



**Art Gallery**  
of Western Australia

## Annual Report 2010-11



# About the Art Gallery of Western Australia

The Art Gallery of Western Australia was founded and acquired its first work of art in 1895. Today it is a Statutory Authority of the State Government of Western Australia and a part of the Culture and Arts portfolio.

The Gallery, the oldest visual arts organisation in the State, is housed in three heritage buildings located in the Perth Cultural Centre. The Main Galleries were completed in 1979 and façade maintenance commenced in April 2011. The adjoining Centenary Galleries were opened in 1995. These were originally the Perth Police Courts. The historic Barracks building houses the administration offices, the theatrette, the public programs and the Voluntary Gallery Guides areas.

The Gallery collects and maintains the State Art Collection which currently comprises over 17,000 works by Western Australian, Australian and international artists.

The Gallery is committed to providing access to the visual arts and delivering programs that connect, stimulate, involve, educate and entertain. The State Art Collection is developed, displayed and preserved to ensure that the Art Gallery of Western Australia maintains the finest public art collection in the State. Through the Collection displays and programs, the Gallery continues to support access to art, heritage and ideas locally, nationally and internationally now and for future generations.

## OUR VISION

To be a world-class art museum – a valued destination, an asset to the State and the pride of its people.

## OUR PURPOSE

To inspire our visitors and enrich Western Australia with great collections of art.

Front Cover Image:

Cobi Cockburn *Being in the Abstract 5*, 2011

bullseye glass, cane, fused, hot formed and cold-worked glass

Purchased through the TomorrowFund, Art Gallery of Western Australia Foundation, 2011

*Information about this report and requests and inquiries concerning reproduction should be addressed to the Art Gallery of Western Australia.*

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## KEY PEOPLE AND CONTACT DETAILS

Responsible Minister: Minister for Planning; Culture and the Arts;  
Science and Innovation  
The Hon John Day MLA

Accountable authority: The Board of the Art Gallery of Western Australia

Board Chair: Fiona Kalaf

Director: Stefano Carboni, PhD

Address: Perth Cultural Centre, PERTH WA 6000  
PO Box 8363, Perth Business Centre,  
PERTH WA 6849

For information concerning  
programs and facilities:

Infoline: 9492 6622  
Telephone: 9492 6600  
Email: [admin@artgallery.wa.gov.au](mailto:admin@artgallery.wa.gov.au)  
Website: [www.artgallery.wa.gov.au](http://www.artgallery.wa.gov.au)

**Opening hours** Wednesday to Monday 10am–5pm  
Closed Anzac Day, Good Friday and Christmas Day

**Admission** General admission is free although donations are encouraged. Admission fees apply to some exhibitions.

**Art Gallery Shop** Telephone: 9492 6766

**Art Gallery Café** Telephone: 9228 3100

### **Art Gallery of Western Australia Foundation**

For information on becoming involved with the Gallery, including membership and bequests, please telephone 9492 6761 or email [foundation@artgallery.wa.gov.au](mailto:foundation@artgallery.wa.gov.au). Gifts of \$2 or more to the Foundation are tax deductible.

### **Friends of the Art Gallery of Western Australia**

Membership and enquiries can be made by telephone 9492 6750, email [friends@artgallery.wa.gov.au](mailto:friends@artgallery.wa.gov.au)

### **Sponsorship**

For information on becoming a Gallery partner please contact the Partnership Manager by telephoning 9492 6693.

*Information on donations to the Gallery, including the Cultural Gifts Program and the Cultural Bequest Program, is available on request*

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## Statement of Compliance For the year ended 30 June 2011

Hon. John Day, MLA  
Minister for Culture and the Arts

In accordance with section 28 of the *Art Gallery Act 1959* and section 63 of the *Financial Management Act 2006*, we hereby submit for your information and presentation to Parliament the Annual Report of the Art Gallery of Western Australia for the financial year ended 30 June 2011.

The Annual Report has been prepared in accordance with the provisions of the *Financial Management Act 2006*.



Fiona Kalaf  
Chair, Board of the Art Gallery of Western Australia  
30 August 2011



Kellie Benda  
Member, Board of the Art Gallery of Western Australia  
30 August 2011

### Art Gallery Board 2010- 2011

Chair	Fiona Kalaf
Members	Hamish Beck Kellie Benda Helen Carroll Fairhall Alan Davies Adrian Fini Brian Roche
Ex Officio	Allanah Lucas



## OVERVIEW OF THE AGENCY

### Executive Summary

The year began with the appointment of our new Chair of the Board, Fiona Kalaf. Fiona's leadership and commitment have enabled the Art Gallery of Western Australia to forge forward with focus, energy and enthusiasm.

This has been a significant year for the Gallery with the launch of the first exhibition in the *Great Collections of the World* series, *Peggy Guggenheim: A Collection in Venice*. The five-year *Great Collections of the World* program will bring annual exhibitions from internationally celebrated arts institutions to Perth with support from the State Government and an agreement between Eventscorp and the Gallery. Prior to closing the first of the *Great Collections of the World* exhibitions, the Gallery announced that *Princely Treasures: European Masterpieces 1600 – 1800 from the Victoria and Albert Museum* would open in September 2011 as the second in the series.

In June 2011 the Gallery and the Museum of Modern Art, New York formed an exclusive Australian partnership to present, as part of *Great Collections of the World*, six world-class exhibitions over a three year period commencing in mid-2012. This partnership was made possible by additional Government funding and the ongoing contribution from Eventscorp.

The future ability of the Gallery to continue to enrich the State Art Collection and build a legacy for future generations of Western Australians has been made more secure by the completion of the TomorrowFund campaign. The TomorrowFund reached its goal of \$25 million enabling the Gallery to dedicate the annual interest generated by the fund to contemporary acquisitions in perpetuity. The Gallery is grateful to the many generous donors to the TomorrowFund and the dedication of the TomorrowFund President, Michael Chaney, and Chair, Adrian Fini and Development Director Lyn-Marie Hegarty who have seen the campaign to its successful conclusion.

The Gallery maintains its ongoing commitment to purchasing important and iconic works for the State Art Collection on behalf of the people of Western Australia. Exciting acquisitions were made throughout the year in all areas of the Collection and included major works by John Coburn, Cobi Cockburn, Sally Gabori, Jesper Just, Eubena Nampitjin, Ricky Swallow, Howard Taylor, Brendan Van Hek, and an early water colour of the Swan River from the 1840's by an unknown Colonial artist.

Work on the Main Building façade maintenance project, to replace the existing block work cladding began in April. The \$10 million budget allocated for the project by the State Government is to restore the exterior of the heritage building and rectify any public safety concerns. The Gallery remains open to the public during the re-cladding process and the façade work will be completed in 2012.



As we look to the coming financial year, the Gallery will focus on our commitment to providing access to the visual arts by delivering programs that connect, stimulate, involve, educate and entertain visitors. *Your Collection* will be further developed, displayed and preserved to ensure the Art Gallery of Western Australia maintains the finest public art collection in the State. Crucial improvements to the building and facilities will help the Gallery meet the growing community demand and future needs of visitors and the Collection.

A handwritten signature in black ink, reading "Stefano Carboni". The signature is fluid and cursive, with a small mark above the 'i'.

**Stefano Carboni**  
**Director**





## Highlights of 2010/11

### July 2010

- The *Western Australian Indigenous Art Award 2010*, now in its third year, surveyed the diversity and celebrated the richness of contemporary Indigenous art across the nation.

### August 2010

- *Starry Starry Night*, a spectacular black-tie party with a Venetian theme, was hosted by the Foundation at the Gallery on 21 August 2010. Over 250 guests, including Jerry Hall who was in town at the time for the production of *'The Graduate'*, attended.

### September 2010

- 'Visy Arts & Environment Award' presented to the Art Gallery of Western Australia and our major sponsor Water Corporation for their contribution to environmental sustainability at the Western Australian AbaF Awards on 8 September 2010.
- 10<sup>th</sup> biennial *Art in Bloom* held from 17-19 September in association with Perth's *City In Bloom*. *Art in Bloom*, organised by the Friends of the Gallery, continues to be a very popular event and attracted over 12,000 visitors to the Gallery.

### October 2010

- *Peggy Guggenheim: A Collection in Venice*, the first of the *Great Collections of the World* series, opened to the public from 9 October 2010 to 31 January. A total of 51,493 visitors enjoyed this unique collection of abstract and surrealist art from the Peggy Guggenheim Foundation, Venice.

### December 2010

- *Your Collection 1800 to 1980*, chronological displays drawn from the State Art Collection, now welcomes visitors to the ground floor of the Main building and the Centenary Galleries. The *Your Collection* displays greatly increase the number of works on view.

### January 2011

- New signage and way-finding for the Centenary Galleries was introduced which has dramatically improved the number of visitors to the Centenary Galleries building.
- *Year 12 Perspectives 2010* opened to the Public on Saturday 28 January. This year's exhibition was particularly strong because changes in the visual arts curriculum allowed Year 12 students more freedom of expression resulting in a wider range of media.



### April 2011

- Façade maintenance on the main Gallery Building commenced.
- *ARTBAR* 2011, now in its third successful year, continues to attract new audiences to the Gallery. The season was launched with a performance under the stars in the Perth Cultural Centre near the Wetland area.

### May 2011

- The *Shadow quartet*, sculptures by world-renowned South African artist William Kentridge commissioned by the Art Gallery of Western Australia Foundation in 2002 were re-installed in the Concourse and now greet visitors as they enter the Gallery.

### June 2011

- The TomorrowFund capital campaign reached its goal of \$25 million. The annual interest generated by the fund will be dedicated to contemporary acquisitions in perpetuity.
- The State Government provided additional funding for a partnership with the Museum of Modern Art, New York, to present six world-class exhibitions as part of the *Great Collections of the World* series commencing in 2012.



## Operational Structure

The Art Gallery of Western Australia is a statutory authority within the Culture and Arts portfolio.

### **Responsible minister**

The Hon. John Day, MLA, Minister for Culture and the Arts

### **Enabling Legislation:**

*Art Gallery Act 1959*

### **Legislation and regulations administered by the Authority:**

*Art Gallery (Common Seal) Regulations 1979*

*The Art Gallery of Western Australia Foundation Rules 1989*

### **Other key legislation impacting on the Art Gallery of Western Australia:**

*Auditor General Act 2006*

*Corruption and Crime Commission Act 2003*

*Disability Services Act 1993*

*Electoral Act 1907*

*Equal Opportunity Act 1984*

*Financial Management Act 2006*

*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*

*Resale Royalty Right for Visual Artists Act 2009*

*Salaries and Allowances Act 1975*

*State Records Act 2000*

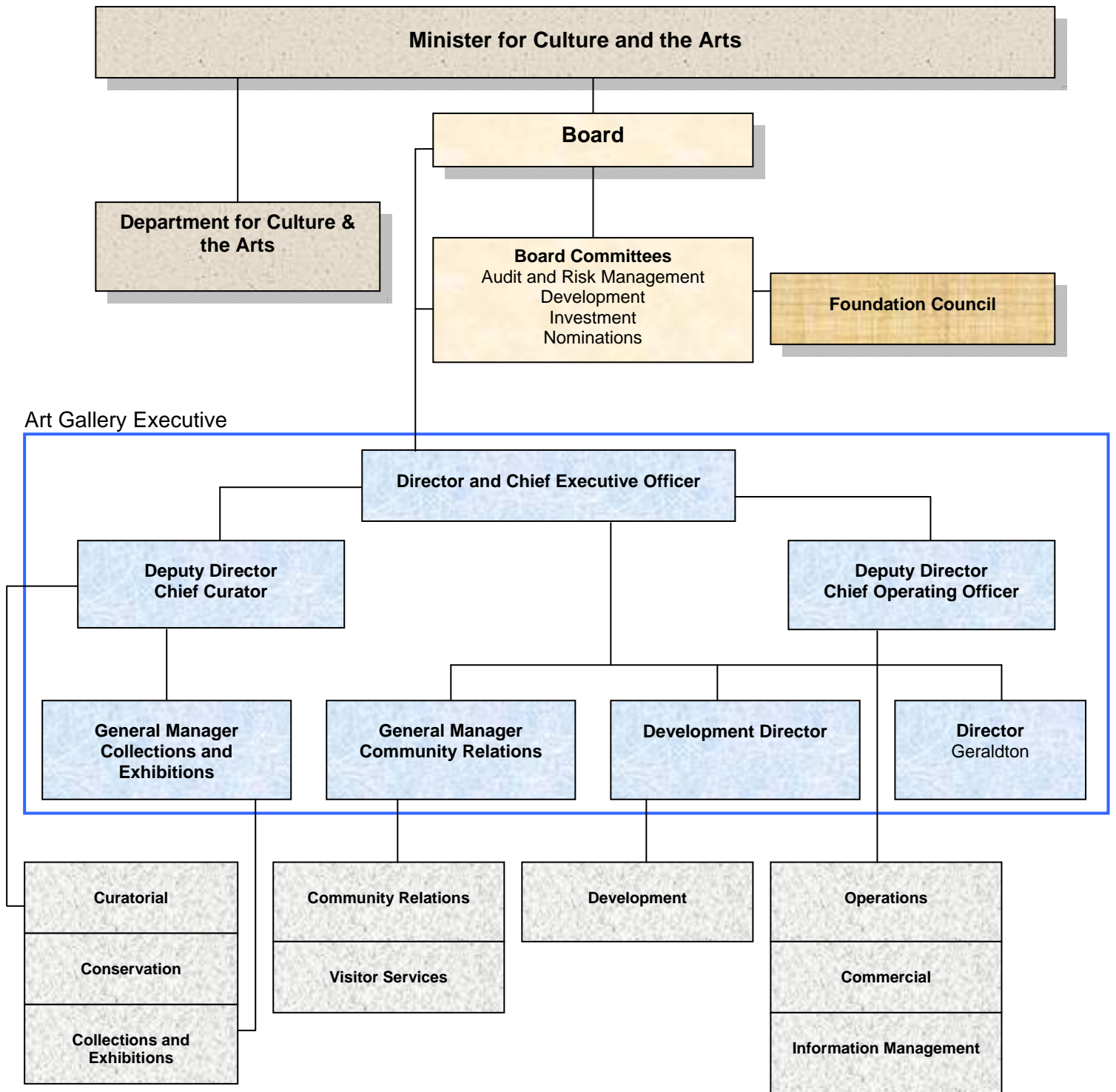
*State Superannuation Act 2000*

*State Supply Commission Act 1991*

*Workers' Compensation and Injury Management Act 1981*



# Organisational Chart



## ***Governance and Management***

### **Board**

The Board of the Art Gallery of Western Australia comprises seven members appointed by the Governor with the Director General of the Department of Culture and the Arts as an ex officio member.

Chair	Fiona Kalaf
Members	Hamish Beck Kellie Benda Helen Carroll Fairhall Alan Davies Adrian Fini Brian Roche
Ex Officio	Allanah Lucas

*See Appendix A for Board Member profiles.*

### **Board Committees**

The Board has appointed four committees to assist in the performance of its functions, with the Board reviewing these committees on an ongoing basis.

***Audit and Risk Management Committee*** assists the Board in fulfilling its responsibilities relating to accounting, reporting, risk management and legal compliance practices.

Members: Kellie Benda (Chair),  
Alan Davies (Acting Chair from July 2010 to February 2011)  
Brian Roche  
Shane Devitt (PricewaterhouseCoopers)

By Invitation: Brian Stewart (Deputy Director | Chief Operating Officer)  
Brandon Walker (DCA Internal Audit)  
A representative of the Office of the Auditor General to observe  
All Board Members

***Development Committee*** assists the Board in fulfilling its responsibilities relating to future development and community relations.

Members: Hamish Beck (Chair until October 2010)  
Helen Carroll Fairhall (Chair from November 2010)  
Fiona Kalaf  
Kellie Benda  
Marie Mills (Mills Wilson)

By Invitation: Stefano Carboni (Director)  
Lyn-Marie Hegarty (Development Director)  
Di Yarrall (General Manager Community Relations)  
All Board Members



**Investment Committee** advises the Board on management of on the Art Gallery of Western Australia Foundation Acquisition Fund.

Members: Alan Davies (Chair)  
Hamish Beck  
Kellie Benda

By Invitation: Stefano Carboni (Director)  
All Board Members

**Nominations Committee** assists the Board in achieving its objective of ensuring the membership has the appropriate composition to adequately discharge its responsibilities and duties and to ensure good succession planning for the Board.

Members: Fiona Kalaf (Chair)  
Hamish Beck  
Brian Roche  
Adrian Fini

By Invitation: All Board Members

### Gallery Executive

The Director, Stefano Carboni, is responsible to the Board for the leadership and operational management of the Gallery and is supported by the Executive.

Executive member	Functional Area
Gary Dufour <i>Deputy Director   Chief Curator</i>	Curatorial Affairs, Exhibition and Collection development, display, interpretation and preservation
Lynne Hargreaves <i>General Manager, Collections and Exhibitions</i>	Exhibition delivery and Collection display, information and asset management
Brian Stewart <i>Deputy Director   Chief Operating Officer</i>	Operations, Commercial and Information Management
Lyn-Marie Hegarty <i>Development Director</i>	Development
Di Yarrall <i>General Manager, Community Relations</i>	Community Relations and Visitor Services
James Davies, <i>Director – Geraldton Regional Art Gallery</i>	Geraldton Regional Art Gallery

See Appendix D for a full list of the Gallery Staff



## Partners and sponsors

### Volunteers

The Art Gallery volunteers contribute thousands of hours of service to the Art Gallery each year and continue to enrich the experience of visitors with guided tours, front-of-house support and research. In 2010-11 eight new trainee guides joined the Voluntary Gallery Guides.

During the year over 160 volunteers provided a Visitor Service to the Gallery, including tours and assistance in Visitor Information at our reception desk.

Specially trained Voluntary Gallery Guides assisted a number of vision impaired visitors with Descriptor Tours during the *Peggy Guggenheim: A Collection in Venice* exhibition describing works for visitors, assisting them to visualise the works in front of them.

The Gallery continues to have a number of voluntary guides who speak languages other than English, with four Japanese speaking guides. Tomio Amagasu the Gallery's pioneering Japanese guide who commenced in 2001 when the *Monet and Japan* exhibition came to Perth retired as a guide in February 2011.

The *Sculpture by the Sea* exhibition held at Cottesloe Beach in March 2011 was assisted for the seventh year by the Gallery Guides.

### Art Gallery of Western Australia Foundation

Since its formation in 1989, the Art Gallery of Western Australia Foundation has provided an opportunity for art lovers to provide their support, both financial and in-kind, to the Art Gallery of Western Australia, nurturing and supporting the Gallery while enhancing the cultural wellbeing of the Western Australian community.

During the year, the Foundation's principal focus has been to successfully realise the \$25 million endowment fund goal. Called the TomorrowFund, the endowment was established specifically for the acquisition of outstanding works by today's artists. The successful completion of the campaign was achieved thanks to the many generous donations by Foundation members and the dedication of the TomorrowFund President, Michael Chaney, and Chair, Adrian Fini.



## Foundation Council

The Foundation is overseen by the Foundation Council, a voluntary group whose primary role is to develop and continually expand a network of individuals and organisations to provide financial support to the Gallery. The Board Chair and Director are ex-officio members of the Foundation Council.

Chair                      Marlene Stafford (from September 2007 to September 2010)  
                                    Hamish Beck (from September 2010)

Councillors              Sandra Di Bartolomeo (from May 2008 to May 2011)  
                                    Marco D'Orsogna (from March 2009)  
                                    John Hanley (from December 2005 to December 2010)  
                                    John Langoulant (from November 2009 to March 2011)  
                                    Aneka Manners (from May 2010)  
                                    Paul Sullivan (from September 2007)  
                                    Will Galvin (from May 2011)

*See Appendix B for Foundation Council profiles and Appendix C for a full list of Foundation Members*

## Friends of the Art Gallery of Western Australia

The Friends of the Art Gallery of Western Australia provides members a range of benefits and privileges which bring them in close touch with the Gallery, its exhibitions, collection and special events. While discovering more about the worlds of art, members have the chance to participate in an exciting and diverse range of activities which are educational, cultural and creative. The Friends also contribute to the State Art Collection by funding acquisitions.

This year the Friends' 10<sup>th</sup> biennial *Art in Bloom* attracted over 12,000 visitors to the Gallery with the exhibition organisers coordinating activities with 'City In Bloom'. Since 1990, *Art in Bloom* has grown and become a fixture in Perth's cultural calendar. The only event of its kind in Australia it invites and captures the imagination of the community across all generations. *Art in Bloom* shows the State Art Collection in a whole different light through a burst of colour and flowers.

David Dolan former President of the Friends sadly passed away in December 2010. David joined the council in 2006, became Vice President in 2007 and served as President of the Friends from 2008 – 2009.





## Sponsors

The Gallery continues to receive strong support from organisations in acknowledgement of the significant benefits a flourishing arts sector brings to their businesses and employees as well as to the broader Western Australian community.

In 2010-11 the Art Gallery of Western Australia was privileged to have the continuing annual support of:

- Wesfarmers Arts – Principal Partner
- 303
- Channel 9
- Audi
- The Sunday Times
- The International Foundation for Arts and Culture
- Mirvac Hotels and Resorts

Sponsors who supported exhibitions and special events in 2010-11 included:

### ***Great Collections of the World - Peggy Guggenheim: A Collection in Venice***

- Eventscorp      Funding Partner
- Ernst & Young      Exhibition Series Sponsor
- Channel 9
- Sunday Times
- ABC 720
- Adshel
- Avante Card

### ***Storylines Project – Phase one***

- Rio Tinto Future Fund

### ***ARTBAR***

- Audi
- East Perth Redevelopment Authority (outdoor *ARTBAR*)
- Little Creatures
- Frog Belly wines

### ***Year 12 Perspectives 2010 Exhibition***

- International Foundation for Arts and Culture
- Curriculum Council of Western Australia
- Department of Education and Training
- Nova 93.7

### ***Water Walk***

- Water Corporation



### **Starry Starry Night Foundation Gala**

- Realmark – Principal Partner
- Brush Fork & Pencil
- Tassell Park Wines
- Pol Roger Champagne
- Van Kempen
- Il Gelato
- Lightingales
- Little Creatures
- San Pellegrino
- Bacci

### **Gordon Darling Foundation**

The Darling Travel Grants / Global scheme was first initiated in 2000 by the Trustees to assist in the ongoing need of Australian cultural institutions for professional development opportunities.

During this financial year, the Gordon Darling Foundation provided a grant for a focused trip of \$13,200 for Jude Savage, Registrar of Collections to travel to several institutions in America and Europe to research a range of Collection storage solutions for the renewal of the Collections stores at the Gallery.

A Grant for Domestic Travel of \$3,300 was also provided for Gary Dufour, Deputy Director | Chief Curator to undertake in-depth research of the works of Robert MacPherson held in the State Art Collection.



# AGENCY PERFORMANCE

## Report on Operations

### State Art Collection

The Gallery's principal purpose is to preserve, interpret and display visual art from the past and the present through acquisition and development of the State Art Collection. The priority is to develop a comprehensive collection of Western Australian art and design, develop representative collections of nationally significant Australian art and design, and acquire a highly selective representation of international art and design. The Gallery has the finest public art collection of Western Australian art and Indigenous art in the State.

At 30 June 2011, the State Art Collection comprised 17,199 works.

During the year 96 works of art were acquired for the Collection. This number included 51 donations of which 15 were Indigenous, 7 historical, 28 contemporary and one international. There were 45 purchases supported with funds from the State Government, the Sir Claude Hotchin Art Foundation, the Leah Jane Cohen Bequest, the Tom Malone Prize, The Peter Fogarty Design Fund and the Art Gallery of Western Australia Foundation TomorrowFund. 34 works, or 36 percent of all acquisitions, were by Western Australian artists.

Significant gifts included 20 works by ten contemporary Australian artists thanks to the ongoing generosity of John McBride AO, a major tapestry by John Coburn AM donated by Lorraine Copley, a painting by Howard Taylor AM given by Brett and Pieta Taylor and a glass work by Blanch Tilden from Elizabeth Malone. Six works on paper by George Bell OBE came from an anonymous donor and three contemporary artists, Matthew Hunt, Conor O'Brien and Matt Hinkley donated artist's books. Sue and Ian Bernadt donated a 1940s painting by Carl Plate. An historical Venetian chandelier came to the Collection from the Estate of Joan Brodsgaard. The Gallery received Western Australian Indigenous works from Oakajee Port and Rail and Rio Tinto Iron Ore, as well as paintings by Western Australian and Australian Indigenous artists under the Cultural Gifts Program from Helen and Ben Korman, and Jacquie McPhee.

The Gallery's highest priority collecting area, Western Australian Art, received considerable emphasis over the past year and important acquisition targets were achieved in specific categories. These included a colonial view of the Swan River on paper by an unknown artist and a filmic work by Tarryn Gill and Pilar Mata Dupont. Furniture by Jon Goulder has added to the representation of this renowned designer. In addition, the Gallery acquired contemporary paintings by Galliano Fardin, Siné MacPherson and Gian Manik and works on paper by Jacqueline Ball, Rebecca Dagnall and Thomas Jeppe. A major light sculpture by Brendan Van Hek and a kinetic wall sculpture by Rebecca Baumann were acquired. The works in the Collection by distinguished local ceramicist Bela Kotai were augmented by a large stoneware piece. The Peter Fogarty Design Fund enabled the acquisition of work by



Western Australian designer Penelope Forlano. Four paintings by Indigenous artists including Wakartu Cory Surprise and Sandra Hill, were purchased.

Australian Art in the collection grew with a number of important acquisitions. The Gallery purchased three sculptures by contemporary artist Linda Marrinon, a significant first representation of her work in the Collection. Other purchases included a suite of prints by Benjamin Armstrong, a video work by Laura Brincat, glass by Cobi Cockburn and ceramics by Simone Fraser. A major sculpture by Ricky Swallow increased representation of his work. Significant works by Australian Indigenous artists included filmic work by Christian Thompson and REA, a light work by Brook Andrew and paintings by Sally Gabori, Timothy Cook, Eubena Nampitjin and Ginger Riley Munduwalawala.

International Art purchases comprised major filmic works by renowned artists Michael Snow, Richard Grayson, and Jesper Just.

*See full list of acquisitions at Appendix F*

### **Preservation**

Preservation of the State Art Collection continues through an ongoing program of conservation treatments and framing. This work is important for the display and interpretation of the Collection and has made a significant contribution to *Your Collection*, the new integrated chronological displays installed on the ground floor of the Gallery and the Centenary Gallery in 2011.

In 2010-11 the Gallery completed major treatments on works by William Kentridge and Mary and Louisa Clifton.

The re-creation of historically accurate frames is a highly skilled and specialist craft. A gilt-frame was created for Louis Buvelot's *On the road to Dromana 1814-1888*. This painting, purchased by the Gallery in 1896 during our first year of operation, is now in a compatible period frame. Another work to be re-framed was Giorgio Morandi's *Natura Morte*, 1942, which was given an appropriate modernist frame.

### **Exhibitions, events and interpretative programs**

*Peggy Guggenheim: A Collection in Venice*, the first exhibition in the *Great Collections of the World* series, opened to the public from 9 October 2010 to 31 January. A total of 51,493 visitors enjoyed this unique collection of abstract and surrealist art from the Peggy Guggenheim Foundation, Venice. The exhibition was accompanied by an audio guide, as well as a fully illustrated catalogue produced in conjunction with the Peggy Guggenheim Foundation. A full program of events and free tours accompanied the exhibition. During its final month the exhibition was open on Friday nights until 9pm to enable visitors to enjoy an evening at the Gallery.



In addition to hosting this major international exhibition, the Gallery offered a dynamic range of temporary exhibitions.

The year began with the continuing display of *Patricia Piccinini RELATIVITY*, a major survey of the artist's fantastical creations. The works by this acclaimed contemporary artist attracted audiences of young and old who were fascinated by the strange and beautiful worlds she explores.

The *Western Australian Indigenous Art Award 2010*, now in its third year, surveyed the diversity and celebrated the richness of contemporary Indigenous art across the nation, including five Western Australian artists.

*Year 12 Perspectives 2010* opened to the public on Saturday 28 January. This year's exhibition was particularly strong because changes in the visual arts curriculum allowed final year secondary school students more freedom of expression resulting in a wider range of media.

*Remix*, an exciting exhibition that showcases the creativity of twenty contemporary Western Australian artists of diverse backgrounds, age and experience. The exhibition includes a broad mix of media with painting, sculpture, design, photography, textile and filmic work, most of it new or recently created and representing some of the most compelling examples of contemporary practice by Western Australian artists.

This year also saw a significant change in the location within the Gallery of State Art Collection and temporary exhibitions. Visitors to the Gallery are now welcomed by displays from the State Art Collection on the ground floor of the main building. Temporary exhibitions can now be seen on the upper level galleries.

To inaugurate this change, the Gallery has opened exciting new chronological Collection displays named *Your Collection 1800 - 1980*. The final part of this display will be completed by November 2011. The *Your Collection* displays show a greatly increased number of works from the Collection on show.

The *Shadow quartet*, sculptures by world-renowned South African artist William Kentridge commissioned by the Art Gallery of Western Australia Foundation, which had not been on display since 2005, were re-installed in the Concourse and now greet visitors as they enter the Gallery.

The Art Gallery of Western Australia is strongly committed to making the State Art Collection available through our display program. Throughout the year this resulted in the display of 947 works from the Collection.

All displays and exhibitions were accompanied by a variety of interpretative programs. The *Your Collection* displays are supported by comprehensive visitor information, online Collection access, family activity trails and customised public programs.



The rich program of exhibitions was complemented by an equally exciting range of events.

*Starry Starry Night*, a spectacular black-tie party with a Venetian theme, was hosted by the Foundation at the Gallery on 21 August 2010. Over 250 guests, including Jerry Hall who was in town at the time for the production of *The Graduate*, attended this celebration.

The 10<sup>th</sup> biennial *Art in Bloom* was held from 17-19 September, this year accompanied by *City in Bloom*, presented by the City of Perth. *Art in Bloom*, organised by the Friends of the Gallery, continues to be a very popular event and attracted over 12,000 visitors to the Gallery over the three days it was on show.

*ARTBAR* 2011, now in its third successful year, continues to attract new audiences to the Gallery with its mix of entertainment and art. The season was launched with a performance under the stars in the Perth Cultural Centre near the Wetland area.

*See full list of exhibitions at Appendix G*

## **Participation and access**

The Gallery continues to provide broad access to the community, with 345,171 people visiting and participating in a diverse calendar of functions and events, together with a very successful schools program which attracted 21,815 students during the reporting period.

Visitor satisfaction with services remains steady with 95.3 percent satisfied with their visit.

Visitors were assisted with new signage and way-finding for the Centenary Galleries introduced in January 2011. This improvement has dramatically increased the number of visitors to the Centenary Galleries Building.

The Gallery's Visitor Access Program, established in 2007 as part of the Disability Access and Inclusion Plan, aims to provide all visitors, and in particular those with disabilities, equal access to the Gallery's facilities and exhibitions. The Gallery's award-winning programs continue to provide outstanding disability access and inclusion through the provision of touch tours for sight-impaired visitors and art workshops designed for groups that have special or additional needs.

The *Peggy Guggenheim: A Collection in Venice* exhibition included an assessment of access for sight impaired visitors and programs for people with disabilities. Pam Barras, who has low vision and is one of the Gallery's long time supporters, and her Seeing Eye Dog, Whisper, helped in the assessment of the exhibition lighting and the audio tour descriptions of the works. Artistic Adventures at Art Gallery of





Western Australia, a visit and practical art workshop for people living with dementia organised by the Alzheimer's Association WA Inc and the Gallery provided a tour by a specially trained Voluntary Gallery Guide to seven couples on 22 October 2010 followed by an interpretive art workshop with an Educator.

The Gallery continues to improve online information and services through the website, as well as an increased use of social media applications such as Facebook, Twitter and YouTube. The website attracted 104,943 unique visitors in 2010/11. The Gallery currently has over 7,000 subscribers to its e-newsletter.

Volunteer Gallery Guides continue to make a significant contribution to the visitor experience and understanding of the State Art Collection and the Gallery's temporary exhibitions.

### **Regional Services**

The Gallery continues to support the delivery of art gallery services in regional WA through its regional services and support and advice to local groups.

The Geraldton Regional Art Gallery (GRAG), operated by the Art Gallery of Western Australia, launched the inaugural Mid West Art Prize. With \$45,000 worth of non-acquisitive awards this major initiative is one of the richest art prizes in West Australia. The City of Geraldton Greenough sponsored the \$20,000 overall award for excellence and further sponsorship was generously provided by local and State industry groups and individuals including Minerals and Metals Group/Golden Grove, Worley Parsons, Humfrey Land Developments, Yamaji Art, Grant Woodhams MLA, Eastman Poletti Sherwood Architects, GWN7 and The Guardian Newspaper. Open to artists from throughout the State, over 350 works were submitted for consideration from which 64 works were selected for final exhibition. The opening on Saturday 5 March 2011 was attended by over 400 people and included an address by Dr Stefano Carboni during the VIP launch for sponsors and artists. The Art Prize contributed to an overall 20% increase in attendance over the previous year.

Throughout the year GRAG offered a diverse range of exhibitions and programs to the community and visitors to the region. An ongoing commitment to working closely with local indigenous artists has resulted in the third annual Yamaji exhibition *Connected 2 Place* which opened in June 2011.

The year saw progress on future planning and improvements to the building. The GRAG Director, James Davies, worked closely with the City of Geraldton Greenough on a Master Plan for the redevelopment of the building, including a significant multi purpose community workshop facility and staff amenities. A general upgrade has also been identified as a priority and this will include the installation of new air-conditioning systems and replacement of the asbestos roof. During the year collection storage was significantly improved with the installation of rack system which now houses half of the City Art Collection. The storage improvements were



made possible with local government funding received from the Mid West Development Commission.

The Bunbury Regional Art Galleries (BRAG) continues to benefit from the funding and support offered by the Art Gallery of Western Australia. This year was one of consolidation for the BRAG. BRAG exhibitions bring a variety of displays to the region, including the twenty first anniversary showing of the South Western Times Survey exhibition which showcased fifty of the finest southwest artists. Audiences have also benefited from increased relationships with national touring bodies and institutions. A variety of programs and activities support the exhibition and visual arts practice. This year funds from the Fosters Foundation and the Ian Potter Foundation were used to create an Artist Run Space within the Galleries, demonstrating the level and ongoing commitment to supporting and developing visual arts practice in the region.

Visitor and exhibitions facilities have gone through major improvements. An extension has been completed with a dual purpose lift installed and climate control systems upgraded. The improvements will allow BRAG to expand the range of state and national exhibitions it can show. Longer term planning for BRAG facilities is underway. A feasibility study into the expansion on the current site having been completed, investigations are underway to determine the viability of new waterfront location. This process is being assisted by the participation of Deputy Director of the Art Gallery of Western Australia Mr Gary Dufour on the project committee.

The development of new ten year strategic plan and supporting business plans has commenced. BRAG is grateful to the Art Gallery of Western Australia for its support through advice and participation on the Bunbury Regional Arts Management Board.

BRAG has strengthened its regional services over the past twelve months. A partnership with Southern Forest Arts has made it possible to tour a number of exhibitions to Northcliffe. Funding received through the Regional Arts Funds and Country Arts WA has enabled the development of a series of workshops and activities that will take place throughout the region and includes regular bus trips from the region to Perth which will see at least three day trips to the Art Gallery of Western Australia for regional residents organised in the coming months.

## **Sponsorship**

The Art Gallery of Western Australia is grateful for the generous financial and in-kind support received from individuals and organisations which support a high calibre of programs and exhibitions that engage the public of Western Australia and visitors to the State.

The continuity provided by the Gallery's annual partners - Wesfarmers Arts principal partner, 303, The Sunday Times, Audi, the International Foundation for Arts and Culture, Mirvac Hotels and Resorts, Channel Seven Perth, and Ernst & Young is





critical to the delivery of a range of exhibitions and programs. All our sponsors are commended for their commitment and foresight in supporting these activities.

*Year 12 Perspectives* continued with the ongoing support of the International Foundation for Arts and Culture, the Department of Education and Training and the Curriculum Council of Western Australia.

The Gallery's program partners include sponsorship by the Water Corporation of the *Water Walk* visitor trail and education activities; and Audi as the principal partner for *ARTBAR*. The partnership with Water Corporation was recognized with the 'Visy Arts & Environment Award' presented to Art Gallery of Western Australia and the Water Corporation for their contribution to environmental sustainability at the Western Australian AbaF Awards on 8 September 2010.

The Gallery continues to receive strong support from organisations which acknowledge the significant benefits of a flourishing arts sector to their businesses and employees as well as to the broader community. The corporate sector partnered with the Gallery in 2010-11 to provide \$785,000 in cash, double the preceding year, and an additional \$228,000 in in-kind support.

## **Philanthropy**

A major milestone was achieved this year when the TomorrowFund capital campaign reached its goal of \$25 million. The annual interest generated by the fund will be dedicated to contemporary acquisitions in perpetuity.

The Gallery is particularly grateful to donors to the Art Gallery of Western Australia TomorrowFund who have contributed \$25 million in cash and pledges, with lead gifts pledged last year by Andrew and Nicola Forrest, BHP Billiton, NAB, Wesfarmers and Woodside.

TomorrowFund President, Mr Michael Chaney, and Chairman, Mr Adrian Fini are particularly commended for their commitment to ensuring the success of this campaign.

The Foundation continues to play an important role within the Art Gallery of Western Australia; contributing to the majority of acquisitions made for the State Art Collection and providing an increased profile in the community.

The Art Gallery of Western Australia Foundation enjoyed a 9.5% increase in membership during the year. The Gallery received Foundation revenue of \$1,512,000 and interest revenue on Trust Funds of \$1,235,000 after 30 June.

In appreciation of their generosity, members of the Foundation enjoy a close relationship with the Gallery and are invited to attend previews of the Gallery's major exhibitions and numerous special events throughout the year.



## SIGNIFICANT ISSUES IMPACTING THE AGENCY

- The Art Gallery of Western Australia has a unique opportunity to enter into an exclusive partnership with New York's internationally renowned Museum of Modern Art (MoMA) to deliver six world-class exhibitions in Perth over three years. This will demonstrate that Western Australia has both the ability and stature to deliver outstanding masterpiece exhibitions and that the vitality of the State's cultural activity matches its dynamic economic sector.
- The Government is undertaking the re-cladding of the Art Gallery's main building. The program of works is underway and is scheduled to be completed in 2012. The Gallery will continue normal operations and present its international exhibitions throughout the project.
- The Commonwealth Heads of Government Meeting (CHOGM) in October 2011 will provide increased engagement with arts and culture through an eight day Commonwealth Festival contract managed by the Department of Culture and the Arts (DCA) with the Perth International Arts Festival. The program will include the second of the Art Gallery's *Great Collections of the World* exhibitions: *Princely Treasures: European Masterpieces 1600-1800* from London's Victoria and Albert Museum which will be exhibited during CHOGM.
- A key issue is the maintenance of its highly utilised and specialised building stock within a limited budget. An important consideration is that two of the buildings are heritage listed and were not built for their current purpose or usage. The aging infrastructure of the Gallery buildings, in particular the lifts, lighting, display furniture and floor coverings, which are all now well beyond their useful life, will continue to impact on the Gallery's ability to deliver on strategic objectives including access to people with disabilities.
- Planning for combined storage facilities within the Arts and Culture Portfolio is currently being undertaken as the Art Gallery of Western Australia, the Western Australian Museum and the State Library of Western Australia have immediate and critical issues with current and future storage of State collections. The Gallery has immediate and critical issues with current storage of the State Art Collection. The lack of adequate storage space at the Gallery continues to have a significant impact on the Gallery's ability to display the State Art Collection. The, once public upper-floor areas of the Centenary Galleries have been closed for over five years in order to provide storage facilities. Congested Collection Storage areas are now impacting on productivity levels in a range of areas such as installation, stock-take, valuations, conservation and acquisitions.



## Looking Ahead – Major Initiatives in 2011-12

- The second of the Art Gallery of Western Australia's *Great Collections of the World* exhibitions: *Princely Treasures: European Masterpieces 1600 – 1800 from the Victoria and Albert Museum*, will be exhibited during CHOGM.
- The Art Gallery of Western Australia, in exclusive partnership with New York's internationally renowned Museum of Modern Art (MoMA), will open the first of six world class exhibitions in June 2012.
- The program of re-cladding works on the main building will be completed before June 2012. The Gallery will continue normal operations and present its international exhibitions throughout the project.
- The new Strategic Plan will guide the development and delivery of services and programs for the next five years.
- The TomorrowFund will enable the Gallery to make significant acquisitions of contemporary art.
- Delivering a program of displays and exhibitions, including completing the installation of the State Art Collection display *Your Collection 1980 – Today* and the *WA Indigenous Art Award 2011*.
- Providing inspirational educational and public programs, with a particular emphasis on programs tailored for our defined audience segments ranging from school holiday and family activities to the *ARTBAR* series of performances
- Working with East Perth Redevelopment Authority and other stakeholders on Metropolitan Redevelopment Authority master planning for the Perth Cultural Centre;



## DISCLOSURES AND LEGAL COMPLIANCE

### Financial Statements

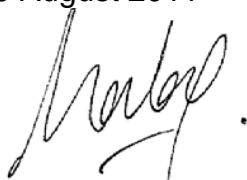
#### Certification of Financial Statements for the year ended 30 June 2011

The accompanying financial statements of the Board of the Art Gallery of Western Australia have been prepared in compliance with the provisions of the *Financial Management Act 2006* from proper accounts and records to present fairly the financial transactions for the financial year ending 30 June 2011 and the financial position as at 30 June 2011

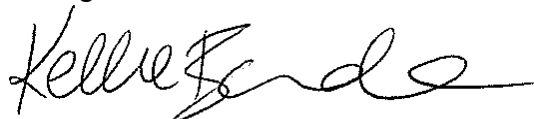
At the date of signing we are not aware of any circumstances that would render the particulars included in the financial statements misleading or inaccurate.



Tony Loiacono  
Chief Financial Officer  
30 August 2011



Fiona Kalaf  
Chair, Board of the Art Gallery of Western Australia  
30 August 2011



Kellie Benda  
Member, Board of the Art Gallery of Western Australia  
30 August 2011



## Auditor's Opinion



### Auditor General

#### INDEPENDENT AUDITOR'S REPORT

To the Parliament of Western Australia

#### THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

##### Report on the Financial Statements

I have audited the accounts and financial statements of The Board of the Art Gallery of Western Australia.

The financial statements comprise the Statement of Financial Position as at 30 June 2011, the Statement of Comprehensive Income, Statement of Changes in Equity and Statement of Cash Flows for the year then ended, and Notes comprising a summary of significant accounting policies and other explanatory information.

##### *Board's Responsibility for the Financial Statements*

The Board is responsible for keeping proper accounts, and the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards and the Treasurer's Instructions, and for such internal control as the Board determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

##### *Auditor's Responsibility*

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the financial statements based on my audit. The audit was conducted in accordance with Australian Auditing Standards. Those Standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Board's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial statements.

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

##### *Opinion*

In my opinion, the financial statements are based on proper accounts and present fairly, in all material respects, the financial position of The Board of the Art Gallery of Western Australia at 30 June 2011 and its financial performance and cash flows for the year then ended. They are in accordance with Australian Accounting Standards and the Treasurer's Instructions.

Page 1 of 2

4<sup>th</sup> Floor Dumas House 2 Havelock Street West Perth 6005 Western Australia Tel: 08 9222 7500 Fax: 08 9322 5664



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

**Report on Controls**

I have audited the controls exercised by The Board of the Art Gallery of Western Australia. The Board is responsible for ensuring that adequate control is maintained over the receipt, expenditure and investment of money, the acquisition and disposal of public and other property, and the incurring of liabilities in accordance with the Financial Management Act 2006 and the Treasurer's Instructions, and other relevant written law.

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the controls exercised by the Board based on my audit conducted in accordance with Australian Auditing Standards.

**Opinion**

In my opinion, the controls exercised by The Board of the Art Gallery of Western Australia are sufficiently adequate to provide reasonable assurance that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions.

**Report on the Key Performance Indicators**

I have audited the key performance indicators of The Board of the Art Gallery of Western Australia. The Board is responsible for the preparation and fair presentation of the key performance indicators in accordance with the Financial Management Act 2006 and the Treasurer's Instructions.

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the key performance indicators based on my audit conducted in accordance with Australian Auditing Standards.

**Opinion**

In my opinion, the key performance indicators of The Board of the Art Gallery of Western Australia are relevant and appropriate to assist users to assess the Board's performance and fairly represent indicated performance for the year ended 30 June 2011.

**Independence**

In conducting this audit, I have complied with the independence requirements of the Auditor General Act 2006 and the Australian Auditing Standards, and other relevant ethical requirements.



COLIN MURPHY  
AUDITOR GENERAL  
31 August 2011





THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Comprehensive Income  
 For the year ended 30 June 2011

	Note	2011 \$000	2010 \$000
<b>COST OF SERVICES</b>			
<b>Expenses</b>			
Employee benefits expense	6	4,673	4,518
Supplies and services	7	3,565	2,574
Depreciation and amortisation expense	8	792	806
Accommodation expenses	9	3,115	2,493
Grants and subsidies	10	181	177
Cost of sales	13	569	585
Other expenses	11	165	172
<b>Total cost of services</b>		<b>13,060</b>	<b>11,325</b>
<b>Income</b>			
<i>Revenue</i>			
User charges and fees	12	1,334	560
Sales	13	972	928
Sponsorship	14	1,013	544
Donated works of art	15	790	2,224
Bequest trust and special purpose funds contributions	16	1,512	1,446
Bequest trust and special purpose funds interest	17	1,235	885
Interest revenue	17	110	128
Other revenue	18	3,409	441
<b>Total Revenue</b>		<b>10,375</b>	<b>7,156</b>
<b>Total income other than income from State Government</b>		<b>10,375</b>	<b>7,156</b>
<b>NET COST OF SERVICES</b>		<b>2,685</b>	<b>4,169</b>
<b>Income from State Government</b>	19		
Service appropriation		4,824	3,819
Assets assumed		-	46
Resources received free of charge		3,886	3,778
<b>Total income from State Government</b>		<b>8,710</b>	<b>7,643</b>
<b>SURPLUS FOR THE PERIOD</b>		<b>6,025</b>	<b>3,474</b>
<b>OTHER COMPREHENSIVE INCOME</b>			
Changes in reserves	31	854	(1,781)
<b>Total other comprehensive income</b>		<b>854</b>	<b>(1,781)</b>
<b>TOTAL COMPREHENSIVE INCOME FOR THE PERIOD</b>		<b>6,879</b>	<b>1,693</b>

The Statement of Comprehensive Income 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 2011

	Note	2011 \$000	2010 \$000
<b>ASSETS</b>			
<b>Current Assets</b>			
Cash and cash equivalents	31	2,026	3,083
Restricted cash and cash equivalents	20, 32	20,936	19,019
Inventories	21	657	751
Receivables	22	1,324	568
Other financial assets	24	3,175	-
<b>Total Current Assets</b>		<b>28,118</b>	<b>23,421</b>
<b>Non-Current Assets</b>			
Restricted cash and cash equivalents	20, 32	3,923	3,923
Amounts receivable for services	23	3,541	3,041
Property, plant and equipment	25	46,758	46,118
Works of art	26	205,992	204,482
Intangible assets	27	43	66
<b>Total Non-Current Assets</b>		<b>260,257</b>	<b>257,630</b>
<b>TOTAL ASSETS</b>		<b>288,375</b>	<b>281,051</b>
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Payables	29	1,296	1,292
Other current liabilities	30	11	14
<b>Total Current Liabilities</b>		<b>1,307</b>	<b>1,306</b>
<b>TOTAL LIABILITIES</b>		<b>1,307</b>	<b>1,306</b>
<b>NET ASSETS</b>		<b>287,068</b>	<b>279,745</b>
<b>EQUITY</b>			
Contributed equity	31	74,211	74,039
Reserves		207,666	204,152
Accumulated surplus		5,191	1,554
<b>TOTAL EQUITY</b>		<b>287,068</b>	<b>279,745</b>

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





**THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA  
NOTES TO THE FINANCIAL STATEMENTS  
for the year ended 30 June 2011**

**THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA**

**Statement of Changes in Equity**

<b>For the year ended 30 June 2011</b>	<b>Note</b>	<b>Contributed equity \$000</b>	<b>Reserves \$000</b>	<b>Accumulated surplus / (deficit) \$000</b>	<b>Total equity \$000</b>
<b>Balance at 1 July 2009</b>	31	71,209	202,032	1,981	275,222
Total comprehensive income for the year		-	(1,781)	3,474	1,693
Transactions with owners in their capacity as owners:					
Capital appropriations		2,830	-	-	2,830
Transfer from accumulated surplus to reserves		-	3,901	(3,901)	-
<b>Total</b>		<b>2,830</b>	<b>2,120</b>	<b>(427)</b>	<b>4,523</b>
<b>Balance at 30 June 2010</b>		<b>74,039</b>	<b>204,152</b>	<b>1,554</b>	<b>279,745</b>

	<b>Note</b>	<b>Contributed equity \$000</b>	<b>Reserves \$000</b>	<b>Accumulated surplus / (deficit) \$000</b>	<b>Total equity \$000</b>
<b>Balance at 1 July 2010</b>	31	<b>74,039</b>	<b>204,152</b>	<b>1,554</b>	<b>279,745</b>
Total comprehensive income for the year		-	854	6,025	6,879
Transactions with owners in their capacity as owners:					
Capital appropriations		230	-	-	230
Other contributions by owners		272	-	-	272
Distributions to owners		(330)	-	-	(330)
Transfer from accumulated surplus to reserves		-	2,660	(2,660)	-
<b>Total</b>		<b>172</b>	<b>3,514</b>	<b>3,365</b>	<b>7,051</b>
<b>Balance at 30 June 2011</b>		<b>74,211</b>	<b>207,666</b>	<b>4,919</b>	<b>286,796</b>

The Statement of Changes in Equity 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 2011

	Note	2011 \$000	2010 \$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>			
Service appropriation		4,324	2,999
Capital appropriation		172	2,830
Holding account drawdowns		-	279
<b>Net Cash provided by State Government</b>		<b>4,496</b>	<b>6,108</b>
Utilised as follows:			
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Payments</b>			
Employee benefits		(786)	(67)
Supplies and services		(4,634)	(2,927)
Accommodation		(3,061)	(2,468)
Grants and subsidies		(186)	(177)
GST payments on purchases		(745)	(569)
GST payments to taxation authority		-	-
Other payments		(165)	(148)
<b>Receipts</b>			
Sale of goods and services		1,021	914
User charges and fees		1,334	557
Interest received		1,297	899
GST receipts on sales		38	188
GST receipts from taxation authority		734	379
Other receipts		2,521	2,170
<b>Net cash used in operating activities</b>	32	<b>(2,632)</b>	<b>(1,249)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
<b>Payments</b>			
Purchase of non-current physical assets		(1,004)	(702)
<b>Net cash used in investing activities</b>		<b>(1,004)</b>	<b>(702)</b>
Net increase in cash and cash equivalents		860	4,157
Cash and cash equivalents at the beginning of period		26,025	21,868
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>	32	<b>26,885</b>	<b>26,025</b>

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



## **NOTE 1. AUSTRALIAN ACCOUNTING STANDARDS**

### **General**

The Board's financial statements for the year ended 30 June 2011 have been prepared in accordance with Australian Accounting Standards. The term 'Australian Accounting Standards' includes Standards and Interpretations issued by the Australian Accounting Standards Board (AASB).

The Board has adopted any applicable, new and revised Australian Accounting Standards from their operative dates.

### **Early adoption of standards**

The Board cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 *Application of Australian Accounting Standards and Other Pronouncements*. No Australian Accounting Standards that have been issued or amended [but not operative] have been early adopted by the Board for the annual reporting period ended 30 June 2011.

## **NOTE 2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

### **(a) General statement**

The financial statements constitute general purpose financial statements that have been prepared in accordance with the Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the AASB as applied by the Treasurer's instructions. Several of these are modified by the Treasurer's instructions to vary application, disclosure, format and wording.

The Financial Management Act and the Treasurer's instructions are legislative provisions governing the preparation of financial statements and take precedence over the Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the AASB.

Where modification is required and has had a material or significant financial effect upon the reported results, details of that modification and the resulting financial effect are disclosed in the notes to the financial statements.

### **(b) Basis of preparation**

The financial statements have been prepared on the accrual basis of accounting using the historical cost convention, except for land, buildings and works of art which have been measured at fair value.

The accounting policies adopted in the preparation of the financial statements have been consistently applied throughout all periods presented unless otherwise stated.

The financial statements are presented in Australian dollars and all values are rounded to the nearest thousand dollars (\$'000).



Note 4 'Judgements made by management in applying accounting policies' discloses judgements that have been made in the process of applying the Board's accounting policies resulting in the most significant effect on amounts recognised in the financial statements.

**(c) Reporting entity**

The reporting entity comprises the Board of the Art Gallery of Western Australia.

**(d) Contributed equity**

AASB Interpretation 1038 *Contributions by Owners Made to Wholly-Owned Public Sector Entities* requires transfers in the nature of equity contributions, other than as a result of a restructure of administrative arrangements, to be designated by the Government (the owner) as contributions by owners (at the time of, or prior to transfer) before such transfers can be recognised as equity contributions. Capital appropriations have been designated as contributions by owners by TI 955 *Contributions by Owners made to Wholly Owned Public Sector Entities* and have been credited directly to Contributed equity.

The transfer of net assets to/from other agencies, other than as a result of a restructure of administrative arrangements, are designated as contributions by owners where the transfers are non-discretionary and non-reciprocal. See also Note 31 'Equity'.

**(e) Income**

Revenue recognition

Revenue is recognised and measured at the fair value of consideration received or receivable. The following specific recognition criteria must also be met before revenue is recognised for the major business activities as follows:

*Sale of goods*

Revenue is recognised from the sale of goods and disposal of other assets when the significant risks and rewards of ownership transfer to the purchaser and can be measured reliably.

*Provision of services*

Revenue is recognised on delivery of the service to the client or by reference to the stage of completion of the transaction.

*Interest*

Revenue is recognised as the interest accrues.

*Service Appropriations*

Service Appropriations are recognised as revenues at fair value in the period in which the Board gains control of the appropriated funds. The Board gains control of appropriated funds at the time those funds are deposited to the bank account or credited to the 'Amounts receivable for services' (holding account) held at Treasury. See also note 19 'Income from State Government' for further information.



*Grants, donations, gifts and other non-reciprocal contributions*

Revenue is recognised at fair value when the Board obtains control over the assets comprising the contributions, usually when cash is received.

Other non-reciprocal contributions that are not contributions by owners 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.

Gains

Realised and unrealised gains are usually recognised on a net basis. These include gains arising on the disposal of non-current assets and some revaluations of non-current assets.

**(f) *Property, plant and equipment and works of art***

Capitalisation/Expensing of assets

Items of property, plant and equipment costing \$5,000 or more are recognised as assets and the cost of utilising assets is expensed (depreciated) over their useful lives. Items of property, plant and equipment costing less than \$5,000 are immediately expensed direct to the Statement of Comprehensive Income (other than where they form part of a group of similar items which are significant in total).

No capitalisation threshold is applied to works of art items. Items of works of art are considered to form part of a collection and are disclosed separately in the Statement of Financial Position.

Initial recognition and measurement

Property, plant and equipment and works of art are initially recognised at cost.

For items of property, plant and equipment and works of art acquired at no cost or for nominal cost, the cost is the fair value at the date of acquisition.

Subsequent measurement

Subsequent to initial recognition as an asset, the revaluation model is used for the measurement of land, buildings and works of art and the historical cost model for all other property, plant and equipment. Land, buildings and works of art are carried at fair value less accumulated depreciation (buildings only) and accumulated impairment losses. All other items of property, plant and equipment are stated at historical cost less accumulated depreciation and accumulated impairment losses.

Where market-based evidence is available, the fair value of land and buildings is determined on the basis of current market buying values determined by reference to recent market transactions. When buildings are re-valued by reference to recent market transactions, the accumulated depreciation is eliminated against the gross carrying amount of the asset and the net amount restated to the re-valued amount.

In the absence of market-based evidence, fair value of land and buildings is determined on the basis of existing use. This normally applies where buildings are specialised or where land use is restricted. Fair value for existing use assets is



determined by reference to the cost of replacing the remaining future economic benefits embodied in the asset, i.e. the depreciated replacement cost. Where the fair value of buildings is determined on the depreciated replacement cost basis, the gross carrying amount and the accumulated depreciation are restated proportionately.

Land and buildings are independently valued annually by the Western Australian Land Information Authority (Valuation Services) and recognised annually to ensure that the carrying amount does not differ materially from the asset's fair value at the end of the reporting period.

The most significant assumptions in estimating fair value are made in assessing whether to apply the existing use basis to assets and in determining estimated useful life. Professional judgement by the valuer is required where the evidence does not provide a clear distinction between market type assets and existing use assets.

The Gallery's works of art collection is subject to a revaluation every five years, using a sampling methodology. The revaluation methodology is based upon certain criteria that enables the collection to be valued at a reasonable estimate of its fair value. A full revaluation was carried out in 2010.

*See also note 25 'Property, plant and equipment' and note 26 'Works of art' for further information on revaluations.*

#### De-recognition

Upon disposal or de-recognition of an item of property, plant and equipment and artwork, any revaluation surplus relating to that asset is retained in the asset revaluation surplus.

#### Asset Revaluation Surplus

The asset revaluation surplus is used to record increments and decrements on the revaluation of non-current assets as described in note 25 'Property, plant and equipment'.

#### Depreciation

All non-current assets having a limited useful life are systematically depreciated over their estimated useful lives in a manner that reflects the consumption of their future economic benefits.

Depreciation is calculated using the straight line method, using rates which are reviewed annually. Estimated useful lives for each class of depreciable asset are:

Buildings	50 years
Office equipment	3 to 20 years
Plant, equipment and vehicles	4 to 20 years

Works of art controlled by the Board are anticipated to have very long and indefinite useful lives. Their service potential has not, in any material sense, been consumed during the reporting period and no depreciation has been recognised.



Land is not depreciated.

**(g) Intangible assets**

Capitalisation/expensing of assets

Acquisitions of intangible assets costing \$5,000 or more and internally generated intangible assets costing \$50,000 or more are capitalised. The cost of utilising the assets is expensed (amortised) over their useful life. Costs incurred below these thresholds are immediately expensed directly to the Statement of Comprehensive Income.

All acquired and internally developed intangible assets are initially recognised at cost. For assets acquired at no cost or for nominal cost, the cost is their fair value at the date of acquisition.

The cost model is applied for subsequent measurement requiring the asset to be carried at cost less any accumulated amortisation and accumulated impairment losses.

Amortisation for intangible assets with finite useful lives is calculated for the period of the expected benefit (estimated useful life which is reviewed annually) on the straight line basis. All intangible assets controlled by the Board have a finite useful life and zero residual value.

The expected useful lives for each class of intangible asset are:

Software <sup>(a)</sup> 4 to 10 years

(a) Software that is not integral to the operation of any related hardware.

Licences

Licences have a finite useful life and are carried at cost less accumulated amortisation and accumulated impairment losses.

Computer Software

Software that is an integral part of the related hardware is treated as property, plant and equipment. Software that is not an integral part of the related hardware is recognised as an intangible asset. Software costing less than \$5,000 is expensed in the year of acquisition.

Website costs

Website costs are charged as expenses when they are incurred unless they relate to the acquisition or development of an asset when they may be capitalised and amortised. Generally, costs in relation to feasibility studies during the planning phase of a web site, and ongoing costs of maintenance during the operating phase are expensed. Costs incurred in building or enhancing a web site, to the extent that they represent probable future economic benefits that can be reliably measured, are capitalised.





**(h) Impairment of assets**

Property, plant and equipment, works of art and intangible assets are tested for any indication of impairment at the end of each reporting period. Where there is an indication of impairment, the recoverable amount is estimated. Where the recoverable amount is less than the carrying amount, the asset is considered impaired and is written down to the recoverable amount and an impairment loss is recognised. As the Board is a not-for-profit entity, unless an asset has been identified as a surplus asset, the recoverable amount is the higher of an asset's fair value less costs to sell and depreciated replacement cost.

The risk of impairment is generally limited to circumstances where an asset's depreciation is materially understated, where the replacement cost is falling or where there is a significant change in useful life. Each relevant class of assets is reviewed annually to verify that the accumulated depreciation/amortisation reflects the level of consumption or expiration of the asset's future economic benefits and to evaluate any impairment risk from falling replacement costs.

Intangible assets with an indefinite useful life and intangible assets not yet available for use are tested for impairment at the end of each reporting period irrespective of whether there is any indication of impairment.

The recoverable amount of assets identified as surplus assets is the higher of fair value less costs to sell and the present value of future cash flows expected to be derived from the asset. Surplus assets carried at fair value have no risk of material impairment where fair value is determined by reference to market-based evidence. Where fair value is determined by reference to depreciated replacement cost, surplus assets are at risk of impairment and the recoverable amount is measured. Surplus assets at cost are tested for indications of impairment at the end of each reporting period.

*See also note 28 'Impairment of assets' for the outcome of impairment reviews and testing.*

*Refer also to note 2(o) 'Receivables' and note 22 'Receivables' for impairment of receivables.*

**(i) Leases**

The Board holds operating leases for vehicles and office equipment. Operating leases are expensed on a straight line basis over the lease term as this represents the pattern of benefits derived from the leased properties.

**(j) Financial instruments**

In addition to cash, the Board has two categories of financial instrument:

- Loans and receivables; and
- Financial liabilities measured at amortised cost.

Financial instruments have been disaggregated into the following classes:

- Financial Assets
  - Cash and cash equivalents





- Restricted cash and cash equivalents
- Receivables
- Amounts receivable for services
- Financial Liabilities
  - Payables

Initial recognition and measurement of financial instruments is at fair value which normally equates to the transaction cost or the face value. Subsequent measurement is at amortised cost using the effective interest method.

The fair value of short-term receivables and payables is the transaction cost or the face value because there is no interest rate applicable and subsequent measurement is not required as the effect of discounting is not material.

**(k) Cash and cash equivalents**

For the purpose of the Statement of Cash Flows, cash and cash equivalent (and restricted cash and cash equivalent) assets comprise cash on hand and short-term deposits with original maturities of three months or less that are readily convertible to a known amount of cash and which are subject to insignificant risk of changes in value, and bank overdrafts.

**(l) Accrued salaries**

Accrued salaries represent the amount due to staff but unpaid at the end of the financial year. Accrued salaries are settled within a fortnight of the financial year end. Accrued salaries are recognised at year end where the pay date for the last pay period for that financial year does not coincide with the end of financial year all staff of the Culture and the 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 and accrued salaries. Accrued salaries are offset against resources received free of charge in the Statement of Comprehensive Income. Refer to note 3 'Department of Culture and the Arts'.

**(m) Amounts receivable for services (holding account)**

The Board receives income from the State Government partly in cash and partly as an asset (holding account receivable). The accrued amount appropriated is accessible on the emergence of the cash funding requirement to cover leave entitlements and asset replacement.

*See also note 19 'Income from State Government' and note 23 'Amounts receivable for services'.*

**(n) Inventories**

The Board's inventories relate to stock held at the Art Gallery Shop. Inventories are measured at the lower of cost and net realisable value. Costs are assigned on an average cost basis.

*See note 21 'Inventories'.*



**(o) Receivables**

Receivables are recognised at original invoice amount less an allowance for any uncollectible amounts (i.e. impairment). The collectability of receivables is reviewed on an ongoing basis and any receivables identified as uncollectible are written-off against the allowance account. The allowance for uncollectible amounts (doubtful debts) is raised when there is objective evidence that the Board will not be able to collect the debts. The carrying amount is equivalent to fair value as it is due for settlement within 30 days.

See also note 2(j) 'Financial Instruments' and note 22 'Receivables'.

**(p) Other financial assets**

The Board classifies its investments into the following categories; financial assets at fair value through profit or loss, loans and receivables, held to maturity investments, and available-for-sale financial assets. The classification depends on the purpose for which the investments were acquired. Management determines the classification of its investments at initial recognition and re-evaluates this designation at the end of each reporting period.

The Board assesses at each balance date whether there is objective evidence that a financial asset or group of financial assets is impaired.

Fair value of quoted investments are based on last sale price.

See also note 24 'Other financial assets'.

**(q) Payables**

Payables are recognised when the Board becomes obliged to make future payments as a result of a purchase of assets or services. The carrying amount is equivalent to fair value, as settlement is generally within 30 days.

See also note 2(j) 'Financial Instruments' and note 29 'Payables'.

**(r) Provisions**

Provisions are liabilities of uncertain timing or amount and are recognised where there is a present legal or constructive obligation as a result of a past event and when the outflow of resources embodying economic benefits is probable and a reliable estimate can be made of the amount of the obligation. Provisions are reviewed at the end of each reporting period.

Provisions - employee benefits

*Annual leave and long service leave*

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. Employee resources are received free of charge by the Board, the value of which is recognised as both a revenue and expense in the Income Statement. The Department of Culture and the Arts retains all liabilities in relation to employee



benefits and accrued salaries. Therefore, the Board has no liabilities in relation to employee entitlements.

Annual leave and long service leave liability are recognised by the Department of Culture and the Arts. See note 3 'Department of Culture and the Arts'.

Provisions - other

*Employment on-costs*

Employment on-costs, including workers' compensation insurance, are not employee benefits and are recognised separately as liabilities and expenses when the employment to which they relate has occurred. Employment on-costs are included as part of 'Other expenses' and are not included as part of the Board's 'Employee benefits expense'.

See also note 11 'Other expenses'.

**(s) Resources received free of charge or for nominal cost**

Resources received free of charge or for nominal cost that can be reliably measured are recognised as income at fair value. Where the resource received represents a service that the Board would otherwise pay for, a corresponding expense is recognised. Receipts of assets are recognised in the Statement of Financial Position.

Assets or services received from other State Government agencies are separately disclosed under Income from State Government in the Statement of Comprehensive Income.

**(t) Comparative figures**

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

**NOTE 3. DEPARTMENT OF CULTURE AND THE ARTS**

The Department of Culture and the Arts provides staff and other support to agencies in the Culture and Arts portfolio. The Department receives an appropriation for salary costs, superannuation, fringe benefits tax expense and minor asset equipment as part of the DCA PC Replacement Program. These resources, provided to the Board, but paid for by the Department, have been treated as 'Resources received free of charge' in the Income Statement. See note 19 'Income from State Government'.

In addition, the Department of Culture and the Arts provides shared corporate services to the Board which are not recognised in the Income Statement.

**NOTE 4. JUDGEMENTS MADE BY MANAGEMENT IN APPLYING ACCOUNTING POLICIES**

The preparation of financial statements requires management to make judgments about the application of accounting policies that have a significant effect on the amounts recognised in the financial statements. The Board evaluates these judgments regularly.



**Operating lease commitments**

The Board has entered into a lease for motor vehicles. The Board has determined that the lessor retains substantially all the risks and rewards incidental to ownership of the vehicles. Accordingly, the leases have been classified as operating leases.

**NOTE 5. DISCLOSURE OF CHANGES IN ACCOUNTING POLICY AND ESTIMATES**

**Initial application of an Australian Accounting Standard**

The Board has applied the following Australian Accounting Standards effective for annual reporting periods beginning on or after 1 July 2010 that impacted on the Board:

2009-5	<p><i>Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project [AASB 5, 8, 101, 107, 117, 118, 136 &amp; 139]</i></p> <p>Under amendments to AASB 117, the classification of land elements of all existing leases has been reassessed to determine whether they are in the nature of operating or finance leases. As leases of land &amp; buildings recognised in the financial statements have not been found to significantly expose the Board to the risks/rewards attributable to control of land, no changes to accounting estimates have been included in the Financial Statements and Notes to the Financial Statements.</p> <p>Under amendments to AASB 107, only expenditures that result in a recognised asset are eligible for classification as investing activities in the Statement of Cash Flows. All investing cashflows recognised in the Board's Statement of Cash Flows relate to increases in recognised assets.</p>
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**Voluntary changes in accounting policy**

The Board has not made any voluntary changes in accounting policy during the financial year.

**Future impact of Australian Accounting Standards not yet operative**

The Board cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 Application of Australian Accounting Standards and Other Pronouncements. Consequently, the Board has not applied early any of the following Australian Accounting Standards that have been issued that may impact the Board. Where applicable, the Board plans to apply these Australian Accounting Standards from their application date:

	<b>Operative for reporting periods beginning on/after</b>
AASB 2009-11 <i>Amendments to Australian Accounting Standards arising from AASB 9 [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 121, 127, 128, 131, 132, 136, 139, 1023 and</i>	1 Jan 2013



*1038 and Interpretations 10 and 12].*

The amendment to AASB 7 *Financial Instruments: Disclosures* requires modification to the disclosure of categories of financial assets. The Board does not expect any financial impact when the Standard is first applied. The disclosure of categories of financial assets in the notes will change.

AASB 2009-12 *Amendments to Australian Accounting Standards [AASBs 5, 8, 108, 110, 112, 119, 133, 137, 139, 1023 and 1031 and Interpretations 2, 4, 16, 1039 and 1052]* 1 Jan 2011

This Standard introduces a number of terminology changes. There is no financial impact resulting from the application of this revised Standard.

AASB 1053 *Application of Tiers of Australian Accounting Standards.* 1 July 2013  
This Standard establishes a differential financial reporting framework consisting of two tiers of reporting requirements for preparing general purpose financial statements.

The standard does not have any financial impact on the Board. However it may affect disclosures in the financial statements of the Board if the reduced disclosure requirements apply. DTF has not yet determined the application or the potential impact of the new Standard for agencies.

AASB 2010-2 *Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements.* 1 July 2013

This Standard makes amendments to many Australian Accounting Standards, including interpretations, to introduce reduced disclosure requirements into these pronouncements for application by certain types of entities.

The Standard is not expected to have any financial impact on the Board. However this Standard may reduce some note disclosures in the financial statements of the Board. DTF has not yet determined the application or the potential impact of the amendments to these Standards for agencies.

AASB 2011-2 *Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project - Reduced Disclosure Requirements [AASB 101 & 1054]* 1 July 2011



This Amending Standard removes disclosure requirements from other Standards and incorporates them in a single Standard to achieve convergence between Australian and New Zealand Accounting Standards for reduced disclosure reporting. DTF has not yet determined the application or the potential impact of the amendments to these Standards for agencies.

AASB 2010-5	<p><i>Amendments to Australian Accounting Standards [AASB 1, 3, 4, 5, 101, 107, 112, 118, 119, 121, 132, 133, 134, 137, 139, 140, 1023 and 1038 and Interpretations 112, 115, 127, 132 &amp; 1042] (October 2010)</i></p> <p>This standard introduces a number of terminology changes as well as minor presentation changes to the Notes to the Financial Statements. There is no financial impact resulting from the application of this revised Standard.</p>	1 Jan 2011
AASB 2010-6	<p><i>Amendments to Australian Accounting Standards – Disclosures on Transfers of Financial Assets [AASB 1 &amp; AASB 7]</i></p> <p>This Standard makes amendments to Australian Accounting Standards, introducing additional presentation and disclosure requirements for Financial Assets.</p> <p>The Standard is not expected to have any financial impact on the Board. DTF has not yet determined the application or the potential impact of the amendments to these Standards for agencies.</p>	1 July 2011
AASB 9	<p><i>Financial Instruments</i></p> <p>This Standard supersedes AASB 139 <i>Financial Instruments: Recognition and Measurement</i>, introducing a number of changes to accounting treatments.</p> <p>This Standard was reissued on 6 Dec 2010 and the Department is currently determining the impact of the Standard. DTF has not yet determined the application or the potential impact of the Standard for agencies.</p>	1 Jan 2013
AASB 2010-7	<p><i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 and 1038 and Interpretations 2, 5, 10, 12, 19, &amp; 127]</i></p>	1 Jan 2013



This Amending Standard makes consequential adjustments to other Standards as a result of issuing AASB 9 *Financial Instruments* in December 2010. DTF has not yet determined the application or the potential impact of the Standard for agencies.

<i>AASB 1054</i>	<i>Australian Additional Disclosures</i>	1 July 2011
	This Standard, in conjunction with <i>AASB 2011-1 Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project</i> , removes disclosure requirements from other Standards and incorporates them into a single Standard to achieve convergence between Australian and New Zealand Accounting Standards	
<i>AASB 2011-1</i>	<i>Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project [AASB 1, 5, 101, 107, 108, 121, 128, 132 &amp; 134 and Interpretations 2, 112 &amp; 113]</i>	1 July 2011
	This Amending Standard, in conjunction with <i>AASB 1054 Australian Additional Disclosures</i> , removes disclosure requirements from other Standards and incorporates them in a single Standard to achieve convergence between Australian and New Zealand Accounting Standards	

**NOTE 6. EMPLOYEE BENEFITS EXPENSE**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Wages and salaries <sup>(a)</sup>	3,904	3,735
Superannuation - defined contribution plans <sup>(b)</sup>	388	365
Annual leave <sup>(c)</sup>	279	289
Long service leave <sup>(c)</sup>	76	88
Other related expenses	26	41
	<b>4,673</b>	<b>4,518</b>

- (a) Includes the value of the fringe benefit to the employee plus the fringe benefits tax component.
- (b) Defined contribution plans include West State, Gold State and GESB Super Scheme (contributions paid).
- (c) Includes a superannuation contribution component.

Employment on-costs such as workers' compensation insurance are included at note 11 'Other expenses'.





**NOTE 7. SUPPLIES AND SERVICES**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Exhibition fees	704	385
Advertising	580	307
Repairs and maintenance	235	215
Travel	218	211
Consultants and contractors	191	188
Freight and cartage	312	177
Insurance premiums	260	174
Materials	202	149
Consumables	118	131
Printing	110	94
Performance fees	61	87
Licences, fees and registrations	122	78
Communications	120	66
Motor vehicles	57	54
Minor equipment	43	40
Lease and hire costs	35	34
Exhibition construction costs	14	30
Entertainment expenses	26	23
Photographic services	2	18
Bank charges	16	14
Other	139	99
	<b>3,565</b>	<b>2,574</b>

**NOTE 8. DEPRECIATION AND AMORTISATION EXPENSE**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
<b>Depreciation</b>		
Buildings	586	605
Plant, equipment and vehicles	107	117
Office equipment	76	70
<b>Total depreciation</b>	<b>769</b>	<b>792</b>
<b>Amortisation</b>		
Intangible assets	23	14
<b>Total amortisation</b>	<b>23</b>	<b>14</b>
<b>Total depreciation and amortisation</b>	<b>792</b>	<b>806</b>



**NOTE 9. ACCOMMODATION EXPENSES**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Security services	1,156	960
Electricity and gas	1,018	876
Accommodation maintenance	613	403
Facilities management	93	114
Cleaning	132	106
Water	164	26
Other	39	8
	<b>3,115</b>	<b>2,493</b>

**NOTE 10. GRANTS AND SUBSIDIES**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
<u>Recurrent</u>		
Bunbury Regional Art Galleries	171	167
Other grants	10	10
	<b>181</b>	<b>177</b>

**NOTE 11. OTHER EXPENSES**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Prizes paid	75	75
Workers' compensation insurance	56	48
Audit fees	33	34
Write-off – bad debts	-	10
Gifts	-	2
Other expenses	1	3
	<b>165</b>	<b>172</b>

**NOTE 12. USER CHARGES AND FEES**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Exhibition revenue	835	201
ARTBAR	115	103
Venue hire	201	89
Rent	55	61
Public programs	47	49
Parking revenue	62	37
Hire of works of art	12	1
Other	7	19
	<b>1,334</b>	<b>560</b>



**NOTE 13. TRADING PROFIT**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Sales	972	928
Cost of sales:		
Opening inventory	(751)	(884)
Purchases	(475)	(452)
	<u>(1,226)</u>	<u>(1,336)</u>
Closing inventory	657	751
Cost of Goods Sold	<u>(569)</u>	<u>(585)</u>
<b>Trading profit</b>	<b><u>403</u></b>	<b><u>343</u></b>

See also note 2(n) 'Inventories' and note 21 'Inventories'.

**NOTE 14. SPONSORSHIP**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Cash sponsorship	785	362
Sponsorship in kind	228	182
	<u>1,013</u>	<u>544</u>

**NOTE 15. DONATED WORKS OF ART**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Donated works of art	<u>790</u>	<u>2,224</u>
	<b><u>790</u></b>	<b><u>2,224</u></b>

Donations of works of art, which contribute to the development of the State art collection, are received from various individuals and brought to account as income at their estimated fair value. See also note 26 'Works of art'.



**NOTE 16. BEQUEST TRUST AND SPECIAL PURPOSE FUNDS CONTRIBUTIONS**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Trust and special purpose funds contributions	1,512	1,446
	<b>1,512</b>	<b>1,446</b>

Contributions are received from various parties for special purpose funds administered by the Board. In addition, bequest contributions are, from time to time, received from individuals as a result of long-term relationships with the Art Gallery of Western Australia. These funds are held in the Art Gallery's operating bank account.

**NOTE 17. INTEREST REVENUE**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Interest revenue	110	128
Bequest, trust and special purpose funds interest revenue	1,235	885
	<b>1,345</b>	<b>1,013</b>

**NOTE 18. OTHER REVENUE**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Grants and contributions – State/local government and private	145	286
Recoups of expenditure	16	49
Donations	3,200	37
Insurance revenue	1	37
Commissions received	14	28
Recoup of prior year expenses	-	3
Other revenue	33	1
	<b>3,409</b>	<b>441</b>



**NOTE 19. INCOME FROM STATE GOVERNMENT**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Appropriation received during the year:		
Service appropriation <sup>(a)</sup>	4,824	3,819
	<b>4,824</b>	<b>3,819</b>
The following assets have been assumed from other state government agencies during the financial year: <sup>(b)</sup>		
Department of Culture and the Arts - consumables (computing hardware)	-	12
Department of Commerce, Science, Innovation and Business – works of art	-	34
Total assets assumed	-	<b>46</b>
Resources received free of charge <sup>(c)</sup>		
Determined on the basis of the following estimates provided by agencies:		
Services provided by the Department of Culture and the Arts:		
Salaries, wages, allowances and employee reimbursements	3,443	3,375
Superannuation	388	364
Fringe benefits tax	41	39
Minor Equipment – PC Replacement Program	14	-
	<b>3,886</b>	<b>3,778</b>
	<b>8,710</b>	<b>7,643</b>

- (a) Service appropriations fund the net cost of services delivered. 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.
- (b) Discretionary transfers of assets between State Government agencies are reported as assets assumed/(transferred) under Income from State Government. Non-discretionary non-reciprocal transfers of net assets (i.e. restructuring of administrative arrangements), designated as Contributions by Owners (CBOs) under TI 955 and are recognised directly to equity.
- (c) Assets or services received free of charge or for nominal cost are recognised as revenue at fair value of the assets and/or services that can be reliably measured and which would have been purchased if they were not donated. Contributions of assets or services in the nature of contributions by owners are recognised direct to equity.



**NOTE 20. RESTRICTED CASH AND CASH EQUIVALENTS**

	2011 \$000	2010 \$000
<u>Current</u>		
Bequest, trust and special purpose accounts <sup>(a)</sup>	20,936	19,019
	<b>20,936</b>	<b>19,019</b>
<u>Non-current</u>		
Bequest, trust and special purpose accounts <sup>(b)</sup>	3,923	3,923
	<b>3,923</b>	<b>3,923</b>

(a) Cash held in these accounts can only be used in accordance with the requirements of the individual bequest or fund.

(b) The Board cannot spend cash held in these accounts. The requirements of the individual bequests allow the Board to only spend interest earned on these accounts.

**NOTE 21. INVENTORIES**

	2011 \$000	2010 \$000
<u>Current</u>		
Inventories held for resale:		
- Finished goods		
At cost	657	751
	<b>657</b>	<b>751</b>

See also note 2(n) 'Inventories' and note 13 'Trading profit'.

**NOTE 22. RECEIVABLES**

	2011 \$000	2010 \$000
<u>Current</u>		
Receivables	372	189
Allowance for impairment of receivables	-	-
Accrued interest	344	295
GST receivable	44	70
Accrued income	5	-
	765	554
Prepayments	559	14
<b>Total current</b>	<b>1,324</b>	<b>568</b>



**Reconciliation of changes in the allowance for impairment of receivables:**

Balance at start of year	-	-
Doubtful debts expense recognised in the income statement	-	10
Amounts written off during the year	-	(10)
Amount recovered during the year	-	-
<b>Balance at end of year</b>	<b>-</b>	<b>-</b>

The Board does not hold any collateral as security or other credit enhancements relating to receivables.

See also note 2(o) 'Receivables' and note 37 'Financial Instruments'.

**NOTE 23. AMOUNTS RECEIVABLE FOR SERVICES (HOLDING ACCOUNT)**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Current	-	-
Non-current	3,541	3,041
	<b>3,541</b>	<b>3,041</b>

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.

See also note 2(m) 'Amounts receivable for services (Holding Account)'

**NOTE 24. OTHER FINANCIAL ASSETS**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
<u>Current</u>		
At valuation:		
Donation – ordinary listed shares	3,175	-
<b>Total current</b>	<b>3,175</b>	<b>-</b>

The shares have been donated to the Art Gallery of Western Australia as part of the Tomorrow Fund. Upon intention to sell the shares, an obligation exists to notify the benefactor of this intent.





**NOTE 25. PROPERTY, PLANT AND EQUIPMENT**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
<u>Land</u>		
At fair value <sup>(a)</sup>	17,300	15,400
Accumulated impairment losses		-
	<u>17,300</u>	<u>15,400</u>
<u>Buildings</u>		
At fair value <sup>(a)</sup>	27,681	29,314
Accumulated depreciation	-	-
Accumulated impairment losses	-	-
	<u>27,681</u>	<u>29,314</u>
<u>Works in progress</u>		
At cost	412	160
	<u>412</u>	<u>160</u>
<u>Plant, equipment and vehicles</u>		
At cost	2,225	2,214
Accumulated depreciation	(1,352)	(1,251)
Accumulated impairment losses		-
	<u>873</u>	<u>963</u>
<u>Office equipment</u>		
At cost	732	778
Accumulated depreciation	(512)	(497)
Accumulated impairment losses		-
	<u>220</u>	<u>281</u>
	<u><b>46,486</b></u>	<u><b>46,118</b></u>

- (a) Land and buildings were revalued as at 1 July 2010 by the Western Australian Land Information Authority (Valuation Services). The valuations were performed during the year ended 30 June 2011 and recognised at 30 June 2011. In undertaking the revaluation, fair value of land and buildings was determined on the basis of depreciated replacement cost.

See also note 2(f) 'Property, plant and equipment and works of art'.



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Reconciliations of the carrying amounts of property, plant, equipment and vehicles at the beginning and end of the reporting period are set out in the table below.

	<b>Land \$000</b>	<b>Buildings \$000</b>	<b>Works in progress \$000</b>	<b>Plant, equipment and vehicles \$000</b>	<b>Office equipment \$000</b>	<b>Total \$000</b>
<b>2011</b>						
Carrying amount at start of year	15,400	29,314	160	963	281	46,118
Additions	-	-	252	17	25	294
Disposals	-	-	-	-	-	-
Transfers	-	-	-	-	(10)	(10)
Revaluation increments/ (decrements)	1,900	(1,047)	-	-	-	853
Impairment losses	-	-	-	-	-	-
Impairment losses reversed	-	-	-	-	-	-
Depreciation	-	(586)	-	(107)	(76)	(769)
<b>Carrying amount at end of year</b>	<b>17,300</b>	<b>27,681</b>	<b>412</b>	<b>873</b>	<b>220</b>	<b>46,486</b>

	<b>Land \$000</b>	<b>Buildings \$000</b>	<b>Works in progress \$000</b>	<b>Plant, equipment and vehicles \$000</b>	<b>Office equipment \$000</b>	<b>Total \$000</b>
<b>2010</b>						
Carrying amount at start of year	15,100	30,264	-	1,029	306	46,699
Additions	-	-	160	51	45	256
Disposals	-	-	-	-	-	-
Transfers	-	-	-	-	-	-
Revaluation increments/ (decrements)	300	(345)	-	-	-	(45)
Impairment losses	-	-	-	-	-	-
Impairment losses reversed	-	-	-	-	-	-
Depreciation	-	(605)	-	(117)	(70)	(792)
<b>Carrying amount at end of year</b>	<b>15,400</b>	<b>29,314</b>	<b>160</b>	<b>963</b>	<b>281</b>	<b>46,118</b>



**NOTE 26. WORKS OF ART**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
At fair value	204,482	203,574
Additions	720	387
Donations at fair value	790	2,224
Revaluations <sup>(a)</sup>	-	(1,736)
Transfers from other state government agencies	-	33
	<b>205,992</b>	<b>204,482</b>

(a) The Gallery's works of art collection is subject to full revaluation every five years, using a sampling methodology. The methodology is based upon certain criteria which enables the collection to be valued at a reasonable estimate of its fair value. A full revaluation was undertaken in the 2010 financial year.

See also note 2(f) 'Property, plant and equipment and works of art' and note 31 'Equity'.

**NOTE 27. INTANGIBLE ASSETS**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
<u>Computer software</u>		
At cost	250	250
Accumulated amortisation	(207)	(184)
Accumulated impairment losses	-	-
	<b>43</b>	<b>66</b>

Reconciliation:

<u>Computer software</u>		
Carrying amount at start of year	66	20
Additions	-	60
Disposals	-	-
Amortisation expense	(23)	(14)
<b>Carrying amount at end of year</b>	<b>43</b>	<b>66</b>



**NOTE 28. IMPAIRMENT OF ASSETS**

There were no indications of impairment of property, plant and equipment, works of art and intangible assets at 30 June 2011.

The Board held no goodwill or intangible assets with an indefinite useful life during the reporting period. At the end of the reporting period there were no intangible assets not yet available for use.

All surplus assets at 30 June 2011 have either been classified as assets held for sale or written off.

**NOTE 29. PAYABLES**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
<u>Current</u>		
Trade payables	829	1,069
Payables for works of art acquisitions	230	159
Accrued expenses	237	64
<b>Total Current</b>	<b>1,296</b>	<b>1,292</b>

See also note 2(q) 'Payables' and note 37 'Financial Instruments'.

**NOTE 30. OTHER LIABILITIES**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
<u>Current</u>		
Income received in advance	10	14
Other	1	-
<b>Total Current</b>	<b>11</b>	<b>14</b>



**NOTE 31. EQUITY**

The Government holds the equity interest in the Board on behalf of the community. Equity represents the residual interest in the net assets of the Board. The asset revaluation surplus represents that portion of equity resulting from the revaluation of non-current assets.

**Contributed equity**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Balance at start of period	74,039	71,209
<u>Contributions by owners</u>		
Capital appropriation <sup>(a)</sup>	230	2,830
<u>Transfer of net assets from other agencies</u>		
Art Gallery Façade Project funded by Department of Culture and the Arts	272	-
<b>Total contributions by owners</b>		
<u>Distributions to owners</u>		
Transfer of net assets to other agencies		
Transfer of holding account to Department of Culture and the Arts	(330)	-
<b>Balance at end of period</b>	<b>74,211</b>	<b>74,039</b>

Capital appropriations

TI 955 *Contributions by Owners Made to Wholly Owned Public Sector Entities* designates capital appropriations as contributions by owners in accordance with AASB Interpretation 1038 *Contributions by Owners Made to Wholly-Owned Public Sector Entities*.

**Reserves**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
<u>Asset revaluation surplus</u>		
Balance at start of period	175,557	177,338
Net revaluation increments/(decrements):		
Land	1,900	300
Buildings	(1,046)	(345)
Works of art	-	(1,736)
<b>Balance at end of period</b>	<b>176,411</b>	<b>175,557</b>
<b>Bequest, trust and special purpose reserve<sup>(b)</sup>:</b>		
Balance at start of period	10,699	9,022
Transfer from accumulated surplus	1,870	1,677
<b>Balance at end of period</b>	<b>12,569</b>	<b>10,699</b>

(b) The bequest, trust and special purpose reserve is used to record increments and decrements to bequest, trust and special purpose funds.



**Donated works of art reserve<sup>(c)</sup>:**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Balance at start of period	17,896	15,672
Transfer from accumulated surplus	790	2,224
<b>Balance at end of period</b>	<b>18,686</b>	<b>17,896</b>

(c) The donated works of art reserve is use to record donations of works of art received by the Art Gallery of Western Australia.

**Accumulated surplus**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Balance at start of period	1,554	1,981
Result for the period	6,297	3,474
Transfers to above reserves	(2,660)	(3,901)
<b>Balance at end of period</b>	<b>5,191</b>	<b>1,554</b>
<b>Total Equity at end of period</b>	<b>287,068</b>	<b>279,745</b>



**NOTE 32. NOTES TO THE CASH FLOW STATEMENT**

**Reconciliation of cash**

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

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Cash and cash equivalents	2,026	3,083
Restricted cash and cash equivalents (see note 20 'Restricted cash and cash equivalents')	24,859	22,942
	<b>26,885</b>	<b>26,025</b>

**Reconciliation of net cost of services to net cash flows used in operating activities**

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Net cost of services	(2,685)	(4,169)
<u>Non-cash items:</u>		
Depreciation and amortisation expense (note 8 'Depreciation and amortisation expense')	792	806
Resources received free of charge (note 19 'Income from State Government')	3,886	3,778
Assets assumed – consumables (minor equipment) (note 19 'Income from State Government')	-	12
Donated works of art (note 16 'Bequest trust and special purpose funds contribution')	(790)	(2,224)
Adjustment for other non-cash items	(3,720)	4
<u>(Increase)/decrease in assets:</u>		
Current receivables <sup>(a)</sup>	(166)	(181)
Current inventories	94	133
<u>Increase/(decrease) in liabilities:</u>		
Current payables	4	573
Other current liabilities	(3)	8
Net GST receipts/(payments)	(27)	(3)
Change in GST in receivables/payables	(17)	14
<b>Net cash used in operating activities</b>	<b>(2,632)</b>	<b>(1,249)</b>





**NOTE 33. COMMITMENTS**

The commitments below are inclusive of GST where relevant

**Capital expenditure commitments**

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

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Within 1 year	-	88
	<b>-</b>	<b>88</b>

**Lease commitments**

Commitments in relation to leases contracted for at the end of the reporting period but not recognised in the financial statements are payable as follows:

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Within 1 year	28	36
Later than 1 year and not later than 5 years	20	15
	<b>48</b>	<b>51</b>

The six motor vehicle leases are all non-cancellable operating leases with lease expenditure payable monthly in advance.

**Other expenditure commitments**

Other expenditure commitments for a series of art exhibitions with the MoMA contracted for at the end of the reporting period but not recognised as a liability, are payable as follows:

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Within 1 year	2,683	613
Later than 1 year and not later than 5 years	7,593	-
	<b>10,276</b>	<b>613</b>

**NOTE 34. CONTINGENT LIABILITIES AND CONTINGENT ASSETS**

At the reporting date, the Board of the Art Gallery of Western Australia had no contingent liabilities or assets.

**NOTE 35. EVENTS OCCURRING AFTER THE BALANCE SHEET DATE**

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



**NOTE 36. EXPLANATORY STATEMENT**

Significant variations between estimates and actual results for income and expense are shown below. Significant variations are considered to be those greater than 10% and \$100,000.

***Significant variances between estimated and actual result for 2011***

	2011 Estimate \$000	2011 Actual \$000	Variation Over/(Under) \$000
Supplies and services	3,756	3,565	(191)
Accommodation expenses	2,707	3,115	408
Grants and subsidies	10	181	171
Sponsorship	659	1,013	354
Donated works of art	400	790	390
Bequest trust and special purpose funds contributions received	1,039	1,512	473
Bequest trust and special purpose funds interest received	1,023	1,235	212
Other revenue	718	3,409	2,691

*Supplies and services*

Under spend in this area is due to less requirement for Travel and Entertainment. Licence requirements were lower than expected.

*Accommodation expenses*

Rising utility costs and increasing security services costs are directly responsible for the variance in this area.

*Grants and subsidies*

This variance was caused by the unbudgeted expense of a grant to the Bunbury regional gallery.

*Sponsorship*

Both cash sponsorship and sponsorship-in-kind increased on budget estimates. In 2011 In-kind-sponsorship providers increased from three to four.

*Donated works of art*

The estimate for donated works of art is based on an average of past contributions. The level of donated works from year to year does not necessarily follow trends, as these works



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are donated at irregular intervals and are often the result of long-standing relationships between the donors and the Art Gallery of Western Australia.

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

Contributions received were \$473,000 more than estimated during the year mainly due to an increase in fundraising from the private sector towards the Tomorrow Fund, a legacy fund for the acquisition of new contemporary works for the Art Gallery of Western Australia.

**Bequest trust and special purpose funds interest received**

The favourable variance in interest revenue is mainly attributed to a steady increase in interest rates during the year coupled with higher than expected interest-earning contributions. The budget was set conservatively with no increases in interest rates factored in.

**Other revenue**

Other revenue was as a result of a large Listed Share donation towards the Tomorrow Fund that was unbudgeted.

***Significant variances between actual results for 2010 and 2011***

	<b>2011</b>	<b>2010</b>	<b>Variance</b>
	<b>\$000</b>	<b>\$000</b>	<b>Over/(Under)</b>
			<b>\$000</b>
<b><u>Expenses</u></b>			
Employee benefits expense	4,673	4,518	155
Supplies and services	3,565	2,574	991
Accommodation expenses	3,115	2,493	622
<b><u>Income</u></b>			
User charges and fees	1,334	560	774
Sponsorship	1,013	544	469
Donated works of art	790	2,224	(1,434)
Bequest trust and special purpose funds interest	1,235	885	350
Other revenue	3,409	441	2,968

**Employee benefits expense**

The increase in this area is due to hiring of extra staff, required within the gallery and administratively during the Guggenheim exhibition.

**Supplies and services**

The variance is due to increased activities involved in delivering the first of five; Great Collections of the World - Guggenheim exhibition during the financial year.



Accommodation expenses

This category has increased due to rising utilities and additional security costs required during the Guggenheim exhibition.

User charges and fees

The increase from prior year is due to admissions income collected from the Guggenheim exhibition. This was the first international exhibition in two years.

Sponsorship

A larger number of sponsors in both regular and in kind sponsorship are responsible for the variance in this area.

Donated works of art

The level of donated works decreased greatly from the total donated in 2009-10. The level of donated works from year to year does not necessarily follow any trend. The donations are received at irregular intervals and do not follow any particular pattern.

Bequest trust and special purpose funds interest

2011 interest revenue increased greatly from the prior year, an upward trending interest rate combined with continuous contributions and donations accounted for this.

Other revenue

A large donation of listed shares was received as part of ongoing works with the Tomorrow Fund.

**NOTE 37. FINANCIAL INSTRUMENTS**

**(a) Financial risk management objectives and policies**

Financial instruments held by the Board are cash and cash equivalents, restricted cash and cash equivalents, loans and receivables, list shares and payables. The Board has limited exposure to financial risks. The Board's overall risk management program focuses on managing the risks identified below.

Credit risk

Credit risk arises when there is the possibility of the Board's receivables defaulting on their contractual obligations resulting in financial loss to the Board.

The maximum exposure to credit risk at the end of the reporting period in relation to each class of recognised financial assets is the gross carrying amount of those



assets inclusive of any provisions for impairment as shown in the table at Note 37(c) 'Financial Instrument Disclosures' and Note 22 'Receivables'.

Credit risk associated with the Board's financial assets is minimal because the main receivable is the amounts receivable for services (holding account). For receivables other than government, the Board trades only with recognised, creditworthy third parties. The Board has policies in place to ensure that sales of products and services are made to customers with an appropriate credit history. In addition, receivable balances are monitored on an ongoing basis with the result that the Board's exposure to bad debts is minimal. At the end of the reporting period there were no significant concentrations of credit risk.

**Liquidity risk**

Liquidity risk arises when the Board is unable to meet its financial obligations as they fall due. The Board is exposed to liquidity risk through its trading in the normal course of business.

The Board has appropriate procedures to manage cash flows including drawdowns of appropriations by monitoring forecast cash flows to ensure that sufficient funds are available to meet its commitments.

**Market risk**

Market risk is the risk that changes in market prices such as foreign exchange rates and interest rates will affect the Board's income or the value of its holdings of financial instruments. The Board does not trade in foreign currency and is not materially exposed to other price risks. The Board is not significantly exposed to market risk. The Board has no borrowings or finance leases. Some cash and cash equivalents are interest bearing and restricted cash and cash equivalents are interest bearing however the exposure to market risk for changes in interest rates is minimal as the Board does not rely on interest income for its principal operating activities. Refer to interest rate sensitivity analysis table at note 37(c).

**(b) *Categories of financial instruments***

In addition to cash, the carrying amounts of each of the following categories of financial assets and financial liabilities at the end of the reporting period are as follows:

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
<b><u>Financial Assets</u></b>		
Cash and cash equivalents	2,026	3,083
Restricted cash and cash equivalents	24,859	22,942
Loans and receivables <sup>(a)</sup>	4,257	3,525
Other financial assets	3,175	-
<b><u>Financial Liabilities</u></b>		
Financial liabilities measured at amortised cost	1,296	1,292

(a) The amount of loans and receivables excludes GST recoverable from the ATO (statutory receivable).



**(c) Financial Instrument Disclosures**

Credit Risk and Interest Rate Exposures

The following table discloses the Board's maximum exposure to credit risk, interest rate exposures and the ageing analysis of financial assets. The Board's maximum exposure to credit risk at the end of the reporting period is the carrying amount of financial assets as shown below. The table discloses the ageing of financial assets that are past due but not impaired and impaired financial assets. The table is based on information provided to senior management of the Board.

The Board does not hold any collateral as security or other credit enhancements relating to the financial assets it holds.

The Board does not hold any financial assets that had to have their terms re-negotiated that would have otherwise resulted in them being past due or impaired.



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**Interest rate exposures and ageing analysis of financial assets <sup>(a)</sup>**

	Weighted Average Effective Interest Rate	Carrying Amount	Interest rate exposure		Past due but not impaired					Impaired financial assets
			Variable interest rate	Non- interest bearing	Up to 3 months	3-12 months	1-2 years	2-5 years	More than 5 years	
	%	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
<b>Financial Assets</b>										
<b>2011</b>										
Cash and cash equivalents	5.03	2,026	1,820	206	-	-	-	-	-	-
Restricted cash and cash equivalents	5.03	24,859	24,859	-	-	-	-	-	-	-
Receivables(a)	-	716	-	716	7	-	6	-	-	-
Amounts receivable for services	-	3,541	-	3,541	-	-	-	-	-	-
Other financial assets	-	3,175	-	3,175	-	-	-	-	-	-
		<b>34,317</b>	<b>26,679</b>	<b>7,638</b>	<b>7</b>	<b>-</b>	<b>6</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>2010</b>										
Cash and cash equivalents	4.0	3,083	2,979	104	-	-	-	-	-	-
Restricted cash and cash equivalents	4.0	22,942	22,942	-	-	-	-	-	-	-
Receivables(a)	-	484	-	484	77	7	-	-	-	-
Amounts receivable for services	-	3,041	-	3,041	-	-	-	-	-	-
Other financial assets	-	-	-	-	-	-	-	-	-	-
		<b>29,550</b>	<b>25,921</b>	<b>3,629</b>	<b>77</b>	<b>7</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

(a) The amount of receivables excludes GST recoverable from the ATO (statutory receivable).





Liquidity risk

The following table details the contractual maturity analysis for financial liabilities. The table includes interest and principal cash flows. An adjustment has been made where material.

**Interest rate exposure and maturity analysis of financial liabilities <sup>(a)</sup>**

	Weighted Average Effective Interest Rate %	Carrying Amount  \$000	Interest rate exposure		Maturity date				
			Variable interest rate	Non- interest bearing	Up to 3 months	3-12 months	1-2 years	2-5 years	More than 5 years
			\$000	\$000	\$000	\$000	\$000	\$000	\$000
<u>Financial Liabilities 2011</u>									
Payables	-	1,296	-	1,296	-	-	-	-	-
		<b>1,296</b>	-	<b>1,296</b>	-	-	-	-	-
<b>2010</b>									
Payables	-	1,292	-	1,292	-	-	-	-	-
		<b>1,292</b>	-	<b>1,292</b>	-	-	-	-	-

(a) The amounts disclosed are the contractual undiscounted cash flows of each class of financial liabilities at the end of the reporting period.



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*Interest rate sensitivity analysis*

The following table represents a summary of the interest rate sensitivity of the Board's financial assets and liabilities at the end of the reporting period on the surplus for the period and equity for a 1% change in interest rates. It is assumed that the change in interest rates is held constant throughout the reporting period.

2011	Carrying amount \$000	-100 basis points		+100 basis points	
		Surplus \$000	Equity \$000	Surplus \$000	Equity \$000
<u>Financial Assets</u>					
Cash and cash equivalents	1,820	(18.20)	(18.20)	18.20	18.20
Restricted cash and cash equivalents	24,859	(248.59)	(248.59)	248.59	248.59
Total		<b>(266.79)</b>	<b>(266.79)</b>	<b>266.79</b>	<b>266.79</b>
Increase/(Decrease)					

2010	Carrying amount \$000	-100 basis points		+100 basis points	
		Surplus \$000	Equity \$000	Surplus \$000	Equity \$000
<u>Financial Assets</u>					
Cash and cash equivalents	2,979	(29.79)	(29.79)	29.79	29.79
Restricted Cash and cash equivalents	22,942	(229.42)	(229.42)	229.42	229.42
Total		<b>(259.21)</b>	<b>(259.21)</b>	<b>259.21</b>	<b>259.21</b>
Increase/(Decrease)					

*Fair Values*

All financial assets and liabilities recognised in the Statement of Financial Position, whether they are carried at cost or fair value, are recognised at amounts that represent a reasonable approximation of fair value unless otherwise stated in the applicable notes.



**NOTE 38. REMUNERATION OF MEMBERS OF THE BOARD AND SENIOR OFFICERS**

**Remuneration of members of the Board**

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

	<b>2011</b>	<b>2010</b>
\$0 - \$10,000	8	8
	<b>\$000</b>	<b>\$000</b>
<b>The total remuneration of the members of the Board is:</b>	<b>1</b>	<b>3</b>

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The total remuneration includes the superannuation expense incurred by the Board in respect of members of the Board. Most members elect to waive the entitled fee.

**Remuneration of senior officers**

The number of senior officers, other than senior officers reported as members of the Board, whose total fees, salaries, superannuation, non-monetary benefits and other benefits for the financial year, fall within the following bands are:

	<b>2011</b>	<b>2010</b>
\$110,001 - \$120,000	-	2
\$120,001 - \$130,000	2	-
\$130,001 - \$140,000	-	1
\$140,001 - \$150,000	1	-
\$150,001 - \$160,000	2	1
\$160,001 - \$170,000	-	1
\$180,001 - \$190,000	-	1
\$250,001 - \$260,000	-	1
\$280,001 - \$290,000	1	
	<b>\$000</b>	<b>\$000</b>
<b>The total remuneration of senior officers is:</b>	<b>986</b>	<b>1,120</b>

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The total remuneration includes the superannuation expense incurred by the Board in respect of senior officers other than senior officers reported as members of the Board.



**NOTE 39. REMUNERATION OF AUDITOR**

Remuneration paid or payable to the Auditor General in respect to the audit for the current financial year is as follows:

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Auditing the accounts, financial statements and performance indicators	<b>34</b>	<b>34</b>

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The amounts disclosed above will be different from the amounts recognised in note 11 'Other expenses', which generally represent the current and final audit fee for the current year's audit.

**NOTE 40. RELATED BODIES**

At the reporting date, the Board of the Art Gallery of Western Australia had no related bodies.

**NOTE 41. AFFILIATED BODIES**

At the reporting date, the Board of the Art Gallery of Western Australia had no affiliated bodies.

**NOTE 42. SPECIAL PURPOSE ACCOUNTS**

***Special Purpose Account***

***The Art Gallery of Western Australia Foundation***

The purpose of the trust account is to hold funds, comprising contributions and donations received from the community at large, for the purpose of maintaining, improving and developing the State collection of works of art and the facilities and well-being of the Art Gallery.

	<b>2011</b>	<b>2010</b>
	<b>\$000</b>	<b>\$000</b>
Balance at the start of the year	20,074	16,092
Receipts:	2,649	4,641
Payments:	(855)	(659)
<b>Balance at the end of the year</b>	<b>21,868</b>	<b>20,074</b>

The Board is required to advise the benefactor of the intention to sell donated listed shares.

See also note 24 'Other financial assets'



**NOTE 43. SUPPLEMENTARY FINANCIAL INFORMATION**

**(a) Write-offs**

	<b>2011 \$000</b>	<b>2010 \$000</b>
Debts written off by the Board during the financial year	-	10

**(b) Losses through theft, defaults and other causes**

	<b>2011 \$000</b>	<b>2010 \$000</b>
Losses of public moneys and public and other property through theft or default	-	-
Amounts recovered	-	-

**(c) Gifts of public property**

	<b>2011 \$000</b>	<b>2010 \$000</b>
Gifts of public property provided by the Board	-	2

**NOTE 44. SCHEDULE OF INCOME AND EXPENSES BY SERVICE**

For the financial year ended 30 June 2011, the Art Gallery of Western Australia operated under one service titled 'Art Gallery Services' and therefore service information is reflected in the Statement of Comprehensive Income.



## Key Performance Indicators

### Certification of Key Performance Indicators for the year ended 30 June 2011

We hereby certify that the key performance indicators are based on proper records, are relevant and appropriate for assisting users to assess the Board of the Art Gallery of Western Australia's performance, and fairly represent the performance of the Board of the Art Gallery of Western Australia for the financial year ended 30 June 2011.



Fiona Kalaf  
Chair, Board of the Art Gallery of Western Australia  
30 August 2011



Kellie Benda  
Member, Board of the Art Gallery of Western  
Australia  
30 August 2011



## Key Performance Indicator Information

The Art Gallery of Western Australia is a statutory authority within the Culture and Arts portfolio, and its annual budget and outcome are included in the budget statements under the outcome for the Department for Culture and the Arts (DCA).

The Gallery services contribute within the portfolio framework primarily to the Government Goal:

*“Greater focus on achieving results in key service delivery areas for the benefit of all Western Australians.”<sup>1</sup>*

The Government Desired Outcome for the Gallery is that:

*“Western Australia’s natural, cultural and documentary collections [State Art Collections] are preserved, accessible and sustainable.”<sup>2</sup>*

The funds allocated to the Gallery to achieve its outcomes are allocated under the DCA service 4 ‘Art Gallery Services’. Art Gallery Services are identified as:

*“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 that primary access to art, heritage and ideas locally, regionally and internationally are preserved and displayed for future generations.”<sup>3</sup>*

Key performance indicators have been developed in accordance with Treasurer’s Instruction 904 to evaluate the Gallery’s performance in achieving the Government Desired Outcome and provide an overview of the critical and material aspects of service provision.

### Preservation

*Indicator 1: The extent to which the part of the State Art Collection that requires preservation is preserved*

An indicator of the level of preservation is the proportion of time that the storage and display environment is not breached.

Key Effectiveness Indicators	2008-09 Actual	2009-10-09 Actual	2010-11 Actual	2010-11 Target
Proportion of time that the storage and display environment has not been breached	99%	98%	97.5 %	100 %

<sup>1</sup> 2010-11 Budget: Budget Statements, vol. 3, part 11, p.663.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid., p. 667.



### *Explanatory notes*

The environment within which artworks are stored and displayed is a principal indicator of the effort being taken to preserve them for future generations. Indicators of the 'storage and display environment' are temperature and relative humidity. The Gallery uses the generally agreed international standards for temperature of 21° C ± 2° C and relative humidity of 50% ±5% as the benchmarks. In calculating the proportion of time that the storage and display environment has not been breached, that is the proportion of time temperature and humidity have been within the accepted standards, the Gallery uses a composite average of the environmental data from the three principal storage and display environments within the Art Gallery: the main Gallery, the Centenary Galleries and the Collection Stores. Averages for these are calculated at 98.9%, 94.8% and 98.9% respectively. On average the Gallery maintained the storage and display environment within the standards for 97.5% of operational hours.

### **Accessibility**

#### *Indicator 2.1: The extent to which art gallery services are accessible*

An indicator of accessibility is the number of visitors to the Gallery per head of population of Western Australia.

Key Effectiveness Indicators	2008-09 Actual	2009-10 Actual	2010-11 Actual	2010-11 Target
Number of accesses	427,779	467,541	526,264	400,000
Number of accesses to Western Australia's State Art Collection per capita. <sup>4</sup>	199 per 1,000	206 per 1,000	227 per 1,000	180 per 1,000

### *Explanatory notes*

Accesses are determined by the number of attendances, Internet user sessions (website hits) and attendances at venue hire functions. Accesses are expressed per capita, based on the population of WA. The number of Gallery visitors was 345,171 and 13,850 people attended functions for a total of 358,558 attendances. The website unique visitors totalled 167,243.

The Gallery had projected lower attendance during the year because of construction work on the façade which began in April. However, the overall number of visitors was only slightly less than the previous year. The website usage continued to improve strongly with an almost 60% increase in website visitors over 2009-10.

Following a review of the people counting methodology in 2009-10 the number of visitors includes visitors entering the Gallery both by the main entrance and by the café entrance. Figures from the café entrance into the Gallery were not included in

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<sup>4</sup> Population (Per Capita) based on ABS data table for WA at time of annual reports: 2007-08 = 2,112,872; 2008-09 = 2,146,000. For 2010-11 = 2,317,100 (based on ABS 3101.0 Dec. 2010, released 23 June 2011).





the actuals for 2008-09. The actuals and the number of accesses in the above table for 2008-09 have been re-calculated to include the café entrance figures in order to provide a consistent basis of comparison with the current year figures.

The previously reported figures 2008-09 were:

Key Effectiveness Indicators	2008-09 Actual
Number of accesses	382,814
Number of accesses to Western Australia's State Art Collection per capita.	178 per 1,000

*Indicator 2.2: The extent to which art gallery services are accessible*

An indicator of the effectiveness of the Gallery in providing for the enjoyment and cultural enrichment of the people of Western Australia is shown by client satisfaction with Gallery art services. The Gallery engages a market research firm to survey customers.

Key Effectiveness Indicator	2008-09 Actual	2009-10 Actual	2010-11 Actual	2010-11 Target
Percentage of clients satisfied with the services associated with accessing Western Australia's State Art Collection.	93%	88.7%	95.3 %	91 %

*Explanatory notes*

Client satisfaction with art gallery services is primarily measured by surveying visitors to the Gallery to determine how satisfied they have been with the displays and programs. Satisfaction is measured by a statistically valid survey. The market research consultants have advised that the sample used 'provides a maximum survey error of ±4.9% at the 95% confidence level'. The customer satisfaction survey is conducted by Synovate. Of the questions answered by customers, the prime response is to the question 'What was your overall satisfaction with your visit to the Gallery today?'

Overall satisfaction was high with 53.65% 'very satisfied' with their visit to the Art Gallery and 41.65% were 'satisfied' (so net satisfaction of 95.3%). The 2010-11 result shows a significant overall decrease in satisfaction rates and dissatisfaction decreasing to 1.2%. A total of 3.5% of visitors were neutral. The satisfaction rating was slightly more than 10% greater than the satisfaction level with the major exhibition on display at the time of the survey.

**Sustainability**

*Indicator 3: The extent to which the State Art Collection and art gallery services are sustainable*

The sustainability measure has moved from 0.45% in 2009-10 to 0.55% in 2010-11.



Key Effectiveness Indicator	2008-09 Actual	2009-10-09 Actual	2010-11 Actual	2010-11 Target
Value of State Art Collection renewal, content development and/or expansion as a proportion of Collection value.	0.73%	0.45%	0.55%	0.77 %

*Explanatory notes*

The Gallery is sustainable if, on an ongoing basis, it has the capacity to build its Collection, develop content for publications, displays and exhibitions and maintain the physical integrity of the State Art Collection. A gauge of this sustainability is represented by the direct costs associated with these activities as a proportion of the total value of the State Art Collection. As the value of the Collection increases, if the funds available to maintain these activities remain stagnant or are reduced, the sustainability indicator decreases. The sustainability indicator is based on a 5-year rolling average of the annual direct costs as a proportion of the value of the State Art Collection.

**Efficiency indicators**

*Indicator: The average cost of art gallery services per Art Gallery access.*

Key Efficiency Indicator	2008-09 Actual	2009-10 Actual	2010-11 Actual	2010-11 Target
Average cost of art gallery services per Art Gallery access.	\$25.89	\$24.22	\$24.82	\$31.80

*Explanatory notes*

The average cost relates the level of resource input to the services provided. This indicator is arrived at using the following formula:

$$\frac{\text{Total cost of services}^*}{\text{Number of accesses}}$$

*\*Note. The total cost of services excludes DCA overheads.*

As noted above under Indicator 2.1, following a review of the people counting methodology the numbers of visitors for preceding years have been re-calculated. The revised access figures for previous years are used in the above table to provide a consistent basis of comparison with the current year figures.

The previously reported figures for the preceding two years were:

Key Efficiency Indicator	2008-09 Actual	2009-10 Actual
Average cost of art gallery services per Art Gallery access.	\$28.93	\$24.22



## **Ministerial directives**

No ministerial directives were received during the year.

## **Other financial disclosures**

### **Pricing policies**

Most Gallery exhibitions are presented free of charge to the public. When major exhibitions are mounted as a joint venture with another institution, the ticket cost for such exhibitions is based on a contractual negotiation with the joint venture partner. Typically the cost of ticket entry is \$12, which contributes towards the cost of the exhibition.

### **Capital works**

The Art Gallery's capital works program includes projects that are funded from Government capital appropriations. Details of the major completed works and purchases are outlined below.

### **Completed capital projects**

The Gallery has continued with its capital works and maintenance program during 2010-11 as follows.

The Façade Maintenance Project funding allocated to the replacement of the main gallery exterior block-work was used to begin re-cladding the Gallery Main Building façade.

Significant purchases included PC replacement and associated equipment.

### **Capital works in progress**

The Façade Maintenance Project commenced during the year remained in progress at the end of the financial year.



## Employment and industrial relations

### Staff profile

	2009-10	2010-11
FTEs at 30 June	53.88	57.88

	2009-10	2010-11
Permanent – full-time	36	36
Permanent – part-time	15	14
Fixed term – full-time	4	8
Fixed term – part-time	3	5
Casual	19	17
Other*	2	1
	79	81

\*Employees seconded in or out of the organisation or not being paid for reasons such as leave without pay / parental leave, etc.

	2009-10	2010-11
Women	54	57
Men	25	24
	79	81

The FTE figure represents the number of full-time-equivalent positions as at the end of the financial year. (One FTE is defined as one full-time job for one financial year on the basis of hours worked to normal award/agreement hours provisions.<sup>5</sup>)

### Staff development and recruitment

Art Gallery of Western Australia employees' diversity of skills and experience provide the foundation on which to further develop the resources required to deliver a wide range of art gallery services.

In 2010-11 staff took advantage of professional development opportunities in areas such as conservation practices, leadership and professional development, and risk management. Staff were funded to attend conferences focusing on a variety of specific art-museum practices.

The Art Gallery's recruitment and selection policies and procedures aim to attract and retain the most suitably qualified and experienced people. During the year, the

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<sup>5</sup> MOIR data provided by the DCA



Gallery, in conjunction with the Department of Culture and the Arts, worked on improved work force planning including strategies to improve recruitment.

## **Occupational Health, Safety and Injury Management**

### **Commitment**

The Gallery is committed to ensuring that all employees are safe from injuries and risks to health while they are at work and accepts that employee health and safety is primarily a responsibility of management. Specified policies, work practices and procedures have been prepared to address the hazards and hazardous work processes in the work place. These are available on the Department of Culture and the Arts intranet.

In 2010-11, as part of its commitment to safety and health in the workplace, the Gallery:

- trained new OS&H Representatives
- trained emergency wardens and undertook scheduled evacuation exercises
- carried out an internal audit of OSH management, planning, and training and identified actions and schedule for improvements.

### **Mechanisms for consultation with staff**

The Gallery has an active OSH committee. The formal mechanisms for consultation with employees on OSH and injury management matters are primarily via line management. Staff are made aware of this process at their staff induction and by having access to the same information on the intranet.

The Art Gallery's Occupational Safety and Health Committee met regularly during 2010-11 to discuss and resolve issues raised by staff, review hazard reports, discuss injury trends and identify preventative measures to promote a safe working environment.

### **Compliance with injury management requirements**

The Gallery demonstrates its commitment to assist employees to return to work after a work-related injury or work-related disease through the DCA Injury Management Policy. Information on workers compensation and injury management is provided to staff at induction and via the intranet. The Gallery engages in formal, documented programs for employees requiring modified duties or equipment upon returning to work after an injury. Such programs are compliant with the *Worker's Compensation and Injury Management Act 1981*.



## Workers' compensation

	2009-10	2010-11	2010-11 Targets
Number of fatalities or severe claims	0	0	0%
Number of lost time injuries (LTI)	0	0	0 or 10% reduction on previous year
Lost time injury severity rate	0	0	0 or 10% reduction on previous year

The majority of injuries in 2010-11 were minor.

Workers' compensation training was undertaken as part of the OS&H training.

## Governance disclosures

### Contracts with senior officers

At the date of reporting, other than normal contracts of employment of service, no senior officers, or firms of which senior officers are members, or entities in which senior officers have substantial interests, had any interests in existing or proposed contracts with the Art Gallery of Western Australia.

### Director's liability insurance

The Art Gallery takes out through RiskCover a Directors and Officers Liability Policy to cover Board members against liability incurred under sections 13 and 14 of the *Statutory Corporations (Liability of Directors) Act 1996*. The Gallery contributed \$8,820.90 to the annual premium.

## Other Legal Requirements

### Advertising – Electoral Act 1907 section 175ZE

In compliance with section 175ZE of the *Electoral Act 1907*, the Art Gallery reports that it incurred the following expenditure during the financial year in relation to advertising agencies, market research organisations, polling organisations and media advertising organisations:



	\$
Expenditure with advertising agencies - 303	137,979
Expenditure with market research agencies - Synovate	19,215
Expenditure with polling agencies	-
Expenditure with direct mail agencies - Hermes	7,649
Expenditure with media advertising agencies	
Marketforce / Optimum Media Decisions	237,754
DMG Radio Perth	7,500
Sunday Times	61,473
Geraldton Newspapers	600
Scoop Publishing	4,400
Channel 9 Perth	72,517
WA Newspapers	237
Avant Card	5,160
Community Newspapers	378
	<hr/>
<b>Total expenditure</b>	<b>\$554,862</b>

### **Compliance with Public Sector Standards and Ethical Codes (Public Sector Management Act 1994 Section 31(1))**

Art Gallery staff are employees of the Department of Culture and the Arts. Human resource services are provided by the Human Resource Unit of the Department of Culture and the Arts. They provide specific advice on compliance with the Standards in regard to recruitment, transfer, secondment, redeployment, termination, discipline, performance management, temporary deployment and grievance resolution. Shared services to support the processing of human resource functions are also provided.

In accordance with Section 31 of the Public Sector Management Act 1994, the following is a report of the extent to which the Department has complied with Public Sector Standards, Western Australian Public Sector Code of Ethics and the Department's Code of Conduct.



COMPLIANCE ISSUE	SIGNIFICANT ACTION TAKEN TO MONITOR AND ENSURE COMPLIANCE
<b>Public Sector Standards</b> <ul style="list-style-type: none"> <li>• No Breaches</li> </ul>	<ul style="list-style-type: none"> <li>• Information about Public Sector Standards has been included on intranet and incorporated into the Department's Induction Program.</li> <li>• Having achieved a significant improvement in participation in the Staff Development System, further improvement is being considered in the areas of quality and administrative efficiency.</li> <li>• HR policies and guidelines are being reviewed to ensure continued compliance with the new discipline and employment standards.</li> </ul>
<b>Western Australian Public Sector Code of Ethics</b> <ul style="list-style-type: none"> <li>• No breaches</li> </ul>	<ul style="list-style-type: none"> <li>• Training on the Code of Ethics and Code of Conduct continues to be covered in staff induction sessions.</li> <li>• Staff are required to acknowledge receipt of their own copies of the codes on at the time that they sign their initial employment contract.</li> <li>• Staff are reminded of the content of the Codes during staff or management development training sessions on topics such as First Principles, the new Discipline Standard or the Performance Management Process.</li> <li>• The Department currently applies the Commissioners Instruction: Discipline – General and regularly reviews policies and processes to ensure compliance.</li> </ul>
<b>Code of Conduct</b> <ul style="list-style-type: none"> <li>• No breaches</li> </ul>	<ul style="list-style-type: none"> <li>• Same as for Code of Ethics. The Code of Ethics has been incorporated as a separate item within the Departmental Code of Conduct.</li> </ul>

### Disability access and inclusion plan outcomes

The Gallery is committed to ensuring that people with disabilities, their families, friends and carers have the same opportunities, rights and responsibilities enjoyed as others, to access Gallery services, information and facilities. Progress towards meeting the desired outcomes of its Disability Access and Inclusion Plan is outlined below.

Gallery activities and initiatives in 2010-11 that relate to the six desired Disability Access and Inclusion Plan outcomes included:





**Outcome 1:**

Visitors to the Art Gallery with disabilities have the same opportunities as other people to access our services and events:

- assessment of exhibitions and displays to address access issues for visitors with disabilities
- wheelchair access/area at events
- school holiday activities suitable for children with different levels of ability
- ongoing programs for people with disabilities, including such activities as the award-winning Touch Tours for sight-impaired visitors, descriptor tours for visitors with low vision, and customised programs for specific group needs.
- Companion Card accepted for all paid exhibitions

**Outcome 2:**

Visitors to the Art Gallery with disabilities have the same opportunities as other people to access our buildings and facilities:

- planning for new exhibitions and displays to ensure issues related to access are considered
- provision of two standard wheelchairs and a motorised wheelchair, plus a walking frame with seat – all provided free of charge - to individuals requiring mobility assistance during their visit

**Outcome 3:**

People with disabilities receive information at or from the Art Gallery in a format that will enable them to access the information as readily as other people are able to access it:

- provision of essential product information, including signs and didactic materials, in various forms including print, acoustiguide (for major exhibitions), website (graphic and text-only) and recorded information line
- provision of education experiences for students with disabilities

**Outcome 4:**

Visitors with disabilities receive the same level and quality of service from Art Gallery staff as other people who do not have a disability:

- continued development of staff skills to promote a positive and inclusive service culture
- in-service training on disability awareness for Gallery staff and volunteers
- A presentation on disability access and inclusion, including customer service for people with disabilities, is included in the Culture and Arts Portfolio Induction Program which is attended by all new employees.

**Outcome 5:**

People with disabilities have the same opportunities as other people to make complaints:



- provision of various feedback options including in person, telephone, email, and written correspondence.

**Outcome 6:**

People with disabilities have the same opportunities as others to participate in any public consultation by the Art Gallery:

- inclusion of a random sample of the community as part of formal market research
- ensuring that any consultation process targets representatives from the disability sector.

**Outcome 7:**

People with disabilities have the same opportunities as other people to seek employment with the Gallery.

- Information and policy aimed at encouraging and facilitating the recruitment of people with disabilities has been incorporated within the Department's Recruitment, Selection and Appointment Manual. All staff have access to the manual through the Departmental intranet.

**Record-keeping plan**

During 2010-11 the Gallery maintained the delivery of a cohesive record-keeping program bound by policy, procedure and a planned approach to improving recordkeeping at the Art Gallery of Western Australia. A particular focus has been the supporting of improved electronic record-keeping within the organisation and the completion of a project to review and arrange electronic files on a shared server according to the Gallery's record-keeping system. The project ensured the appropriate retention and disposal of electronic information in the record-keeping system.

The quality of record-keeping has been tested as a part of various audits which have included an evaluation of the record-keeping. The Gallery has had no significant findings in relation to record-keeping.

Staff training, including induction programs that address employee roles and responsibilities in regard to the Gallery's record-keeping plan, continue to be an important part of the Gallery focus to maintain a strong record-keeping culture.



## Appendix A – Board member profiles

The Board held six ordinary meetings and one Planning Day during 2010-11. Each Board member's attendance record at meetings is provided following his or her name.

### **Fiona Kalaf**, Chair (Attended 6 Meetings)

Fiona is a business development, strategic planning and marketing communications professional with experience in commercial, corporate and non-profit environments at general manager level. She has held senior executive positions at HBF, Asgard Wealth Solutions, the Commonwealth Bank of Australia and Wesfarmers Limited, and is currently director of management consulting firm Buro. Fiona holds a Bachelor of Arts (Fine Arts) and a Bachelor of Architecture from The University of Western Australia, and a Graduate Diploma of Business (Distinction) and Master of Business Administration (Advanced) from Curtin University of Technology. Fiona is a member of the Board of the East Perth Redevelopment Authority and the Western Australian Planning Commission's Central Perth Planning Committee.

### **Hamish Beck** (Attended 5 Meetings)

Hamish is the Managing Director of Beck Advisory, an independent Corporate Advisory and a Property Funds manager. Hamish is State Treasurer and Division Counsellor of the Property Council of Australia, former Chairman of the Property Education Foundation, Chairman of the Curtin University Advisory Committee, Board Member of the University of Western Australian Planning Advisory Committee and a member of the Rottnest Island Marine Advisory Committee.

### **Kellie Benda** (Attended 2 Meetings; on leave of absence for 3 meetings)

Kellie is Executive Director and Proprietor of Marvic Packaging Australia. Kellie is an experienced Board Member who has held several leadership and senior executive roles, most recently as Executive General Manager with the Royal Automobile Club of WA (Inc). Kellie has extensive experience advising and working with Boards, and has had a long career as an investment banker and corporate finance advisor, as well as practicing as a corporate solicitor.

### **Helen Carroll Fairhall** (Attended 4 Meetings)

Helen is Curator of the Wesfarmers Collection of Australian Art and oversees Wesfarmers' extensive commitment to support of the performing and visual arts in Western Australia and nationally. Prior to joining Wesfarmers in 1999, she held the position of Public Programmes Coordinator and Curator of Australian Art at Lawrence Wilson Art Gallery, The University of Western Australia. She has curated several exhibitions and written on Australian art for a range of publications. Her previous Board appointments include Art on the Move Western Australia, of which she was Chair from 2003 to 2005, Lawrence Wilson Art Gallery Advisory Board and Swan Bells Foundation.

### **Alan Davies** (Attended 4 Meetings)

Alan is the President International Operations for Rio Tinto Iron Ore and has been with the Rio Tinto group since 1997, including previously as Chief Financial Officer of Rio Tinto Iron Ore. Alan has a Bachelor of Business – Accountancy, Bachelor of Laws from the Queensland University of Technology in Brisbane, and a Master of Laws from the University of Sydney. He is also a Fellow of the Institute of Chartered Accountants in Australia.



**Adrian Fini** (Attended 5 Meetings)

Adrian is a current Board member of the Art Gallery of Western Australia, Little World Beverages Ltd, the University of Western Australia Business School Board, Proprietor and Director of FJM Property plus a committee member for the Australian Business Arts Foundation (WA Chapter).

**Brian Roche** (Attended 6 Meetings)

Brian is an Executive Director with the Department of Treasury and Finance. Brian has over twenty five years extensive experience in strategic corporate services in Local and State Government as well as in the private sector including over ten years with Coles Myer. Prior to joining the Department of Treasury and Finance, Brian was the head of corporate services for the Department of Commerce and the Commissioner of Workplace Agreements. Brian has a Masters of Management from the University of Western Australia and a Bachelor of Business from Edith Cowan University.

**Allanah Lucas** (or her representative attended 6 Meetings)

Allanah is the Director General of the Department of Culture and the Arts. Allanah has over twenty five years experience in the arts in Australia and the UK. She is a professional arts administrator, a performing arts producer, presenter, researcher, consultant, and tutor. She embodies a diversity of business, management, creative, industrial and academic skills and knowledge. Allanah serves as an ex officio Board member on the Boards of the Western Australian Museum, the Art Gallery of Western Australia, the State Library Board of Western Australia, ScreenWest and the Perth Theatre Trust.



## Appendix B – Foundation Council profiles

**Marlene Stafford**, Chair from October 2007 until September 2010 (Councillor from October 2004), recently retired as the Owner/Director of Stafford Studios, and brings over 22 years arts experience to the Council. Marlene has had many roles, including Art Advisor to Rio Tinto/Hamersley Iron Pty Ltd, member of the Association of Western Australian Art Galleries, President of the Art Association of Western Australia and Vice President for the Australian Institute of Art Educator. She holds a Diploma of Art and a Fine Arts Degree from Curtin University. Her career has seen her invited to China to present an Australian Art exhibition in Beijing in 1996 and Administrator for both the Madorla National Art Award and the Artcenta Annual Art Exhibition. To this day she continues to be involved in the valuations of art works and keeps a sharp eye on current sales, clients, trends, and auctions.

**Hamish Beck**, Chair from September 2010, is the Managing Director of Beck Advisory, an independent Corporate Advisory and a Property Funds manager. Hamish is State Treasurer and Division Counsellor of the Property Council of Australia, former Chairman of the Property Education Foundation, Chairman of the Curtin University Advisory Committee, Board Member of the University of Western Australian Planning Advisory Committee and a member of the Rottneest Island Marine Advisory Committee.

**Sandra Di Bartolomeo**, Councillor from May 2008 until May 2011, is a finance partner at Minter Ellison with specialist expertise in project and structured finance, construction and infrastructure financing, property, resource and corporate financing. Sandra has previously undertaken a position as in-house legal counsel in an international financial services group, where she developed vital skills in the management of risk, limiting exposure to contentious areas and loss.

**Marco D’Orsogna**, Councillor from March 2009, brings to the council his managerial and business skills from his involvement in his family company D’Orsogna Ltd. He has been a member of the Foundation since 2006 and describes himself as having an innate appreciation for the creative arts, having immersed himself in photography, graphic design, music and fine arts from a very young age.

**John Hanley**, Councillor from December 2005 until December 2010, has worked in the oil and gas industry in Australia for 40 years and until recently was the Deputy General Manager of North West Shelf Gas. He has been President of the RAC WA, Vice President of the Chamber of Minerals and Energy, Vice President of the Royal Agricultural Society of WA and Chairman of the Burrup Industries Forum at the Chamber of Commerce and Industry. He is WA’s Chief Wine Judge and Chairman of Judges at the Perth Royal Wine Show and he has judged wine in the UK, USA and NZ. John has been awarded several medals for service to the Australian wine industry and an Order of Australia for his contributions to Wine and Agriculture. John has enjoyed a lifetime interest and participation in the arts, is a keen collector of Australian art and art literature and has served on several Committees promoting Australian art participants.



**John Langoulant**, Councillor from November 2009 until March 2011, is the Chief Executive of Oakajee Port and Rail. He was the Chief Executive of private investment group Australian Capital Equity between 2008 and 2010. With more than 35 years experience in government and the private sector, Mr Langoulant was appointed to lead OPR in January 2010. He has held the positions of Chief Executive of the Chamber of Commerce and Industry of Western Australia and Chief Executive of the Western Australian Government Treasury department. He is also a Senator at the University of Western Australia, Chairman of the Board of the Telethon Institute for Child Health Research, member of the Board of The Western Australian Ballet, Leadership WA and a member of the Committee for Perth. In addition to these roles, John is also a member of the Council of Australia Governments.

**Aneka Manners**, Councillor from May 2010, is currently Director, nabProperty WA, involved in providing specialist property finance to a variety of large private and public companies through National Australia Bank. Aneka has spent the last 12 years in the financial services sector operating in a variety of sales/marketing and leadership roles including providing relationship management expertise to corporate clients in wholesale and manufacturing, service industries, mining and resources, and property development. Aneka has also enjoyed a lifetime interest in the arts, currently completing a Bachelor of Arts majoring in fine arts at Curtin University. She has previously studied design and history, is a collector of emerging local art and maintains a commitment to fostering a vibrant arts community in Perth through the support and promotion of local talent, both financially and with in-kind support.

**Paul Sullivan**, Councillor from September 2007, is a licensed Real Estate Agent and Certified Practising Valuer who provides management and advisory services through his Family Trust Company, Loyola Pty Ltd. Paul is the Director of several Sullivan family Companies each of which is involved with property investment. He is a Fellow of the Australian Property Institute and a Fellow of the Australian Institute of Company Directors and is studying Philosophy part-time at the University of Notre Dame Australia. His previous board experience includes numerous industry and not-for-profit organisations as well as the Western Australian Cricket Association and the Committee for Economic Development of Australia and he has been Chairman of the Iona Presentation Primary School Board since 2004.

**Will Galvin**, Councillor from May 2011, has worked in his family business Galvin Hardware for over 20 years, both in Western Australia and Adelaide. Galvin Hardware supply to the building design industry through a number of private companies, importing designer products from around the world. Will's focus is to start new businesses under the Galvin banner. Will is also on a number of private company boards. Joining the Art Gallery of Western Australia Foundation is Will's way of contributing toward making the City of Perth a vibrant place and to also connect with the arts community.



## Appendix C – Foundation Members 2010-11

### Honorary Patron

His Excellency Dr Kenneth Michael, AC  
Governor of Western Australia until May 2011

### Honorary Arts Patron

Robert Juniper

### Patrons

(Donations of not less than \$1,000,000)

Sue and Ian Bernadt  
BHP Billiton Iron Ore  
The Leah Jane Cohen Bequest  
Andrew and Nicola Forrest  
Government of Western Australia  
Dr Jo Lagerberg and Dr Steve Swift  
National Australia Bank  
The late Dr Harold Schenberg  
Wesfarmers  
Woodside

### Vice Patrons

(Donations of not less than \$500,000)

ABN Foundation  
The Sir Claude Hotchin Art Foundation  
Ben and Helen Korman  
The Linton Currie Trust  
The late Dr Rose Toussaint  
Barbara and the late Albert Tucker





## **Governors**

(Donations of not less than \$100,000)

Brian Blanchflower	Dr Tim Jeffery
Robert and Lesley Girdwood	Rod and Carol Jones
Bob Brighton	Robert D Keall
Margot Bunning and family	Elizabeth Malone
The Christensen Fund	The late May Marland
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Sandra Galvin	Tim Roberts
Gerard Daniels	Spirac Pty Ltd
Gordon Darling Foundation	Kerry Stokes, AO
Evelyn and the late Kemp Hall	Brett and Pieta Taylor
Janet Holmes à Court, AO	Sheila and the late Howard Taylor, AM
	Lyn Williams

## **Benefactors**

(Donations of not less than \$50,000)

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## Fellows

(Donations of not less than \$15,000)

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Ian George	Deborah and Vic Tana
Rodney Glick	Gene Tilbrook
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Lyn-Marie Hegarty	David Walker
Kevin and Jan Jackson	Women's Service Guild of Western Australia
The late Cliff Jones	Ashley Zimpel
Katherine Kalaf	



## Members

(Not less than \$5,000)

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Claire Brittain and John McKay	Susanne Finn
Margaret Brophy	Fire & Emergency Services Authority
Karen Brown	Allan and Lynette Fletcher
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Peter and Christine Buck	A. Gaines
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Brahma Dharmananda	



## Members

(Not less than \$5,000)

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Estate of Clifford Last	Gillianne Packer
Janine Lauder	Ron and Philippa Packer
The late Marjorie Le Souef	Mimi and Willy Packer
Ross and Fran Ledger	Angela Padley
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Christine J Lewis	Susan Pass
Little Creatures Brewing Pty Ltd	Shane Pavlinovich
Lauder and Howard	Georgina Pearce
Gianluca Lufino	Leon and Moira Pericles
Heather Lyons	Guardian Resources (Joshua Pitt)
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Bea Maddock	Jamie Price and Gillian Gallagher
Lesley Maloney	Howard and Lindsey Read
Bettina Mangan	Yacht Grot
Pasquale Cianfagna and Aneka Manners	Estate of Ian Richmond
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John McGlue and Sharon Dawson	Jenny and Wyborn Seabrook
Amanda McKenna	Roslyn Seale
Marshall McKenna	Celia Searle
Kate McMillan	Eve Shannon-Cullity
	Asher and Fraida Shapiro
	Stirling and Judy Shaw



**Members**  
(Not less than \$5,000)

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John and Marie-Louise Simpson	Mark Walker
Patricia Simpson	Patti Warashina
Singapore Airlines	Davson+Ward
Cecily Skrudland	Diana and the late Bill Warnock
Garnett Skuthorp	Darryl and Margaret Way
Darryl and Heather Smalley	Estate of Ian Whalland
Dr Amanda Stafford	Donna White
Kathryn Stafford-Rowley	Anonymous Donor
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The Sullivan Family	Ian and Jean Williams
Geoffrey Summerhayes, OAM	Ron and Sandra Wise
Gloria Sutherland	Mark Woffenden
Greenhill Galleries	Brigid Woss
John and Antoinette Tate	Michael J M Wright
Lisa and Andrew Telford	Di Yarrall
Clare Thompson	Melvin Yeo
Rodney and Penelope Thompson	Simon and Gillian Youngleson
Edna Trethowan	Clifford and Gillian Yudelman
Peter Tyndall	Carlos Zerpa
Tim and Chris Ungar	Dr Dolph W. Zink, AM, and Mrs Zink



## Appendix D – Gallery Executive and Staff (as at 30 June 2011)

(Arranged alphabetically)

### Executive

Dr Stefano Carboni, PhD

*Director*

Dr Carboni was appointed in October 2008. He was previously at the Metropolitan Museum of Art (1992 – 2008) as Curator and Administrator in the Department of Islamic Art and Visiting Professor at the Bard Graduate Center in New York. Arabic and in Islamic Art BA/MA at the University of Venice; Ph.D. in Islamic Art at the University of London.

James Davies, BA (Fine Arts)

*Director – Geraldton Regional Art Gallery*

Mr Davies has over twenty years' art related experience including extensive periods in regional arts management along with being a practicing visual artist, actor and musician.

Gary Dufour, BFA (Distinction), MFA

*Chief Curator | Deputy Director*

Mr Dufour has thirty years' curatorial and art museum management experience at an executive level in Australia and Canada.

Lynne Hargreaves, BA (Hons), MA

*General Manager, Collections and Exhibitions*

Ms Hargreaves has twenty one years' arts-related education and training experience and significant experience of exhibition and program management.

Lyn-Marie Hegarty, BA

*Development Director*

Ms Hegarty has extensive marketing and development experience in the private, public and not-for-profit sectors and more than eleven years' arts management experience in the public sector.

Brian Stewart, BA (Hons), GradDiplInfoLibStds (Distinction)

*Chief Operating Officer | Deputy Director*

Mr Stewart has extensive curatorial and arts management experience including twenty-five years' experience in public art museums and libraries in Australia and Canada.

Di Yarrall

*General Manager, Community Relations*

Ms Yarrall has more than thirty years' arts-related experience in both the public and private sectors, with a background in broadcasting, marketing and public relations.



## **Staff**

(Arranged alphabetically)

### **Executive Support**

Giselle Baxter, Executive Assistant  
Roz Mitchell, Executive Officer – Board Support  
Maria Tagliaferri, Personal Assistant to Deputy Director | Chief Curator

### **Curatorial**

Clotilde Bullen, Curator of Indigenous Art  
Robert Cook, Curator of Modern and Contemporary Photography and Design  
Jenepher Duncan, Curator of Contemporary Australian Art  
Melissa Harpley, Curator of Historical Painting, Sculpture and Design  
Lucy Harper, Associate Curator of Historical Works on Paper  
Glenn Iseger-Pilkington, Associate Curator of Indigenous Objects and Photography

### **Conservation**

Stephanie Baily, Paper Conservator  
Trevor Gillies, Framer  
David Graves, Objects Conservator  
Maria Kubik, Senior Conservator  
Kate Woollett, Paper Conservator

### **Collections and Exhibitions**

Ian Bell, Installation Assistant  
Kyle Cannon, Installation Assistant  
Peter Casserly, Collections Stores Coordinator  
Tanja Coleman, Assistant Registrar  
John Di Dio Installation Assistant  
Eileen Jellis, Database Officer  
Natasha Levey, Exhibition Designer  
Melanie Morgan, Assistant Registrar  
John Oldham, Installation Assistant  
Jude Savage, Registrar of Collections  
Peter Voak, Exhibition and Display Coordinator  
Bo Wong, Photographer

### **Community Relations**

Sharyn Beor, Marketing and Promotions Manager  
Ashlee Brockway, Visitor Information Assistant  
Jenny Emmeluth, Community Relations Coordinator  
Greg Fletcher, Visitor Development Officer  
Lesley Goodman Educator  
Richard Green, Visitor Information Assistant  
Natasha Hill, Educator  
Peter Lowe, Manager, Education and Visitor Development  
Dean Russell, Graphic Designer  
Tanya Sticca, Community Relations Coordinator  
Andrea Tenger, Visitor Development Officer  
Sue Way, Education Administrative Assistant

### **Development**

Teresa Fantoni, Foundation Manager  
Kylie Robb, Events Coordinator  
Josie Tanham, Partnership Manager

### **Operations**

Rosemary Carroll, Information Management Officer  
Rob De Ray, Database Coordinator  
Maria Gabriel, Retail and Merchandise Manager  
Adrian Griffiths, Gallery Services Coordinator  
Sheina Murphy, Administrative Officer  
Belinda Wood, Records Assistant

### **Geraldton Regional Art Gallery**

Sari Jacobsen, Regional Attendant  
Julie-Anne Sproule, Administrator



## Appendix E – Staff Achievements

### Staff awards & membership of external professional committees

(Arranged alphabetically)

Stephanie Baily

- Professional Member of the Australian Institute for the Conservation of Cultural Material

Sharyn Beor

- Member, Development Marketing Forum Conference Committee

Stefano Carboni

- Adjunct Professor of Islamic Art, Faculty of Architecture, Landscape and Visual Arts, University of Western Australia
- Member, Council of Australian Art Museum Directors (CAAMD)
- Member, Symbiotica Advisory Committee
- Judge, Tom Malone Prize 2010, 2011
- Judge, Ceramic Arts Association exhibition, 2010
- Judge, Claisbrook Village Public Art Selection, 2010
- Judge, Black Swan Art Prize, 2010
- Participant, CIMAM Conference, Shanghai and Beijing, China, 2010

Robert Cook

- Judge, Togart Award, Darwin, Northern Territory, 2010
- Advisory Committee for Lawrence Wilson Art Gallery, University of Western Australia
- Editorial advisory committee, Broadsheet: journal of contemporary culture, Adelaide

Gary Dufour

- Board Member, Bunbury Regional Arts Management Board
- Member, Foreshore Art Gallery Advisory Committee, City of Bunbury
- Member, Faculty Board, Faculty of Architecture, Landscape and Visual Arts, The University of Western Australia
- Member, Advisory Committee, Lake Ballard Association, Menzies, Western Australia
- Member, Advisory Committee, Warburton Art Project, Warburton, Western Australia
- Judge, Shinju Matsuri Art Awards 2010
- Member, Panel of Experts, *Collections Law* project, Collections Council of Australia
- Expert Examiner, Protection of Movable Cultural Heritage Act, Department of the Prime Minister and Cabinet

Jenepher Duncan

- Committee member, Memorial for Forgotten Australians, Dept of Child Protection, completion of two year project.
- Committee member, Heirisson Island Sculpture Park Inc.
- Co-Judge, Sculpture by the Sea Cottesloe, Perth 2010
- Selection Judge, Sculpture by the Sea Bondi, Sydney 2011





Lucy Harper

- Judge, Byford Fine Art Exhibition, 2010
- Judge, Mid-West Art Prize, Geraldton Art Gallery, 2011

Lyn-Marie Hegarty

- Vice President, Fundraising Institute Australia WA
- Member, Fundraising Institute of Australia Conference Committee
- Member, Development Marketing Forum Conference Committee

Glenn Iseger-Pilkington

- Inaugural Wesfarmers Arts Fellowship at the National Gallery of Australia
- Member, Viscopy Indigenous Advisory Committee
- Member, Museums Australia Conference (Western Australia) Indigenous Advisory Group

Sari Jacobsen

- Board Member, Country Art Western Australia, Treasurer
- Nominated for Mid West Chamber of Commerce and Industry's Service Excellence Awards in the category of excellent Customer Service

Peter Lowe

- Judge, Printmedia Awards, Printmaker's Association of Western Australia, 2010
- Member Curriculum Council Visual Arts Course Advisory Committee
- Judge, Greek Art Awards 2010
- Judge, Be Active Open Minds Open Doors Art Exhibition, 2010
- Judge, Catholic Art Awards, 2010
- Joint exhibition- First Love February 2011
- Judge, City of Wanneroo Art Awards, 2011
- Judge, Melville Art Awards, 2011

Brian Stewart

- Board Member, Geraldton Regional Art Gallery Management Committee

Di Yarrall

- Member, Development Marketing Forum Conference Committee

## **Staff presentations**

Stefano Carboni

- Opened St George's Art exhibition, St. George's Cathedral, 2010
- Opened, Ceramic Arts Association exhibition, TAFE Northbridge, 2010
- Opened Ayad al-Qaragholi's exhibition, Emerge Art Space, Mt. Lawley, 2010
- Opened "Drawn Together" exhibition, Moores Building, Freemantle, 2010
- Opened David Gregson exhibition, Mandurah Art Centre, 2010
- Opened Jeffrey Smart Exhibition, Hawaiian Building, Perth, 2011
- Opened, Mid-West Art Prize exhibition, Geraldton Art Gallery, 2011
- Plenary speaker, "From Munich 1910 to New York 2012: A century of displays of Islamic art", Museums Australia National Conference, 2010
- Two lectures, "Islamic Art", Italian Club, 2010





- Lecture, “Peggy and her sculptures”, Masterclass Lecture series, Art Gallery of Western Australia, 2010
- Lecture, “From *abghine* to *zujaj*: A short history of Iranian glass” The Asian Arts Society of Australia Conference, Sydney, Powerhouse Museum, 2010
- Lecture, “From Bahram Gur to Zahhak: A visual journey through the exploits of the epic heroes and cowards in the *Shahnama*”, Australian Early Medieval Association Conference, University of Western Australia, 2010
- Lecture, “Introduction to Islamic art”, University of Western Australia, 2011
- Lecture, “Venice and the Islamic world”, University of Western Australia, 2011
- Lecture, “Introduction to Islamic art”, Subiaco Library, 2011
- Guest Speaker, “Islamic art”, at the Western Australian Chapter of the Australia-Arab Chamber of Commerce, Perth, 2010
- Guest Speaker, “My role at the Art Gallery of Western Australia”, West Coast Community Centre, Claremont, 2011
- Guest speaker, “Interview with Prof. Michael Champion”, St. George’s College, University of Western Australia, 2011
- Paper presentation of *New Norcia Studies* 2009 issue, 2010
- Presenter, “How to enjoy art in Perth”, Director General’s meeting, 2010
- Presenter, “Venice and Islamic art” and “St. Mark’s”, as Australia Council representative at Venice Biennale, 2011

#### Robert Cook

- Hijacked book launch, Art Gallery of Western Australia, 2010
- Opener exhibition – “Esse, being in the abstract... Cobi Cockburn”, Sabbia Gallery, Sydney, 2011

#### Jenepher Duncan

- remix preview talk, Art Gallery of Western Australia Foundation members event
- remix and artists’ introduction, Art Gallery of Western Australia Foundation new members event
- remix and artists’ introduction, Public Program artists’ talks events
- remix talk, Art Gallery of Western Australia Guides and staff
- remix, Teachers’ preview, Public Programs
- Talk, Contemporary Sculpture, Art Gallery of Western Australia Trainee Guides

#### Gary Dufour

- Opener, *Kerry Stokes (1949-2009) – A Retrospective*, Linton & Kay Fine Art, 2010
- Presenter, the Supreme Court Judges’ and Registrars’ Conference, *Collecting in public: Watch this space*, 2010
- Presenter, University of Western Australia Extension Summer School Masterclass Lecture, *Peggy Guggenheim: A Journey of Discovery*, 2011
- Opened, *Jesper Just* exhibition, John Curtin Gallery, 2011
- Presenter, “William Kentridge”, *Paperartzi’11* Albany, 2011
- Speaker, *Good Heart Mid-West Aboriginal Art Exhibition* opening, Perth, June 2011

#### Lucy Harper

- Paper presented on Western Australian colonial art in State Art Collection at University of Western Australia Reviewing History conference, Australian Historians Association, 2010



- Presentation of State Art Collection to the Art Gallery of New South Wales Foundation members, 2010
- Open exhibition – ‘Out of the darkness: Prints and drawings from the University of Western Australia Collection’, Lawrence Wilson Art Gallery, 2010
- Open exhibition - 26<sup>th</sup> Contemporary Print Media Awards exhibition, Moores Gallery, 2011

Peter Lowe

- Opened St Hilda’s Student Art Exhibition, 2010
- Opened Anita Haywood’s exhibition - Heathcote Gallery, 2011

## Staff publications

Stefano Carboni

- “Vetri preziosi. La circolazione del vetro di origine islamica in Italia” in Catarina Schmidt Arcangeli and Gerhard Wolf (eds.), *Islamic Artefacts in the Mediterranean World. Trade, Gift Exchange and Artistic Transfer*, Marsilio, Venice, 2010, pp. 183-94
- Review of David Whitehouse, *Islamic Glass in The Corning Museum of Glass*, Hudson Hills Press, Manchester and New York, 2010, in *CAA Reviews*, College Arts Association, online ([www.caareviews.org](http://www.caareviews.org))

Robert Cook

- “The weather under there” catalogue essay in *stitched and bound 2010, an exhibition of contemporary quilts*, Heathcote Museum and Gallery, Western Australia
- “Bev Gallop” essay in *Bev Gallop monograph*
- Editor of Joel Wynn Rees, published by Big City Press, Perth June 2011
- Author, “Auto-erotic dreaming” in *Jesper Just*, John Curtin Gallery, Western Australia 2011.

Jenepher Duncan

- editor and contributor texts, *remix* catalogue, Art Gallery of Western Australia publication, 2011

Gary Dufour

- Article, *Transforming the Art of a Century: the Peggy Guggenheim Collection Venice*, [Musing], Summer 2010, Museums Australia . Western Australia
- Author, “Picture Music” in *Jesper Just*, John Curtin Gallery, Western Australia 2011

Lucy Harper

- *Plates, blocks and stones: five centuries of international prints*, IMPRINT Winter edition, vol. 46, no. 2, 2011, pp. 30-31



## Appendix F – Acquisitions

### Purchases

#### WESTERN AUSTRALIAN ART

##### Contemporary Design

KOTAI, Bela

*Tall ochre with line*

stoneware

91.0 x 30.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

FORLANO, Penelope

*Terrain side table*, 2010

American walnut

44.5 x 34.0 cm

Peter Fogarty Design Fund

GOULDER, Jon

*Oh la la dining chair prototypes 1, 2, 3, 5*,  
2009

plywood, cardboard, laminated wood, steel

77.0 x 57.5 x 60.0; 85.5 x 61.0 x 67.0 cm;

78.0 x 61.5 x 63.0; 83.0 x 65.5 x 63.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

##### Contemporary Filmic/Video Art

CIRONIS, Olga

*Prayer rug floating in the wind (I only hover)*,  
2011

video, duration 8 min. with sound, edition 1/1

Art Gallery of Western Australia Foundation:  
TomorrowFund

GILL, Tarryn and MATA DUPONT, Pilar

*Gymnasium*, 2010

HD video, duration 3:52 min, with sound

Art Gallery of Western Australia Foundation:  
TomorrowFund

##### Contemporary Indigenous Art

HILL, Sandra

*Home-maker #4*

synthetic polymer paint on linen

91.0 x 76.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

KARADADA, Lily

*Wandjina*

Etching on paper

120.0 x 90.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

NAMPITJIN, Eubena

*Tilled Tali* 1999

synthetic polymer paint on canvas

179.5 x 119.5 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

NEWRY, Peter

*Moonoomoorrem (diptych)* 2010

natural ochre and pigments on canvas

100.0 x 280.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

SURPRISE, Wakartu Cory

*Karru Jila*, 2009

synthetic polymer paint on linen

120.0 x 120.0 cm

The Leah Jane Cohen Bequest



### Contemporary Painting

FARDIN, Galliano

*Polarities 1*, 2009

oil on canvas

153.0 x 112.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

MANIK, Gian

*If I Have It, It Will No Longer Be Mine*, 2010

oil on linen (diptych)

122.0 x 152.5 cm (each)

Art Gallery of Western Australia Foundation:  
TomorrowFund

MacPHERSON, Siné

*Rainbow 1, Rainbow 2, Rainbow 3*, 2011

oil and enamel on canvas (x 3)

100.0 x 100.0 cm (each)

Art Gallery of Western Australia Foundation:  
TomorrowFund

### Contemporary Photography

BALL, Jacqueline

*A collection of organized spaces #4, #23, #29, #46, #47, #49*

archival inkjet prints

120.0 x 166.0 cm; 120.0 x 166.0 cm;

120.0 x 192.0 cm; 120.0 x 176.0 cm;

120.0 x 176.0 cm; 120.0 x 99.0cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

DAGNALL, Rebecca

*Paradise 5*, 2009

archival inkjet print, edition 2/10

91.0 x 166.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

### Contemporary Sculpture

BAUMANN, Rebecca

*Automated Colour Field*, 2011

100 flip clocks, laser-cut paper; 24 hours,  
edition 3/3

130.0 x 360.0 x 9.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

VAN HEK, Brendan

*Great White Hope*, 2010

hand-blown white neon glass

200.0 x 300.0 x 7.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

### Contemporary Work on Paper

JEPPE, Thomas

*Door To A Farce, Farce To Adore*, 2010

gouache on paper (diptych)

240.0 x 120.0 x 6.0 cm (each)

Art Gallery of Western Australia Foundation:  
TomorrowFund

### Historical Works on Paper

Unknown artist

*St. Leonard's: The Property of E.P. Barrett*

*Lennard Esquire, Swan River, Western*

*Australia*, c1840s

watercolour and ink on paper

46.0 x 41.0 cm

Sir Claude Hotchin Art Foundation



## AUSTRALIAN ART

### Contemporary design

BELFRAGE, Clare  
*Untitled (#291219)*, 2010  
blown glass with cane drawing  
36.0 x 50.0 x 9.0 cm  
Tom Malone Prize, Art Gallery of Western Australia Foundation, 2011

COCKBURN, Cobi  
*Being, in the abstract 1-9*, 2011  
bullseye glass, cane, fused, hot formed and cold-worked glass  
112.5 x 93 x 3 cm (3 units) 112.5 x 112.5 x 3 cm (6 units)  
Art Gallery of Western Australia Foundation:  
TomorrowFund

COGHLAN, Allysha  
*Two knitted backpacks*, 2011  
wool, cotton piping, plastic buttons, polypropylene base  
31.0 x 21.0 x 20.0 cm (each)  
Peter Fogarty Design Fund

FRASER, Simone  
Ceramic form #2, 2011  
dry glaze, porcelain slip, midfired  
56.0 x 28.0 x 28.0 cm  
Art Gallery of Western Australia Foundation:  
TomorrowFund

LEPISTO, Jeremy  
*All the stories* (from the *Crate series*), 2010  
kiln-formed, cold worked and assembled glass  
38.1 x 20.3 x 20.3 cm  
Art Gallery of Western Australia Foundation:  
TomorrowFund

### Contemporary sculpture

MARRINON, Linda  
*Man dressed as woman*, 2010  
Bronze  
70.0 cm (height)  
Art Gallery of Western Australia Foundation:  
TomorrowFund

MARRINON, Linda  
*Seated figure with clouds*, 1994  
terracotta  
33.5 cm (height)  
Art Gallery of Western Australia Foundation:  
TomorrowFund

MARRINON, Linda  
*Woman in sailor suit*, 2009  
tinted and painted plaster  
70.0 cm (height)  
Art Gallery of Western Australia Foundation:  
TomorrowFund

SWALLOW, Ricky  
*Fig. 2*, 2009  
jelutong (*Dyera constulata*)  
82.0 x 38.0 x 25.0 cm  
Art Gallery of Western Australia Foundation:  
TomorrowFund

### Contemporary works on paper

ARMSTRONG, Ben  
*Sorcery*, 2008  
lino-cuts printed with activated carbon and metallic pigment on dyed BFK rives paper  
7 parts, edition 2/10  
48.0 x 38.0 cm (each sheet)  
Art Gallery of Western Australia Foundation:  
TomorrowFund

COCKBURN, Cobi  
*Drawing, esse, being in the Abstract 1-9*  
pencil on drafting film, perspex, aluminium  
nine units: 52.0 x 70.0 cm each  
Art Gallery of Western Australia Foundation:  
TomorrowFund



### Contemporary Filmic/Video Art

BRINCAT, Laura

*Hear This*, 2011

digital video, duration 8:05 min. with sound,  
edition of 3

Art Gallery of Western Australia Foundation:  
TomorrowFund

### Contemporary Indigenous Art

ANDREW, Brook

Ngajuu ngaay nginduugirr (I see you), 1998  
animated neon and duraclear mounted on  
acrylic

100.0 x 240.0 cm (image), 18.5 x 445.0 cm  
Edition 1/5

The Leah Jane Cohen Bequest

COOK, Timothy

*Kulama*, 2011

ochre on linen  
120.0 x 200.0 cm

The Leah Jane Cohen Bequest

COOK, Timothy

*Kulama*, 2011

ochre on linen  
120.0 x 200.0 cm

The Leah Jane Cohen Bequest

KAMARA, Patsy

*Untitled*, 2007

plant dyes on silk  
220.0 x 120.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

GABORI, Mirdidingkingathi Juwarnda Sally

*Thundi*, 2010

synthetic polymer paint on linen  
450.0 x 198.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

The Leah Jane Cohen Bequest

NGWAWAI, Rosie Kunoth

*Untitled*, 2007

plant dyes on silk  
80.0 x 120.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

PITJARA, Nora

*Untitled*, 2007

plant dyes on silk  
120.0 x 120.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

PULA, Lena

*Untitled*, 2007

plant dyes on silk  
240.0 x 120.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

R E A

*PolesApart*, 2009

high definition projection from DVD and  
external disk drive, duration 6:55 min. edition  
2/10

Art Gallery of Western Australia Foundation:  
TomorrowFund

RILEY, Ginger

*Untitled* (unknown date)

synthetic polymer paint on board  
45.0 x 60.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

RILEY, Ginger

*Untitled* (unknown date)

synthetic polymer paint on board  
34.0 x 55.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund

RILEY, Ginger

*Untitled* (unknown date)

synthetic polymer paint on board  
50.0 x 58.0 cm

Art Gallery of Western Australia Foundation:  
TomorrowFund



## Contemporary Indigenous Art Continued

THOMPSON, Christian  
*HEAT*, 2010  
three-channel video projection from  
DVD/external hard drive, duration 5:52 min.  
edition 1/5  
Art Gallery of Western Australia Foundation:  
TomorrowFund

## INTERNATIONAL ART

### Contemporary Filmic/Video Art

GRAYSON, Richard  
*Messiah*, 2004  
DVD two-screen video projection, duration 75  
min. with sound, edition 1/3  
Art Gallery of Western Australia Foundation:  
TomorrowFund

JUST, Jesper  
*Sirens of chrome*, 2010  
RED transferred to Blu-ray disc projection,  
duration 12:39 min. with sound, edition 3/7  
Art Gallery of Western Australia Foundation:  
TomorrowFund

SNOW, Michael  
*Solar Breath (Northern Caryatids)*, 2002  
DVD video projection, duration 62 min. with  
sound, edition 4/4  
Art Gallery of Western Australia Foundation:  
TomorrowFund



## Donations

### WESTERN AUSTRALIAN ART

#### Contemporary Indigenous Art

BRADFIELD, Bruce  
*Colours of the Coast 1*, 2010  
printing paper hand dyed with rust, tanic and indigo ink  
110.0 x 80.0 cm (paper)  
120.0 x 99.0 cm (framed)  
Oakajee Port and Rail

COPPIN, Judith  
*Spirit dogs*, 2010  
glass  
57.0 x 57.0 cm  
Rio Tinto

LOONGKOONAN  
*Bush Tucker*, 2005  
synthetic polymer paint on canvas  
89.0 x 74.0 cm  
Helen and Ben Korman

MERRITT, Roy  
*Textile (scarf)*, 2010  
acrylic yarn  
various  
Oakajee Port and Rail

SAMSON, Janine  
*Pretty rocks*, 2010  
glass  
25.0 x 25.0 cm approx.  
Rio Tinto

THOMAS, Phyllis (Booljoonngali)  
*Godwardah*, 1998  
ochre and acrylic binder on linen  
110.0 x 110.0 cm  
Jacquie McPhee

#### Contemporary Painting

TAYLOR, Howard  
*Heavy object*, 1994  
synthetic polymer paint on shaped marine plywood panel  
92.0 x 155.0 x 70.0 cm  
Brett and Pieta Taylor

BRADFIELD, Bruce  
*Colours of the Coast 2*, 2010  
printing paper hand dyed with rust, tanic and indigo ir  
110.0 x 80.0 cm (paper)  
120.0 x 99.0 cm (framed)  
Oakajee Port and Rail

HICKS, Pansy  
*Stepping stones*, 2010  
Glass  
28.0 x 28.0 cm  
Rio Tinto

MCLEAN, Pantjiti Mary  
*Bush Camp*, 2000  
synthetic polymer paint on canvas  
120.0 x 120.0 cm  
Helen and Ben Korman

MERRITT, Roy  
*Textile (scarf)*, 2010  
acrylic yarn  
various  
Oakajee Port and Rail

SAMBO, Banaga Pansy  
*Country flowers*, 2010  
acrylic on canvas  
140.0 x 140.0 cm  
Rio Tinto





## AUSTRALIAN ART

### Contemporary Design

COBURN, John  
*Tree of Life*, 1996  
cotton warp, wood weft tapestry  
280 x 336 cm  
Lorraine Copley

TILDEN, Blanche  
*Absorb and reflect*, 2006  
glass, hand-cut, acid etched and polished, sterling  
silver, pvc coated stainless steel cable  
two units: 27 x 6 cm (each)  
Elizabeth Malone

### Contemporary Indigenous Art

GABORI, Mirdidingkingathi Juwarnda Sally  
*Golden Trevally*, 2005  
synthetic polymer paint on canvas  
91.0 x 137.0 cm  
Helen and Ben Korman

GABORI, Mirdidingkingathi Juwarnda Sally  
*Mangrove Jack*, 2005  
synthetic polymer paint on canvas  
91.0 x 121.0 cm  
Helen and Ben Korman

STEVENS, Eileen  
*Piltati*, 2006  
synthetic polymer paint on canvas  
135.0 x 201.0 cm  
Helen and Ben Korman

TJAPALTJARRI, Bill Whiskey  
*Rockholes near the Olgas*, 2007  
synthetic polymer paint on linen  
120.0 x 93.0 cm  
Jacquie McPhee

### Contemporary Painting

CHRISTMANN, Gunter  
*The professor*, 1980  
oil on canvas  
169.6 x 114.9 cm  
John McBride AM

CHRISTMANN, Gunter  
*The poet*, 1988  
oil on synthetic polymer paint on canvas  
137.4 x 136.6 cm  
John McBride AM

CHRISTMANN, Gunter  
*V for hammer and point*, 1990  
oil on canvas  
137.4 x 136.6 cm  
John McBride AM

COOLEY, Peter  
*African pattern*, 1995  
oil on composition board  
152.7 x 211.9 cm  
John McBride AM

HARRIS, Brent  
*Double dead bunny (Large)*, 1992  
oil on canvas  
137.2 x 95.8 cm  
John McBride AM

JOLLY, David  
*Hamburger Bahnhof*, 2000  
oil and enamel on glass  
37.4 x 57 cm  
John McBride AM

NICHOLSON, Tom  
*Fragments from Melancholia (Documents after  
five actions, Berlin), 2001-2002, Berlin,  
Germany. Melancholia (Banner 4), 2002*  
oil on linen, with sewn Hessian loops  
265 (top) x 270 (bot) cm (width); 307 (height,  
left) x 308 cm (height, right) (irregular)  
John McBride AM



### Contemporary Photography

O'BRIEN, Conor

The passed note [2 copies], 2010  
full colour offset, hardcover book  
with dust jacket  
20.3 x 25.1 cm (each)  
Conor O'Brien

### Contemporary Sculpture

CARCHESIO, Eugene

*Yellow music*, 1998  
paper (77 cones, installation)  
200 x 400 cm (total)  
John McBride AM

PARAMOR, Louise

*Sweep stakes*, 1988  
ceramic tiles, grout, broom, jug  
134.4 x 43.9 x 69.4 cm (irreg.)  
John McBride AM

BEYNON, Kate

*What girl*, 1997  
chenille sticks, pins  
dimensions variable, installation of nine parts  
John McBride AM

### Contemporary Works on Paper

ARMSTRONG, Benjamin

*Genova*, 2003  
ink on paper  
100 x 122 cm  
John McBride

BEYNON, Kate

*Intrinsic defence*, 1997  
ink, pencil and fibre-tipped pen on paper  
dimensions variable, installation of 26 sheets (total)  
John McBride AM

GRAHAM, Peter

*The sweet mystic bliss of failure*, 1998  
synthetic polymer paint, white chalk, ink, cut  
card, acetate and oil pastel on card  
140.6 x 98.6 cm (irreg.)  
John McBride AM

HINKLEY, Matt

*Old Skool (Never Lose That Feeling)*, 2007  
two-colour printed exhibition catalogue with artist  
pages  
29.7 x 20.9cm  
Perth Institute for Contemporary Arts

HUNT, Matthew

*Something smells funny in here*, 2010  
stencil duplicator print (edition of 300)  
20.9 x 14.4 cm  
Matthew Hunt

JOLLY, David

*Junk*, 2000  
watercolour and pencil on paper  
38.4 x 56.9 cm (sheet);  
29.6 x 44.3 cm (image)  
John McBride AM

JOLLY, David

*Post mix rubbish I*, 2000  
watercolour and pencil on paper  
38.5 x 57.0 cm (sheet);  
29.6 x 45.1 cm (image)  
John McBride AM

JOLLY, David

*Post mix rubbish II*, 2000  
watercolour and pencil on paper  
38.3 x 6.8 cm (sheet);  
29.4 x 44.7 cm (image)  
John McBride AM

JOLLY, David

*Service Station returns*, 2000  
watercolour and pencil on paper  
38.4 x 56.8 cm (sheet);  
29.4 x 44.5 cm (image)  
John McBride AM

NICHOLSON, Tom

*After Dili Action*, 1999-2000  
photocopy on lithography paper x 4; colour  
photograph x 33 (installation)  
dimensions variable  
John McBride AM



## Contemporary Works on Paper Continued

O'BRIEN, Conor

*Box set* [incorporating four books (*There stands the glass*, 2006/2007); *Hold on to each other*, 2005/2006; *Westside*, 2004; *Oh no, I think I'm falling* [undated] and one appendix], 2009

full colour books with cardboard sleeve (edition 31/200)  
19.5 x 15.0  
Conor O'Brien

O'BRIEN, Conor

*The last white cloud*, 2010  
book dummy (edition 21/25)  
23.4 x 18.3 cm  
Conor O'Brien

PARAMOR, Louise

*Mas y mas*, 1992

collage of cut paper, card, plastic on paper (12 sheets)

211.5 x 200.8 cm (total)

John McBride AM

## Historical Painting

PLATE, Carl

*Untitled [surreal landscape]*, 1944

oil on hardboard

40.8 x 48.2 cm framed

Sue and Ian Bernadt

## Historical Works on Paper

BELL, George

not titled [nude study I], not dated

pencil

38.4 x 28.2 cm (sheet)

Anonymous donor

BELL, George

not titled [nude study II], not dated

pen

39.5 x 25.6 cm (sheet)

Anonymous donor

BELL, George

not titled [nude study III], not dated

pen

38.3 x 25.1 cm (sheet)

Anonymous donor

BELL, George

not titled [nude study IV], not dated

pen

33.0 x 20.3 cm (sheet)

Anonymous donor

BELL, George

not titled [nude study, frontal pose], not dated

pen

38.0 x 25.1 cm (sheet)

Anonymous donor

BELL, George

not titled [nude studies, three figures], not dated

pen

20.8 x 26.0 cm (sheet)

Anonymous donor

## INTERNATIONAL ART

### Historical Design

UNKNOWN, Venice

*Chandelier*, late 19<sup>th</sup> century

glass

The Estate of Joan Brodsgaard



## Appendix G – Exhibitions

2010

### **Patricia Piccinini *RELATIVITY***

1 May – 22 August 2010

Patricia Piccinini is one of Australia's most acclaimed contemporary artists having received worldwide attention for her startling sculptures and digital environments that blend species in the frontier world of experimental bio-technological intervention. It is a both strange and beautiful world where she explores the unending connectivity of her fantastical creatures, new communities and bio-ethical conundrums. The sculptures give form to her fascination with the relationship between the 'natural' and the 'artificial'. The exhibition included an extraordinary new site-specific work *Aloft 2010* to engage with the Gallery's own concourse area.

*Patricia Piccinini: RELATIVITY* is the first major survey of the artist's sculptural works in Western Australia. Patricia Piccinini represented Australia at the 50<sup>th</sup> Venice Biennale in 2003 and has had solo exhibitions in Japan, the United States, Peru, and Spain; and at the Museum of Contemporary Art in Sydney, the Australian Centre for Contemporary Art in Melbourne, the National Gallery of Victoria and the Tasmanian Museum and Art Gallery.

### ***Western Australian Indigenous Art Awards 2010***

31 July 2010 – 3 January 2011

This was the third consecutive year for the Western Australian Indigenous Art Awards which has become a celebrated and important event for Indigenous and Torres Strait Islander artists. The 16 finalists for the *Western Australian Indigenous Art Award 2010* represented artists from across the continent working in a dynamic range of media, including sculpture, video, painting and photography. This exhibition incorporated five Western Australian artists and 11 from across Australia.

The winner of the \$50,000 Western Australia Indigenous Art Award was Wakartu Cory Surprise. Sonia Kurarra was the winner of the \$10,000 Western Australian Award.

The People's Choice Award of \$5,000 went to Gulumbu Yunupingu from Yirrkala in North East Arnhem Land.

### ***Peggy Guggenheim: A Collection in Venice***

9 October 2010 – 31 January 2011

*Peggy Guggenheim: A Collection in Venice* provided a once in a lifetime opportunity to see world-class art usually only on display in Italy. It could be said that the concept of contemporary art began with the Peggy Guggenheim Collection being exhibited at the post-war Biennale in Venice in 1948, followed by the opening of her home and collection to the public in 1951.

The exhibition recreated the dynamism and unique personal vision of that moment when American art debuted in Europe and presented to a 21<sup>st</sup> century audience in Australia, the work of artists such as Picasso, Kandinsky, Magritte, Mondrian, Rothko, Brancusi, de Chirico, Giacometti, Duchamp, Art, Ernst, and of course Pollock.

Peggy Guggenheim's incredibly eclectic ensemble of modern art is truly trans-national with a rich statement of artistic talent that captivated audiences even sixty years on with its youthful energy and dynamic desire to push boundaries.

**2011**

**Year 12 Perspectives 2010**

29 January - 15 July 2011

The *Year 12 Perspectives 2010* exhibition comprised selected works by last year's graduating students from the newly established Year 12 Visual Arts Course. This has taken the place of the previous TEE Art and Art Design Courses. It is a yearly taste of art by the best, brightest and most talented graduating high school artists in the State. Exhibited alongside work by our young Western Australian Artists are selected pieces by Japanese high school graduates. This exchange is an outcome of our partnership with the International Foundation for Arts and Culture allowing audiences to explore the similarities and differences in outlook and approaches to youthful art. Since 1991, *Year 12 Perspectives* has been one of the Gallery's most popular exhibitions.

***remix, wa contemporary art***

16 April - 15 August 2011

This exhibition showcases the creativity of twenty contemporary Western Australian artists from diverse backgrounds, age and experience. This exhibition is the third in the Gallery's series of local Australian artists' exhibitions similar to the *mixtape* exhibitions at the Gallery in 2003 and 2006.

Representing some of the most compelling examples of contemporary Western Australian artists in a broad mix of media, *remix, wa contemporary art* includes paintings, sculptures, designs, photography and filmic work.

## **State Art Collection Displays**

### **Built**

7 November 2009 – 24 April 2011

This themed display is drawn from the State Art Collection featuring a recent major acquisition by Callum Morton, a sculptural installation entitled *Monument #23 Slump 2009*, and Narelle Jubelin's elegant installation *Soft Shoulder 1994*. Both works deal with the legacy of modernism through architecture and focus on the life of objects. The presentation marked the move of the State Art Collection permanent displays to the ground floor.

### **Body**

21 November 2009 – 6 February 2011

This second themed ground floor display of artworks from the State Art Collection takes the human body as its starting point. *Body* focuses on corporeality in many guises, from the seemingly simple representation of the human form, to artworks by Indigenous Australian artists that are drawn from ceremonial markings on the human body, to works by contemporary artists that are determined by the physical body of the artist to seek to include the body of the viewer within their realm. The display incorporated a dedicated interactive space for children.

### **Your Collection 1800 – Today**

December 2011

The State Art Collection displays renamed *Your Collection* were relocated to the ground floor of the Gallery. These new displays were developed by the curatorial and public programs staff and marked a dynamic new initiative with your Collection presented in integrated chronological displays. *Your Collection 1800 – 1920* opened in December 2010 in the Centenary Gallery. Then in 2011 the Gallery revealed more of the Collection across the ground floor galleries with *1920 – 1960* opening in March, *1960 – 1980* in June; and then *1980 – Today* to open in November 2011.

*Your Collection* brings together painting, sculpture, decorative arts, photography, design, works on paper and video/filmic works. These works range from the age of discovery, Australian colonial times, modernity, land and landscape to contemporary art produced in the 21st century, and includes favorites such as *Down on his luck* by Frederick McCubbin purchased within a year of the Gallery opening in 1895, as well as many of the Collection's cherished gifts. Over half of the Collection has been acquired as a result of the generosity of donors and reveals many of our treasures, some that have been hidden away for some time.

### **William Kentridge's *Shadow quartet***

May 2011

South African artist William Kentridge is one of the most compelling artists of our time, with his work spanning an extraordinary range encompassing drawing, sculpture, film, opera, tapestry and more.

### **2010-11 Touring Exhibitions**

There were no Touring Exhibitions during the 2010-11 financial year.

Art Gallery of Western Australia Annual Report 2010-11  
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