Arts, and documentation of guidelines and procedures relating to the obligations of the authority under the Public Interest Disclosure Act 2003 (the Act) implemented. The Gallery has adopted the Code of Conduct setting out minimum standards of conduct and integrity.

There were no disclosures made under the Act for the annual reporting period.



## Public sector standards

### Statement of Compliance

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

There are sufficient internal controls and processes to provide a reasonable assurance of compliance with the Public Sector Standards on HRM for Recruitment, Selection and Appointment; Transfer; Secondment; Performance Management; Redeployment; Termination; Discipline; Temporary Deployment (Acting) and Grievance Resolution standards to satisfy me that the above statement is correct.

There were no breaches of Public Sector Standards in Human Resource Management during 2004 – 05.

**Alan R. Dodge**  
*Director*

29 August 2005



## AUDITOR GENERAL

### INDEPENDENT AUDIT OPINION

To the Parliament of Western Australia

### THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA PERFORMANCE INDICATORS FOR THE YEAR ENDED 30 JUNE 2005

#### **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 to help users assess the Art Gallery's performance and fairly represent the indicated performance for the year ended 30 June 2005.

#### **Scope**

##### *The Board's Role*

The Board is responsible for developing and maintaining proper records and systems for preparing performance indicators.

The performance indicators consist of key indicators of effectiveness and efficiency.

##### *Summary of my Role*

As required by the Financial Administration and Audit Act 1985, I have independently audited the performance indicators to express an opinion on them. This was done by looking at a sample of the evidence.

An audit does not guarantee that every amount and disclosure in the performance indicators is error free, nor does it examine all evidence and every transaction. However, my audit procedures should identify errors or omissions significant enough to adversely affect the decisions of users of the performance indicators.

A handwritten signature in black ink, appearing to read 'D D R Pearson'.

D D R PEARSON  
AUDITOR GENERAL  
21 October 2005

## Performance indicators

### The Board of the Art Gallery of Western Australia Performance Indicators

We hereby certify that the following performance indicators are based on proper records, are relevant and are appropriate for assisting users to assess the Art Gallery of Western Australia's performance.

Measures described represent the performance of the Art Gallery of Western Australia for the financial year ended 30 June 2005.

Signed by a resolution of the Board of the Art Gallery of Western Australia.

**Kieran Kinsella**

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

**Helen Cook**

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

*29 August 2005*

## Effectiveness Indicators

The Art Gallery of Western Australia is a Statutory Authority within the Culture and the Arts portfolio. The Gallery contributes to the Culture and 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 Mission of the Gallery 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 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 Gallery makes use of both qualitative and quantitative information. It is difficult to measure the achievement of cultural and creative outcomes in the community over relatively short time frames. At the Gallery, reliance is placed on a variety of qualitative and quantitative feedback measures that inform the Gallery about the effectiveness of its programs. Such measures include visitation data, comments and assessments from 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.

The performance indicators described in this section of the report are considered to be relevant and appropriate in assessing Gallery effectiveness against our Mission and our efficiency in delivering ‘Art Gallery Services’ and achieving the portfolio outcome for the Western Australian community.

## Exhibition and display of works of art

### 1. Variety within the exhibition program

The scope and variety of the exhibition and display program directly impacts on community access to a diverse range of innovative ideas, knowledge and cultural experiences. The Art Gallery program promotes diversity, excellence and depth in local, national and international visual arts by presenting a balanced exhibition program of historic and contemporary exhibitions and by bringing the art of the world to Western Australia.

|                              | 2005 | 2004 | 2003 | 2002 | 2001 |
|------------------------------|------|------|------|------|------|
| Total Number of Exhibitions  | 18   | 25   | 23   | 20   | 17   |
| Number by category*          |      |      |      |      |      |
| Historic                     | 7    | 12   | 17   | 8    | 6    |
| Contemporary                 | 11   | 12   | 15   | 12   | 12   |
| Nationally acclaimed artists | 8    | 1    | 0    | 1    | 2    |
| Number by source*            |      |      |      |      |      |
| Western Australian           | 15   | 17   | 20   | 16   | 10   |
| National                     | 1    | 4    | 2    | 0    | 5    |
| International                | 2    | 3    | 1    | 4    | 2    |

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

This indicator reflects the allocation of resources to significant exhibitions at the Gallery during the reporting period, along with the further allocation of resources to the planning and logistics associated with 'St Petersburg 1900', which is scheduled to open in July 2005. Two major exhibitions 'Edge of Desire: recent art in India', a survey of contemporary Indian art, and 'Seeking Trancendence', the central focus of the Perth International Arts Festival, presented major acclaimed international artworks for local audiences. Highlights of the year's program they were supported by a series of smaller exhibitions focusing on works in the State Art Collection such as 'William Kentridge', 'British Art', 'Meeting' and 'Friends and Co' the latter featuring works purchased for the State Art Collection by the Friends of the Art Gallery of Western Australia. Western Australian artists also featured with exhibitions such as 'Sunshine and Shadow A.B. Webb and the poetics of place' and 'Rover Thomas. I want to paint'.

## 2. Visitor satisfaction with exhibition program and information about the art and artists on display

Visitor perceptions about the variety of exhibitions on display and the amount of information provided about the works of art on display assist in evaluating the effectiveness of the Gallery in providing the community with a diverse range of innovative ideas, knowledge and cultural experiences.

Visitor survey questions

'How satisfied were you with the variety of exhibitions in your visit today?'

|  | 2005<br>Actual | 2005<br>Target | 2004  | 2003  |
|--|----------------|----------------|-------|-------|
| Proportion answering 'satisfied' or 'very satisfied' | 83.5%          | 75.0%          | 84.0% | 74.6% |

'Thinking now about the information available in the Gallery about the artworks on display would you say that there is not enough, about the right amount or too much information available?'

|  |       |       |       |       |
|--|-------|-------|-------|-------|
| Proportion answering 'About the right amount of information' | 71.0% | 65.0% | 61.0% | 68.1% |
| Proportion answering 'Not enough information'                | 28.0% | 25.0% | 38.0% | 28.4% |
| Proportion answering 'Too much information'                  | 1.0%  | 10.0% | 1.0%  | 1.5%  |

# The results reported for 2002–03 have been amended to discount the 'don't know' responses from the survey results. The figures reported in 2002–03 for 'how satisfied are you with the variety of exhibitions your visit today?' was 81%, while the responses regarding the amount of information available were: 'about right' – 69%; 'not enough' – 29%; and 'too much' – 2%.

Survey responses confirm the effectiveness of the Gallery in providing a diverse program and in providing information and knowledge about artworks on display. However, trends would indicate that while visitor satisfaction with regard to the variety of exhibitions has shown improvement, there is still a need to examine the increase customer satisfaction in this area.

Survey results were gained from a random intercept survey of 402 visitors to the Gallery conducted in four waves over the course of the reporting year. The high response rate of 80% achieved was probably due to the shorter-length questionnaire distributed this year. The error rate for the surveys was  $\pm 4.9\%$ .

The total population size for the survey was 406,325 and the sample size was 503.

### Community access and outreach

Effectiveness against this indicator is determined by the community's access to a range of visual arts cultural experiences at the Gallery. Visitation outcomes are a key measure as is the extent to which visitors perceive that their knowledge and appreciation of the visual arts has been improved through visits to the Gallery.

#### 3. Visits to the Gallery

|  | 2005   | 2004   | 2003   | 2002   | 2001     |
|--|--------|--------|--------|--------|----------|
| Number of participants in public interpretive activities |        |        |        |        |          |
| * includes website hits                                  | 55,337 | 66,720 | 71,104 | 97,561 | 118,633* |
| Number of student visitors                               | 25,498 | 24,281 | 26,285 | 36,009 | 26,695   |

These indicators highlight the effect of the Art Gallery offering less participatory public programs during the reporting year. Continual innovation and high quality have characterised the activities and programs the Art Gallery has been able to deliver; however, some programs, eg. programs for youth and aspects of the family and children's programs have not been continued.

During the 2004–05 program, a focus on families has been maintained through a number of school holiday programs. Continued support of the Education Program has maintained participation by school groups while young people have been able to participate via exhibition programs such as 'Year 12 Perspectives' and 'seeking TRANSCENDENCE'.

#### 4. Visitor perceptions about the outcome of their visit

Surveys conducted of visitors attending the Gallery provides an assessment about the extent to which the outcome was being achieved for the visual arts.

'My visit to the Gallery has improved my knowledge and appreciation of the visual arts'

|   | 2005<br>Actual | 2005<br>Target | 2004  | 2003  | 2002  | 2001  |
|---|----------------|----------------|-------|-------|-------|-------|
| Proportion responding 'strongly agree' or 'agree' | 79.2%          | 80.0%          | 81.0% | 79.1% | 80.8% | 62.0% |

# The results reported for 2002–03 and 2001–02 have been amended to discount the 'don't know' responses from the survey results. The figures reported in 2002–03 and 2001–02 were 82.0% and 81.0% respectively.

The positive response from visitors to the survey question about whether the visit improved their knowledge and appreciation of the visual arts, confirms the effectiveness of the Gallery in meeting its Mission and achieving the portfolio outcome in the visual arts area. The Gallery continues to maintain the positive response rate first achieved in the 'Monet year' of 2002.

### 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.

## 5. Acquisition of a representative collection

| 2005 |    | 2004 |    | 2003 |    | 2002 |    | 2001 |    |
|------|----|------|----|------|----|------|----|------|----|
| Cost | No | Cost | No | Cost | No | Cost | No | Cost | No |

### Percentage of works of art acquired with consolidated funds

|                                      |     |     |     |     |     |     |     |     |     |
|--------------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| <i>by Western Australian Artists</i> |     |     |     |     |     |     |     |     |     |
| 29%                                  | 42% | 49% | 74% | 22% | 21% | 37% | 62% | 63% | 72% |
| <i>by Australian Artists*</i>        |     |     |     |     |     |     |     |     |     |
| 71%                                  | 58% | 15% | 13% | 23% | 54% | 59% | 35% | 10% | 8%  |
| <i>by non-Australian Artists</i>     |     |     |     |     |     |     |     |     |     |
| 0%                                   | 0%  | 36% | 13% | 55% | 25% | 4%  | 3%  | 27% | 20% |

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

|                                      |     |     |     |      |      |     |     |     |     |
|--------------------------------------|-----|-----|-----|------|------|-----|-----|-----|-----|
| <i>by Western Australian Artists</i> |     |     |     |      |      |     |     |     |     |
| 22%                                  | 63% | 5%  | 67% |      |      | 99% | 83% | 49% | 33% |
| <i>by Australian Artists*</i>        |     |     |     |      |      |     |     |     |     |
| 78%                                  | 38% | 2%  | 17% | 100% | 100% | 1%  | 17% | 51% | 67% |
| <i>by non-Australian Artists</i>     |     |     |     |      |      |     |     |     |     |
| 0%                                   | 0%  | 93% | 16% |      |      |     |     |     |     |

### Percentage of works of art acquired by donation

|                                      |  |     |  |     |  |     |  |     |  |
|--------------------------------------|--|-----|--|-----|--|-----|--|-----|--|
| <i>by Western Australian Artists</i> |  |     |  |     |  |     |  |     |  |
| 38%                                  |  | 34% |  | 27% |  | 20% |  | 65% |  |
| <i>by Australian Artists*</i>        |  |     |  |     |  |     |  |     |  |
| 22%                                  |  | 59% |  | 67% |  | 60% |  | 35% |  |
| <i>by non-Australian Artists</i>     |  |     |  |     |  |     |  |     |  |
| 40%                                  |  | 7%  |  | 6%  |  | 20% |  |     |  |

\* excludes WA artists

### Number of Western Australian artists new to the collection

|    |   |   |    |    |
|----|---|---|----|----|
| 23 | 6 | 4 | 14 | 19 |
|----|---|---|----|----|

### Number of Western Australian artists already in the collection whose representation has increased

|    |    |   |    |    |
|----|----|---|----|----|
| 11 | 18 | 6 | 24 | 17 |
|----|----|---|----|----|

These indicators highlight the Gallery's efforts and effectiveness in achieving its objectives through the implementation of its Policy Statement on the Collection 2002–06. The focus of the acquisitions policy is on Western Australian art, Indigenous art and Australian and international art which build upon the strengths of the Collection.

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 are the most effective source of funds for achieving the breadth of policy objectives for the State Art Collection.

In the reporting year, the acquisition program emphasised Western Australian and Australian works of art. Significant works by Hector Jandany, Gordon (Herbert Augustus) Holdsworth and Ricky Swallow were added to the State Art Collection.

## Efficiency Indicators

The Art Gallery applies the following measures to assess its efficiency in delivering the output 'Art Gallery Services' within the context of the portfolio outcome statement:

*'A community that is informed of, and has access to, a diverse range of innovative ideas, knowledge and cultural experiences'.*

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. Total cost of services is apportioned 80/20 against visitor interactions and items in the Collection for reporting purposes.

|                                 | 2005<br>Actual | 2005<br>Target | 2004     | 2003     | 2002     |
|---------------------------------|----------------|----------------|----------|----------|----------|
| Cost per interaction*           | \$42.39        | \$40.31        | \$30.49  | \$30.13  | \$22.69  |
| Cost per item in the collection | \$264.96       | \$265.23       | \$233.42 | \$231.54 | \$239.98 |

\* External loans not included

Attendance rates declined during the reporting year continuing the tapering trend experienced since the extremely high number of visitors to the 'Monet & Japan' exhibition in 2001–02. The reduction in the size of the exhibition program and other public programs also contributed to the lower rates of attendance in 2004/05.

The State Art Collection grew by 292 works during the reporting year. While this increase was in line with target expectations, the overall cost of services increased at a substantially higher rate which is reflected in the efficiency indicator for collection management.

### Output Measures

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'.

Cost per item and cost per interaction include an allocation of overhead from the Department of Culture and the Arts, which provides services to the Art Gallery of Western Australia.

|   | 2005<br>Target | 2005<br>Actual | 2004     | 2003     |
|---|----------------|----------------|----------|----------|
| Quantity  |                |                |          |          |
| Number of items maintained                      | 16,340         | 16,250         | 15,958   | 15,746   |
| Number of interactions                          | 430,000        | 406,325        | 488,736  | 539,720  |
| Quality   |                |                |          |          |
| Adherence to collection policy for acquisitions | 100%           | 100%           | 100%     | 100%     |
| Visitor satisfaction rate                       | 90%            | 96.0%          | 94%      | 92%      |
| Timeliness                                      |                |                |          |          |
| Number of access hours per week                 | 49             | 49             | 49       | 49       |
| Cost  |                |                |          |          |
| Cost per item in the Collection                 | \$265.23       | \$290.28       | \$251.03 | \$244.67 |
| Cost per interaction                            | \$40.31        | \$46.44        | \$32.79  | \$28.50  |





## AUDITOR GENERAL

### INDEPENDENT AUDIT OPINION

To the Parliament of Western Australia

### THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2005

#### **Audit Opinion**

In my opinion,

- (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, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions; and
- (ii) 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 Art Gallery at 30 June 2005 and its financial performance and cash flows for the year ended on that date.

#### **Scope**

##### ***The Board's Role***

The Board is responsible for keeping proper accounts and maintaining adequate systems of internal control, preparing the financial statements, and complying with the Financial Administration and Audit Act 1985 (the Act) and other relevant written law.

The financial statements consist of the Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows and the Notes to the Financial Statements.

##### ***Summary of my Role***

As required by the Act, I have independently audited the accounts and financial statements to express an opinion on the controls and financial statements. This was done by looking at a sample of the evidence.

An audit does not guarantee that every amount and disclosure in the financial statements is error free. The term "reasonable assurance" recognises that an audit does not examine all evidence and every transaction. However, my audit procedures should identify errors or omissions significant enough to adversely affect the decisions of users of the financial statements.

D D R PEARSON  
AUDITOR GENERAL  
21 October 2005

## The Board of the Art Gallery of Western Australia

### Certification of Financial Statements for the year ended 30 June 2005

The accompanying financial statements of the Board of the Art Gallery of Western Australia have been prepared in compliance with the Financial Administration and Audit Act 1985 from proper accounts and records to present fairly the financial transactions for the financial year ending 30 June 2005 and the financial position as at 30 June 2005.

At the date of signing we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate.

Signed in accordance with a resolution of the Board of the Art Gallery of Western Australia.

**Donna Gilbert**  
*Principal Accounting Officer*

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

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

29 August 2005

The Board of the Art Gallery of Western Australia

Statement of financial performance for the year ended 30 June 2005

|  | Note  | 2005<br>\$000 | 2004<br>\$000 |
|--|-------|---------------|---------------|
| <b>Cost of services</b>  |       |               |               |
| <b>Expenses from ordinary activities</b>   |       |               |               |
| <i>Employee expenses</i>   | 3     | 3,334         | 3,107         |
| <i>Supplies and services (a)</i>   | 4     | 2,854         | 2,322         |
| <i>Depreciation expense</i>  | 5     | 540           | 495           |
| <i>Borrowing costs expense</i>   | 6     | 362           | 420           |
| <i>Accommodation expenses</i>  | 7     | 2,072         | 1,975         |
| <i>Grants and subsidies</i>  | 8     | 150           | 153           |
| <i>Capital user charge</i>   | 9     | 11,633        | 10,139        |
| <i>Cost of sales</i>   | 12    | 558           | 488           |
| <i>Other expenses from ordinary activities</i>   | 10    | 25            | 14            |
| <b>Total cost of services</b>  |       | <b>21,528</b> | <b>19,113</b> |
| <b>Revenues from ordinary activities</b>   |       |               |               |
| <b>Revenue from operating activities</b>   |       |               |               |
| <i>User charges and fees</i>   | 11    | 295           | 662           |
| <i>Sales</i>   | 12    | 886           | 822           |
| <i>Sponsorship</i>   | 13    | 488           | 669           |
| <i>Donated Works of Art</i>  |       | 506           | 943           |
| <i>Bequest trust and special purpose funds contributions received</i>  |       | 215           | 213           |
| <i>Commonwealth grants and contributions</i>   |       | 3             | –             |
| <i>Subsidies</i>   | 14    | 268           | 70            |
| <b>Revenue from non-operating activities</b>   |       |               |               |
| <i>Interest revenue</i>  |       | 24            | 32            |
| <i>Bequest trust and special purpose funds interest received</i>   |       | 305           | 313           |
| <i>Proceeds from disposal of non-current assets</i>  |       | –             | 4             |
| <i>Other revenues from ordinary activities</i>   | 15    | 85            | 143           |
| <b>Total revenues from ordinary activities</b>   |       | <b>3,075</b>  | <b>3,871</b>  |
| <b>Net cost of services</b>  |       | <b>18,453</b> | <b>15,242</b> |
| <b>Revenues from State Government</b>  |       |               |               |
| <i>Service Appropriation</i>   | 16(a) | 3,813         | 3,633         |
| <i>Resources received free of charge</i>   | 16(b) | 14,894        | 13,201        |
| <b>Total revenues from State Government</b>  |       | <b>18,707</b> | <b>16,834</b> |
| <b>Change in Net Assets</b>  |       | <b>254</b>    | <b>1,592</b>  |
| <i>Net increase in asset revaluation reserve</i>   |       | 431           | 9,366         |
| <b>Total revenues, expenses and valuation adjustments recognised directly in equity</b>                        |       | <b>431</b>    | <b>9,366</b>  |
| <b>Total changes in equity other than those resulting from transactions with WA State Government as owners</b> |       | <b>685</b>    | <b>10,958</b> |

(a) Administration expenses are included in Supplies and services

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 2005

|                                      | Note  | 2005<br>\$000  | 2004<br>\$000  |
|--------------------------------------|-------|----------------|----------------|
| <b>Current Assets</b>                |       |                |                |
| Cash assets                          | 29a   | 846            | 1,133          |
| Restricted cash assets               | 17    | 5,507          | 5,793          |
| Inventories                          | 18    | 418            | 348            |
| Receivables                          | 19    | 167            | 168            |
| Amounts receivable for services      | 20    | 182            | 80             |
| Other assets                         | 21    | 34             | 30             |
| <b>Total Current Assets</b>          |       | <b>7,154</b>   | <b>7,552</b>   |
| <b>Non-Current Assets</b>            |       |                |                |
| Amounts receivable for services      | 20    | 2,088          | 1,863          |
| Property, plant and equipment        | 22    | 20,902         | 19,793         |
| Works of art                         | 23    | 123,816        | 122,906        |
| Sinking fund                         | 24    | –              | 130            |
| <b>Total Non-Current Assets</b>      |       | <b>146,806</b> | <b>144,692</b> |
| <b>Total Assets</b>                  |       | <b>153,960</b> | <b>152,244</b> |
| <b>Current Liabilities</b>           |       |                |                |
| Payables                             | 25    | 664            | 259            |
| Interest-bearing liabilities         | 26    | –              | 297            |
| Other liabilities                    | 27    | 79             | 3              |
| <b>Total Current Liabilities</b>     |       | <b>743</b>     | <b>559</b>     |
| <b>Non-Current Liabilities</b>       |       |                |                |
| Interest-bearing liabilities         | 26    | –              | 5,539          |
| <b>Total Non-Current Liabilities</b> |       | <b>–</b>       | <b>5,539</b>   |
| <b>Total Liabilities</b>             |       | <b>743</b>     | <b>6,098</b>   |
| <b>Net Assets</b>                    |       | <b>153,217</b> | <b>146,146</b> |
| <b>Equity</b>                        |       |                |                |
| Contributed equity                   | 28(a) | 52,121         | 45,735         |
| Reserves                             | 28(b) | 100,089        | 99,389         |
| Accumulated surplus / (deficiency)   | 28(c) | 1,007          | 1,022          |
| <b>Total Equity</b>                  |       | <b>153,217</b> | <b>146,146</b> |

*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 2005

|  | Note | 2005<br>\$000   | 2004<br>\$000   |
|--|------|-----------------|-----------------|
| <b>Cash flows from State Government</b>                      |      |                 |                 |
| Service appropriations                                       |      | 3,406           | 3,013           |
| Capital contributions  |      | 6,386           | 837             |
| Holding account drawdowns                                    |      | 80              | 158             |
| <b>Net Cash provided by State Government</b>                 |      | <b>9,872</b>    | <b>4,008</b>    |
| <i>Utilised as follows:</i>                                  |      |                 |                 |
| <b>Cash flows from operating activities</b>                  |      |                 |                 |
| <b>Payments</b>  |      |                 |                 |
| Employee costs   |      | ( 75)           | ( 61)           |
| Supplies and services  |      | ( 2,965)        | ( 2,866)        |
| Accommodation  |      | ( 2,075)        | ( 1,903)        |
| Borrowing costs  |      | ( 471)          | ( 422)          |
| GST payments on purchases                                    |      | ( 558)          | ( 465)          |
| Other payments   |      | ( 21)           | ( 11)           |
| <b>Receipts</b>  |      |                 |                 |
| Sale of goods and services                                   |      | 883             | 821             |
| User charges and fees  |      | 855             | 917             |
| Interest received  |      | 328             | 333             |
| GST receipts on sales  |      | 176             | 136             |
| GST receipts from taxation authority                         |      | 384             | 384             |
| Other receipts   |      | 317             | 384             |
| <b>Net cash provided by / (used in) operating activities</b> | 29c  | <b>( 3,222)</b> | <b>( 2,753)</b> |
| <b>Cash flows from investing activities</b>                  |      |                 |                 |
| Purchase of non-current physical assets                      |      | ( 1,517)        | ( 743)          |
| <b>Net cash provided by / (used in) investing activities</b> |      | <b>( 1,517)</b> | <b>( 743)</b>   |
| <b>Cash flows from financing activities</b>                  |      |                 |                 |
| Repayment of borrowings                                      |      | ( 5,836)        | ( 290)          |
| <b>Net cash provided by / (used in) financing activities</b> |      | <b>( 5,836)</b> | <b>( 290)</b>   |
| <b>Net increase / (decrease) in cash held</b>                |      | <b>( 703)</b>   | <b>222</b>      |
| <b>Cash assets at the beginning of the financial year</b>    |      | <b>7,056</b>    | <b>6,834</b>    |
| <b>Cash assets at the end of the financial year</b>          | 29a  | <b>6,353</b>    | <b>7,056</b>    |

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

## 1. 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 which 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.

### Basis of Accounting

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) Service Appropriations

Service Appropriations are recognised as revenues in the period in which the Board gains control of the appropriated funds. The Board gains control of the appropriated funds at the time those funds are deposited into the Board'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. Capital appropriations which are repayable to the Treasurer are recognised as liabilities.

#### c) Grants and Other Contributions Revenue

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.

Assets costing less than \$1,000 are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

#### f) Depreciation of non-current assets

All non current assets, excluding works of art, having a limited useful life are systematically depreciated over their useful lives in a manner which reflects the consumption of their future economic benefits.

Useful lives for each of the other classes of depreciable assets are:

|                                |               |
|--------------------------------|---------------|
| Buildings                      | 50 years      |
| Furniture and Equipment        | 4 to 20 years |
| Computer Hardware and Software | 4 years       |

Works of art controlled by the Board are classified as heritage assets. 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 in respect of them.

#### g) Revaluation of Land, Buildings and Infrastructure and Works of Art

The Board has a policy of valuing land and buildings at their fair value. The annual revaluations undertaken by the Department of Land Information (Valuation Services) are recognised in the financial statements. Written down values for the buildings are adjusted in line with these valuations (see Note 20).

Works of art are reported at fair value. The State Art Collection is revalued every five years. The revaluation of the collection is based on the change in value of a sample of artworks, selected to provide an accurate representation of the change in value of the total collection. (see Note 40 – Change in accounting policy).

#### 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 which are known to be uncollectible are written off. A provision for doubtful debts is raised where some doubts as to collection exist.

#### l) Investments

Investments are brought to account at the lower of cost or recoverable amount. Interest revenues are recognised as they are accrued.

#### m) Intangible Assets

##### 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.

##### Web site costs

Costs in relation to web sites controlled by the Board are charged as expenses in the period in which they are incurred unless they relate to the acquisition of an asset, in which case they are capitalised and amortised over the period of expected benefit. Generally, costs in relation to feasibility studies during the planning phase of a website, and ongoing costs of maintenance during the operating phase are considered to be expenses. Costs incurred in building or enhancing a website, to the extent that they represent probable future economic benefits controlled by the Board that can be reliably measured, are capitalised as an asset and amortised over the period of the expected benefits which can vary from three to five years.

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

#### q) Superannuation

Staff may contribute to the Pension Scheme, a defined benefits pension scheme now closed to new members or to the Gold State Superannuation Scheme, a defined lump sum scheme now closed to members. All staff who do not contribute to either of these schemes become non-contributory members of the West State Superannuation Scheme, an accumulation fund complying with the Commonwealth Governments Superannuation Guarantee (Administration) Act 1992. All of these schemes are administered by the Government Employee Superannuation Board (GESB). The liabilities for superannuation charged under the Gold State super Schemes and the West States Superannuation Scheme are extinguished by payment of employer contributions to the GESB.

#### r) Accrued salaries

The Department of Culture and the Arts received an appropriation to cover the cost of the staff which 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'.

#### s) 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.

#### t) Foreign currency translation

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 reporting date are translated at exchange rates current at reporting date.

#### u) Rounding of figures

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

#### v) 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 and the Arts

The Department services the Board of the Art Gallery of Western Australia and other agencies in the Culture and Arts portfolio. The Department receives an appropriation to cover the cost of the staff which 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 State Government.

|  | 2005  | 2004  |
|--|-------|-------|
|  | \$000 | \$000 |

### 3. Employee expenses

|                        |       |       |
|------------------------|-------|-------|
| Salaries and wages     | 2,981 | 2,797 |
| Superannuation         | 278   | 248   |
| Other related expenses | 75    | 62    |
|                        | <hr/> | <hr/> |
|                        | 3,334 | 3,107 |

### 4. Supplies and services

|                               |       |       |
|-------------------------------|-------|-------|
| Freight and cartage           | 740   | 273   |
| Consultants and contractors   | 367   | 213   |
| Insurance premiums            | 220   | 185   |
| Advertising                   | 442   | 598   |
| Printing                      | 188   | 164   |
| Travel                        | 164   | 161   |
| Materials                     | 150   | 213   |
| Exhibition fees               | 114   | 141   |
| Exhibition construction costs | 51    | -     |
| Communications                | 75    | 78    |
| Motor vehicles                | 49    | 56    |
| Lease and hire costs          | 45    | 41    |
| Audit Fees                    | 35    | 3     |
| Maintenance                   | 30    | 27    |
| Consumables                   | 27    | 26    |
| Photographic services         | 14    | 15    |
| Bank Charges                  | 6     | 8     |
| Other                         | 138   | 120   |
|                               | <hr/> | <hr/> |
|                               | 2,854 | 2,322 |

### 5. Depreciation

|                     |       |       |
|---------------------|-------|-------|
| Plant and equipment | 232   | 202   |
| Buildings           | 308   | 293   |
|                     | <hr/> | <hr/> |
|                     | 540   | 495   |

### 6. Borrowing cost expense

|                |       |       |
|----------------|-------|-------|
| Interest paid  | 354   | 408   |
| Guarantee fees | 8     | 12    |
|                | <hr/> | <hr/> |
|                | 362   | 420   |

|                                  | 2005<br>\$000 | 2004<br>\$000 |
|----------------------------------|---------------|---------------|
| <b>7. Accommodation expenses</b> |               |               |
| Security services                | 920           | 924           |
| Electricity and gas              | 551           | 471           |
| Accommodation maintenance        | 365           | 440           |
| Facilities management            | 102           | 47            |
| Cleaning                         | 92            | 82            |
| Water                            | 35            | 6             |
| Other                            | 7             | 5             |
|                                  | <b>2,072</b>  | <b>1,975</b>  |

#### 8. Grants and subsidies

|                              |            |            |
|------------------------------|------------|------------|
| <i>Recurrent</i>             |            |            |
| Bunbury Regional Art Gallery | 150        | 153        |
|                              | <b>150</b> | <b>153</b> |

#### 9. Capital user charge

|                     |        |        |
|---------------------|--------|--------|
| Capital user charge | 11,633 | 10,139 |
|---------------------|--------|--------|

A capital user charge rate of 8% has been set by the Government for 2004/05 and represents the opportunity cost of capital invested in the net assets of the Board used in the provision of services. The charge is calculated on the net assets adjusted to take account of exempt assets. Payments are made to the Department of Treasury and Finance on a quarterly basis.

#### 10. Other expenses from ordinary activities

|  |           |           |
|--|-----------|-----------|
| Prizes paid                                      | 20        | 10        |
| Loss on disposal/write off of non-current assets | 1         | 3         |
| Doubtful debts expense                           | 4         | 0         |
| Other  | 0         | 1         |
|  | <b>25</b> | <b>14</b> |

#### 11. User charges and fees

|                      |            |            |
|----------------------|------------|------------|
| Exhibition revenue   | 103        | 444        |
| Venue hire           | 70         | 67         |
| Rent                 | 39         | 49         |
| Public programs      | 34         | 29         |
| Hire of works of art | 10         | 24         |
| Other                | 39         | 49         |
|                      | <b>295</b> | <b>662</b> |

#### 12. Trading profit

|                         |            |            |
|-------------------------|------------|------------|
| Sales                   | 886        | 821        |
| Cost of sales:          |            |            |
| Opening inventory       | 348        | 308        |
| Purchases               | 627        | 527        |
| Less: closing inventory | (417)      | (348)      |
| Cost of goods sold      | 558        | 487        |
| Trading profit          | <b>328</b> | <b>334</b> |

#### 13. Sponsorship

|                     |            |            |
|---------------------|------------|------------|
| Cash sponsorship    | 168        | 304        |
| Sponsorship in kind | 320        | 365        |
|                     | <b>488</b> | <b>669</b> |

#### 14. Subsidies

|                      |            |           |
|----------------------|------------|-----------|
| Subsidies – external | 268        | 70        |
|                      | <b>268</b> | <b>70</b> |

#### 15. Other revenues from ordinary activities

|                                   | 2005<br>\$000 | 2004<br>\$000 |
|-----------------------------------|---------------|---------------|
| Recoup of previous years expenses | 19            | 91            |
| Salary and severance recoups      | 19            | -             |
| Insurance revenue                 | 17            | 3             |
| Sale of publications              | 14            | 5             |
| Donations                         | 6             | 40            |
| Other revenue                     | 10            | 4             |
|                                   | <b>85</b>     | <b>143</b>    |

#### 16. Revenues from State Government

|  |               |               |
|--|---------------|---------------|
| (a) <i>Appropriation revenue received during the year:</i>               |               |               |
| Service appropriations (I)   | 3,813         | 3,633         |
| (b) <i>Resources received free of charge (II)</i>                        |               |               |
| Determined on the basis of the following estimates provided by agencies: |               |               |
| Services provided by the Department of Culture and the Arts:             |               |               |
| Salaries and wages   | 2,980         | 2,815         |
| Superannuation   | 278           | 247           |
| Capital user charge  | 11,633        | 10,139        |
|  | <b>14,891</b> | <b>13,201</b> |
| State Solicitor's Office – legal services                                | 3             | -             |
|  | <b>14,894</b> | <b>13,201</b> |
| <b>Total Revenues from State Government</b>                              | <b>18,707</b> | <b>16,834</b> |

(I) *Service appropriations are accrual amounts reflecting the full cost of services delivered. The appropriation revenue comprises a cash component and a receivable (asset). The receivable (holding account) comprises the depreciation expense for the year and any agreed increase in leave liability during the year.*

*The \$3,813 comprised amounts appropriated for the following:*

|                |          |
|----------------|----------|
| – depreciation | \$0.407M |
| – operations   | \$3.406M |

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

#### 17. Restricted cash assets

|   |              |              |
|---|--------------|--------------|
| Bequest, trust and special purpose accounts | 5,507        | 5,198        |
| Exhibition development fund                 | -            | 550          |
| Amount held for 27th pay                    | -            | 45           |
|   | <b>5,507</b> | <b>5,793</b> |

#### 18. Inventories

|  |            |            |
|--|------------|------------|
| Current                                  |            |            |
| Inventories held for resale:             |            |            |
| At lower of cost or net realisable value | 418        | 348        |
|  | <b>418</b> | <b>348</b> |

#### 19. Receivables

|                                    |            |            |
|------------------------------------|------------|------------|
| Current                            |            |            |
| Trade debtors                      | 107        | 135        |
| Less: provision for doubtful debts | (4)        |            |
| GST receivable                     | 64         | 33         |
|                                    | <b>167</b> | <b>168</b> |



|  | 2005<br>\$000 | 2004<br>\$000 |
|--|---------------|---------------|
| <b>20. Amounts receivable for services</b> |               |               |
| Current                                    | 182           | 80            |
| Non-current                                | 2,088         | 1,863         |
|  | <b>2,270</b>  | <b>1,943</b>  |

This asset represents the non-cash component of service appropriations. It is restricted in that it can only be used for asset replacement or payment of leave liability.

#### 21. Other assets

|                |           |           |
|----------------|-----------|-----------|
| Current        |           |           |
| Prepayments    | 5         | 3         |
| Accrued income | 29        | 27        |
|                | <b>34</b> | <b>30</b> |

#### 22. Property, plant, and equipment

|  |               |               |
|--|---------------|---------------|
| Land at fair value                     | 3,247         | 3,247         |
| Buildings (work in progress) – at cost | 105           | 100           |
| Accumulated depreciation               | –             | (1)           |
|  | <b>105</b>    | <b>99</b>     |
| Buildings at valuation                 | 15,832        | 15,400        |
| Plant and equipment – at cost          | 3,367         | 2,495         |
| Accumulated depreciation               | (1,649)       | (1,448)       |
|  | <b>1,718</b>  | <b>1,047</b>  |
| Total property, plant and equipment    | <b>20,902</b> | <b>19,793</b> |

The revaluation of buildings was performed in June 2005 by the Department of Land Information (Valuation Services). 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

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

|   | Freehold<br>land<br>\$000 | Buildings<br>\$000 | Plant and<br>equipment<br>\$000 | Total<br>\$000 |
|---|---------------------------|--------------------|---------------------------------|----------------|
| <b>2005</b>                             |                           |                    |                                 |                |
| Carrying amount at start of year        | 3,247                     | 15,499             | 1,047                           | 19,793         |
| Additions                               | 0                         | 375                | 864                             | 1,239          |
| Disposals                               | 0                         | 0                  | (1)                             | (1)            |
| Transfers                               | 0                         | (41)               | 41                              | 0              |
| Revaluation increments/<br>(decrements) | 0                         | 411                | 0                               | 411            |
| Depreciation                            | 0                         | (308)              | (232)                           | (540)          |
| Carrying amount at end of year          | <b>3,247</b>              | <b>15,936</b>      | <b>1,719</b>                    | <b>20,902</b>  |

#### 23. Works of art

|                                   | 2005<br>\$000  | 2004<br>\$000  |
|-----------------------------------|----------------|----------------|
| At fair value (a)                 | 122,906        | 121,324        |
| Purchases at cost                 | 208            | 250            |
| Donations at fair value           | 506            | 943            |
| Commissioned works of art at cost | 176            | 389            |
| Revaluations                      | 20             | –              |
|                                   | <b>123,816</b> | <b>122,906</b> |

(a) Works representing approximately 68% of the total value of the collection were revalued in 2003–04 (refer note 40).

|                         | 2005<br>\$000 | 2004<br>\$000 |
|-------------------------|---------------|---------------|
| <b>24. Sinking Fund</b> |               |               |
| Sinking Fund            | –             | 130           |

Sinking fund for WA Treasury Corporation Loan No 11: Funds were being paid into a sinking fund on a half-yearly basis to meet the repayment of a long-term loan of \$250,000 that was to mature in September 2007. The loan was paid out in December 2004 (refer note 26) and the balance of the Sinking Fund was returned to the Board.

#### 25. Payables

|  |            |            |
|--|------------|------------|
| Current  |            |            |
| Trade payables for goods and services          | 594        | 82         |
| Accounts payable for works of art acquisitions | 37         | 0          |
| Accrued expenses                               | 33         | 177        |
|  | <b>664</b> | <b>259</b> |

#### 26. Interest-bearing liabilities

|  |          |              |
|--|----------|--------------|
| Current West Australian Treasury Corporation loans     | –        | 297          |
| Non current West Australian Treasury Corporation loans | –        | 5,539        |
|  | <b>–</b> | <b>5,836</b> |

The West Australian Treasury Corporation loans were paid out in December 2004, using funds provided as capital contributions from the State Government (refer note 28 – Contributed Equity).

#### 27. Other liabilities

|                            |           |          |
|----------------------------|-----------|----------|
| Income received in advance | 79        | 3        |
|                            | <b>79</b> | <b>3</b> |

#### 28. Equity

|                               |               |               |
|-------------------------------|---------------|---------------|
| (a) <i>Contributed equity</i> |               |               |
| Opening balance               | 45,735        | 44,898        |
| Capital contributions (I)     | 6,386         | 837           |
| Closing balance               | <b>52,121</b> | <b>45,735</b> |

(I) *Capital Contributions have been designated as contributions by owners and are credited directly to equity in the Statement of Financial Position.*

|   |               |               |
|---|---------------|---------------|
| (b) <i>Reserves</i>                     |               |               |
| Asset revaluation reserve (I)           |               |               |
| Opening balance                         | 83,673        | 74,308        |
| Net revaluation increments/(decrements) |               |               |
| Land & buildings                        | 411           | 1,108         |
| Works of art                            | 20            | 8,257         |
| Closing balance                         | <b>84,104</b> | <b>83,673</b> |

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

|  |              |              |
|--|--------------|--------------|
| <i>Bequest, trust and special purpose reserve (II)</i> |              |              |
| Opening balance  | 5,771        | 6,040        |
| Bequest Contributions*                                 | 215          | 251          |
| Foundation other income*                               | 50           | 4            |
| Interest received*                                     | 305          | 313          |
| Bequest distributions*                                 | (807)        | (837)        |
| Closing balance  | <b>5,534</b> | <b>5,771</b> |

(II) *The bequest, trust and special purpose reserve is used to record increment and decrements to the bequest, trust and special purpose funds.*

|  | 2005<br>\$000  | 2004<br>\$000 |
|--|----------------|---------------|
| <i>Donated works of art reserve (III)</i>  |                |               |
| Opening balance  | 9,945          | 9,002         |
| Donated works of arts for the year*  | 506            | 943           |
| Closing balance  | 10,451         | 9,945         |
| <b>Total Reserves</b>  | <b>100,089</b> | <b>99,389</b> |
| <i>(III) The donated works of art reserve is use to record donations of works of art received by the Art Gallery of Western Australia.</i> |                |               |
| (c) Accumulated surplus/(deficiency)   |                |               |
| Opening balance  | 1,022          | 104           |
| Change in net assets   | 254            | 1,592         |
| Transfers from / (to) above reserves<br>(sum of items marked * above)  | (269)          | (674)         |
| Closing balance  | <b>1,007</b>   | <b>1,022</b>  |

## 29. 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                                | 235          | 318          |
| Cash on hand                                | 3            | 3            |
| Cash invested at call                       | 608          | 812          |
| Cash assets                                 | 846          | 1,133        |
| Bequest, trust and special purpose accounts | 5,507        | 5,748        |
| Salaries suspense                           | -            | 45           |
| Restricted cash assets                      | 5,507        | 5,793        |
| Sinking Fund                                | -            | 130          |
| <b>Total cash</b>                           | <b>6,353</b> | <b>7,056</b> |

### (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.

|  |                |                |
|--|----------------|----------------|
| <i>Net Cost of Services</i>                                    | (18,852)       | (15,242)       |
| Non-cash items:  |                |                |
| Depreciation expense   | 540            | 495            |
| Resources received free of charge                              | 14,894         | 13,201         |
| (Profit)/loss on sale of property,<br>plant & equipment        | 1              | 0              |
| Doubtful debts expense   | 4              | 0              |
| Donated works of art   | (107)          | (943)          |
| Adjustment for other non-cash items                            | (2)            | 3              |
| (Increase) / decrease in assets:                               |                |                |
| Receivables  | 32             | (67)           |
| Inventories  | (69)           | (39)           |
| Other assets   | (4)            | (15)           |
| Increase / (decrease) in liabilities:                          |                |                |
| Payables   | 292            | (189)          |
| Other liabilities  | 77             | 3              |
| Net GST receipts / (payments)                                  | 3              | 0              |
| Change in GST in receivables/payables                          | (31)           | 40             |
| <b>Net Cash Provided by/(used in)<br/>operating Activities</b> | <b>(3,222)</b> | <b>(2,753)</b> |

## 30. 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 1 year                                | - | 229        |
| The capital commitments include amounts for: |   |            |
| Buildings                                    | - | 179        |
| Plant and equipment                          | - | 50         |
|  | - | <b>229</b> |

### (b) Non-cancellable operating lease commitments

The Board has lease commitments in relation to 7 (2003-04: 6) motor vehicles, categorised as follows:

|  |           |           |
|--|-----------|-----------|
| Not later than 1 year                        | 31        | 24        |
| Later than 1 year and not later than 5 years | 26        | 14        |
|  | <b>57</b> | <b>38</b> |

## 31. Events Occurring After Reporting Date

The Board has no subsequent events (other than those events whose financial effects have already been brought to account) to report.

## 32. 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.

|                                   | 2005<br>\$000 | 2004<br>\$000 | Variance<br>Over/(under)<br>\$000 |
|-----------------------------------|---------------|---------------|-----------------------------------|
| Supplies and services             | 2,854         | 2,322         | 532                               |
| Capital user charge               | 11,633        | 10,139        | 1,494                             |
| User fees and charges             | 295           | 662           | (367)                             |
| Sponsorship                       | 448           | 669           | (181)                             |
| Donated works of art              | 506           | 943           | (437)                             |
| Resources received free of charge | 14,894        | 13,201        | 1,693                             |

### *Supplies and services*

The variance is mainly due to increased expenditure on both ticketed and non-ticketed exhibitions, including costs such as freight and insurance for overseas loans.

### *Capital user charge*

The variance is due to the increase in the value of net assets, on which the capital user charge is based.

### *User fees and charges*

The decrease is mainly due to a reduction in revenue from ticketed exhibitions.

### *Sponsorship*

The variance is due to a reduction in revenues from both cash and in-kind sponsorship.

### *Donated works of art*

The reduction is a result of the high number of works of art donated in 2003-04.

### *Resources received free of charge*

This variance offsets the increase in capital user charge, as the capital user charge is a resource received free of charge from the Department of Culture and the Arts.

(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.

|  | 2005<br>Estimates<br>\$000 | 2005<br>Actual<br>\$000 | Variance<br>Over/(under)<br>\$000 |
|--|----------------------------|-------------------------|-----------------------------------|
| Supplies and services  | 2,275                      | 2,854                   | 579                               |
| Depreciation expense   | 407                        | 540                     | 133                               |
| Administration expenses  | 191                        | 0                       | (191)                             |
| User fees and charges  | 624                        | 295                     | (329)                             |
| Donated works of art   | 0                          | 506                     | 506                               |
| Bequest, trust and special purpose funds<br>contributions received | 66                         | 215                     | 149                               |

#### *Supplies and services*

The variance is due to increased expenditure on both ticketed and non-ticketed exhibitions and Administration expenses now being incorporated in Supplies and Services.

#### *Depreciation expense*

The increase is mainly due to higher than estimated depreciation on buildings, following the annual building revaluations.

#### *Administration expenses*

The variance is due to Administration expenses now being incorporated in Supplies and Services.

#### *User fees and charges*

The variance is mainly due to lower than estimated revenues received from ticketed exhibitions.

#### *Donated works of art*

Donations of works of art result from long term relationships which generally result in donations at irregular intervals over extended periods. Due to the uncertainty associated with donations, this item is not estimated.

#### *Bequest, trust and special purpose funds contributions received*

Donations of works of art result from long term relationships which generally result in donations at irregular intervals over extended periods. Due to the uncertainty associated with donations, a conservative estimate is applied.

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#### (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.

### 34. Related bodies

At the reporting date, the Board of the Art Gallery of Western Australia had no related bodies as defined by Treasurer's Instruction 951.

### 35. Affiliated bodies

At the reporting date, the Board of the Art Gallery of Western Australia had no affiliated bodies as defined by Treasurer's Instruction 951.

### 36. Remuneration 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, superannuation and other benefits for the financial year, fall within the following bands are:

|   | 2005<br>\$000 | 2004<br>\$000 |
|---|---------------|---------------|
| Under \$10,000  | 9             | 10            |
| The total remuneration of the<br>members of the Board is: | 1             | 2             |

No retirement benefits were paid to members of the Board.

No members of the Board are members of the Pension Scheme.

#### *Remuneration of Senior Officers*

The number of Senior Officers other than the members of the Board, whose total of fees, salaries, superannuation and other benefits for the financial year, fall within the following bands are:

|                       | 2005<br>\$000 | 2004<br>\$000 |
|-----------------------|---------------|---------------|
| \$100,000 – \$110,000 | –             | 1             |
| \$110,000 – \$120,000 | 1             | –             |
| \$150,000 – \$160,000 | –             | 1             |
| \$220,000 – \$230,000 | 1             | –             |
|                       | \$000         | \$000         |

The total remuneration of the senior officers is: 341 262

### 33. 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<br>effective interest rate<br>% | Variable<br>interest rate<br>\$000 | Fixed Interest maturities |                    |                       | Non interest<br>bearing<br>\$000 | Total<br>\$000 |
|--------------------------------|--|------------------------------------|---------------------------|--------------------|-----------------------|----------------------------------|----------------|
|                                |  |                                    | 1 year or less<br>\$000   | 1–5 years<br>\$000 | Over 5 years<br>\$000 |                                  |                |
| <b>2005</b>                    |  |                                    |                           |                    |                       |                                  |                |
| <i>Financial assets</i>        |  |                                    |                           |                    |                       |                                  |                |
| Cash                           | 5.31   | 608                                |                           |                    | 238                   | 846                              |                |
| Restricted Cash                | 5.31   | 5,507                              |                           |                    |                       | 5,507                            |                |
| Receivables                    |  |                                    |                           |                    | 167                   | 167                              |                |
| Sinking fund                   | 5.31   | –                                  |                           |                    |                       | –                                |                |
|                                |  | 6,115                              |                           |                    | 405                   | 6,520                            |                |
| <i>Financial liabilities</i>   |  |                                    |                           |                    |                       |                                  |                |
| Accounts payable               |  |                                    |                           |                    | 664                   | 664                              |                |
| Interest - bearing liabilities |  |                                    | –                         | –                  | –                     | 664                              |                |
| <b>2004</b>                    |  |                                    |                           |                    |                       |                                  |                |
| Financial assets               | 5.31   | 6,690                              |                           |                    | 534                   | 7,224                            |                |
| Financial liabilities          | 6.85   |                                    | 297                       | 1,518              | 4,021                 | 6,095                            |                |

The superannuation included here represents the superannuation expense incurred by the Board in respect of Senior Officers other than senior officers reported as members of the Board. No Senior Officers are members of the Pension Scheme.

### 37. Remuneration of Auditor

|   | 2005 | 2004 |
|---|------|------|
| Remuneration to the Auditor General for the financial year is as follows: |      |      |
| Auditing the accounts, financial statements and performance indicators    | 32   | -    |

### 38. Supplementary Information

#### Write-Offs

|   |   |    |
|---|---|----|
| Public property written off during the year – Plant and equipment | - | 13 |
|---|---|----|

#### Losses Through Theft, Defaults and other causes

|   |   |   |
|---|---|---|
| Losses of public property through theft | - | 3 |
|---|---|---|

#### Gifts of Public Property

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

### 39. Output Information

For the financial year ended 30 June 2005, the Art Gallery operated under one output called Art Gallery Services and therefore output information is reflected in the Statement of Financial Performance.

### 40. Change in accounting policy – Valuation of works of art

Previously works of art in the State Art Collection with a value in excess of \$100,000 were revalued annually. The balance of items was revalued on a rolling basis in conjunction with the demands of the exhibition program.

The State Art Collection will now be revalued in full every five years. The revaluation of the collection will be based on the change in value of a sample of artworks, selected to provide an accurate representation of the change in the value of the total collection.

The sample of artworks selected to be revalued will be determined taking into account such factors as the number and value of items in each class of artworks and the values of individual items.

### 41. Impact of Adopting Australian Equivalents to International Financial Reporting Standards

Australia is adopting Australian equivalents to International Financial Reporting Standards (AIFRS) for reporting periods beginning on or after 1 January 2005. The Art Gallery of Western Australia will adopt these Standards for the first time for the year ended 30 June 2006.

AASB 1047 'Disclosing the Impacts of Adopting Australian Equivalents to International Financial Reporting Standards' requires disclosure of any known or reliably estimable information about the impacts on the financial statements had they been prepared using AIFRS's.

The information provided below discloses the main areas impacted due to the effects of adopting AIFRS. Management have determined the quantitative impacts using their best estimates available at the time of preparing the 30 June 2005 financial statements. These amounts may change in circumstances where the accounting standards and/or interpretations applicable to the first AIFRS financial statements are amended or revised.

- (a) Reconciliation of total equity as presented under previous AGAAP to that under AIFRS:

|   | 30 June 2005<br>\$000 | 1 July 2004<br>\$000 |
|---|-----------------------|----------------------|
| Total equity under previous AGAAP                         | 152,816               | 146,146              |
| Adjustment on transition to IFRS arising from changes to: |                       |                      |
| Property, plant and equipment (I)                         | (59)                  | (86)                 |
| Intangible assets (I)                                     | 59                    | 86                   |
| Total equity under IFRS                                   | 152,816               | 146,146              |

The adjustments are explained as follows:

- (i) AASB 101 requires Intangible assets to be presented on the face of the balance sheet. Intangible assets are currently included in Property, plant and equipment in the Statement of Financial Position.
- (b) Reconciliation of surplus/(deficit) for the period as presented under previous AGAAP to that under AIFRS:  
No material impact expected on surplus / (deficit).
- (c) Statement of Cash Flows  
No material impacts are expected from adopting AIFRS with respect to the Statement of Cash Flows.

## Location, services, programs and amenities

For further information concerning the Art Gallery of Western Australia, 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](http://www.artgallery.wa.gov.au)  
Email: [admin@artgallery.wa.gov.au](mailto:admin@artgallery.wa.gov.au)

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

General admission is free.  
Admission fees apply to some 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.

### **Art Gallery Shop**

For Gallery publications and gifts,  
please contact the Gallery Shop.  
Telephone: 08 9492 6766.

### **Foundation**

For information on how you can become involved with the Gallery, including membership and bequests, please 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 by telephone (08 9492 6750) or facsimile (08 9492 6755).

### **Sponsorship**

For information on becoming a Gallery partner please telephone 08 9492 6760.

### **Art Gallery Café**

Telephone: 08 9228 3100.

