**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.

The Art Gallery of Western Australia was founded and acquired its first work of art in 1895. Today it is established by the Art Gallery Act 1959 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. In 1995 the adjoining Centenary Galleries were opened, which 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 17,073 works by Western Australian, Australian and international artists and 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.
Location
Perth Cultural Centre, Western Australia

Postal Address
PO Box 8363
Perth Business Centre
PERTH  WESTERN AUSTRALIA  6849

Contact
Info line:  9492 6622
Telephone:  9492 6600
Email:  admin@artgallery.wa.gov.au
Website:  www.artgallery.wa.gov.au

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

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

Regional Galleries
Geraldton Regional Art Gallery
24 Chapman Road, Geraldton WA  6630
Telephone:  9964 7170
Email:  graq@artgallery.wa.gov.au
Website:  www.cgg.wa.gov.au/artgallery

Art Gallery of Western Australia Foundation
For information on becoming involved with the Gallery, including membership and bequests, please telephone 94926761 or email foundation@artgallery.wa.gov.au.
Gifts of $2 or more to the Foundation are tax deductible.

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.

Friends of the Art Gallery of Western Australia
Membership and enquiries can be made by telephone 9492 6750 or email friends@artgallery.wa.gov.au

In line with the State Government requirements, the Art Gallery of Western Australia Annual Report 2012-13 is published in an electronic format. The Gallery encourages people to use recycled paper if they print a copy of this report or sections of it.

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Statement of Compliance
For the year ended 30 June 2013

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 2013.

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

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

Fiona Kalaf
Chair
Board of the Art Gallery of Western Australia
18 September 2013

Brian Roche
Member
Board of the Art Gallery of Western Australia
18 September 2013
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Overview

Executive Summary

It has been another year of significant activity and excitement at the Art Gallery of Western Australia with the Gallery’s continuing commitment to present, exclusively to Western Australia, the exhibitions in collaboration with the Museum of Modern Art (MoMA), New York.

The first exhibition opened with the launch of ‘Picasso to Warhol’ which ran from 16 June to 3 December 2012, followed by ‘Picturing New York’ from 26 January to 12 May 2013. The financial year ended with the successful opening of ‘Van Gogh, Dali and Beyond’ on 22 June 2013. The MOMA Series is the most ambitious project ever envisioned by the Gallery and presented many works which were on show for the first time in Australia and are rarely seen outside MoMA.

The Gallery’s ongoing commitment to purchasing important and iconic works for the State Art Collection on behalf of the people of Western Australia saw many exciting acquisitions made throughout the year in all areas of the Collection. These included a major new sculpture and five-channel video installation work ‘The refusal of time’ 2012 by acclaimed South African artist William Kentridge, ‘Save Manhattan 01’ by leading contemporary Arab artist Mounir Fatmi, and ‘Mad girl’ c1942 by the important Australian Modernist artist Joy Hester.

In addition, the generosity of new Foundation Chair Andrew Forrest and Nicola Forrest made possible the purchase of the outstanding major painting ‘Bridegroom drinking from a creek II’ 1959 by Arthur Boyd.

The Gallery’s continued development of the Collection and programming achievements have also been assisted by the generosity of works of art gifted by collectors, and our many sponsors and supporters both corporate and private.

This year saw Adrian Fini leave the Board when his term expired in December 2012 after serving six and half years on the Board. To date, no replacement has been made.

This year’s achievements would not have been possible without the continued and considerable support proved by the Western Australian Government and The Hon. John Day, MLA, Minister for Culture and the Arts. We would also like to thank the Board of the Art Gallery of Western Australia, the staff and volunteers at the Gallery for their efforts and support over the year.

The Gallery’s work over the past year has been guided by the 2011-16 Strategic Plan.

Stefano Carboni
Director

Fiona Kalaf
Chair, Board of the Art Gallery of Western Australia
Highlights
The Gallery is committed to providing improved access to the visual arts and delivering programs that connect, stimulate, involve, educate and entertain our audience. The Gallery continues to further develop and preserve the State Art Collection to ensure the finest public art collection in the State.

Highlights in 2012-13 were:

July 2012
- Season 4 of ARTBAR commenced in July with a sold out event featuring acclaimed/singer songwriter Tim Finn.

August 2012
- The Gallery launched its new Intranet making significant progress on improved staff information systems.
- New canopies to provide shade near the Wetlands and in the Gallery Café were completed and LED screens were installed at the front entrance of the Gallery.

September 2012
- The Director led a trip to New York with Foundation Members from 3 to 10 September as part of an annual program to engage high-level donors. The event was fully funded by participating Foundation members.

October 2012
- The Gallery partnered with Wesfarmers Arts to present ‘Luminous World – Contemporary Art from the Wesfarmers Collection’. The exhibition opened on 20 October and featured a thematic selection of more than 60 contemporary works by 50 artists.

November 2012
- The national exhibition tour of ‘JEFF WALL Photographs’ commenced in Melbourne at the National Gallery of Victoria on 30 November 2012 and was on display until 17 March 2013.
- The final ARTBAR Season 4 performance of the 2012 season was a sold out event featuring singer Josh Pyke on 8 November.
- ‘Made to Remember’, a Collection in Focus exhibition, opened on 24 November and brought together a vibrant selection of Indigenous objects from the State Art Collection.

December 2012
- The first of the MoMA Series ‘Picasso to Warhol’ closed on 3 December with a total attendance figure of 109,405. A record 13,631 school children visited the exhibition.
Highlights continued

January 2013
• The second of the MoMa Series ‘Picturing New York’ opened on 26 January in partnership with the Fringe Festival and contributed to the vibrancy of the Cultural Centre precinct.

February 2013
• Tom Malone Prize 2013 brought together some of Australia’s best glass artists, and featured 12 artists shortlisted for the annual acquisitive award.

March 2013
• ‘Year 12 Perspectives 2012’ opened and is an annual showcase of the freshest and most exciting art being made by young Western Australian Students.

• Mid-West Art Prize 2013 opened to artists throughout Western Australia. This important regional prize is now in its third year at the Geraldton Regional Art Gallery.

April 2013
• Work commenced on the much needed upgrade on the original lift in the Main Gallery.

• Season 5 of ARTBAR commenced in April with a sold out event featuring one of Australia’s most popular singer/songwriters Katy Steele.

May 2013
• The Art Gallery of Western Australia with support from the Rio Tinto Community Investment Fund announced the launch of a six-year $1.8 million Kimberley art initiative ‘Desert River Sea: Kimberley Art Then & Now’.

June 2013

• Andrew Forrest, well-known philanthropist and businessman, was appointed as the new Chair of the Foundation of the Art Gallery of Western Australia.
Financial Overview
In 2012-13 the Gallery:

- Purchased acquisitions totalling $2,181,000.
- Received donations of acquisitions totalling $101,000.
- Generated $2,716,000 revenue, with $2,488,000 being ticketing revenue from admissions to exhibitions and public programs.
- Received cash donations from the Foundation of $2,042,000.
- Received sponsorship in cash and in-kind of $1,363,000
- Trading profit of $458,000

Revenue
The Gallery received funding of $11,219,000 from the State Government. The Gallery also generated its own revenue from the operations of the Gallery through visitor admissions, commercial activities and fundraising. In addition, the Gallery receives grants and sponsorships.

Revenue from venue hire for the Gallery was $115,000 compared to the previous year of $119,000.

Expenditure
The total operating expenditure for 2012-13 was $23,004,000. Salaries, wages and staffing costs accounted for 25% of expenditure. This included direct costs of employee salaries and wages, costs of providing for leave liabilities and indirect payroll costs such as superannuation.

Depreciation and asset write-off made up 3%. Accommodation expenses, comprising security, utilities, facilities management and maintenance made up 24% of overall costs.

Assets and Liabilities
The Gallery’s total assets at the end of this financial period were $289,717,000. Works of art accounted for $209,889,000 of the total.

The Gallery’s total liabilities at the end of this financial period were $6,433,000, compared to the previous year of $6,222,000.
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
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
Note: The Director General, Department for Culture and the Arts is the employing authority for Art Gallery of Western Australia staff.
Agency Structure
The Gallery’s objectives and outcomes are delivered through the Executive who report to the Director. The Director is responsible to the Board of the Art Gallery of Western Australia for the day to day operations of the Gallery.

The Director and Executive meet regularly to consider key planning and policy matters relating to corporate governance of the Gallery including financial and human resource management issues, risk management, capital works programs, and other key operational matters to provide updates on the Gallery’s activities and Board Meeting outcomes.

The Gallery also has several committees which meet regularly to assist with the coordination of various activities relating to acquisitions, conservation, research, marketing, education and events, in line with the Gallery’s Strategic Plan. Special project groups are established as required to coordinate and oversee specific programs or capital works projects.

Board
The Board of the Art Gallery of Western Australia comprises eight members. Seven members are appointed by the Governor with the Director General of the Department of Culture and the Arts as an ex officio member. Members may be appointed for a term not exceeding four years and are eligible for re-appointment. The Board is the governing body of the Authority.

Board members during the 2012-13 financial year were:

Chair          Fiona Kalaf
Members        Hamish Beck
              Helen Carroll Fairhall
              Adrian Fini (to 12 December 2012)
              Andrea Horwood-Bux
              Trish Ridsdale
              Brian Roche
Ex Officio     Allanah Lucas (to May 2013)

See Appendix ‘A’ for Board Member profiles.
Board (continued)  
During the 2012-13 financial year no appointments were made.

The Board met in August, October, December, February, April and June, with a Board Strategy Review Workshop in November 2012.

Board Fees  
Board members who are not public servants are entitled to be paid remuneration for Board Meetings they attend. Several of the Gallery’s current Board Members opt not to be paid Board sitting fees.

Chair $280 per Board Meeting  
Members $186 per Board Meeting

No payment is made for Board Planning Day or Committee Meetings.

Board Committees  
The Board has appointed four Committees to assist in the performance of its functions and reviews annually these committees, their membership and terms of reference. All Board Members are invited to attend any Committee meeting.

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

Chair: Brian Roche  
Members: Fiona Kalaf (to 18 September 2012)  
Trish Ridsdale (from 18 September 2012)  
Shane Devitt (Pricewaterhouse Coopers)

By Invitation: Stefano Carboni, Director  
Brian Stewart, Deputy Director | Chief Operating Officer  
Rod Forgus, Internal Auditor  
DCA Finance Business Manager  
Office of the Auditor General Representative

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

Chair: Helen Carroll Fairhall  
Members: Fiona Kalaf (to 18 September 2012)  
Andrea Bux (from 18 September 2012)  
Trish Ridsdale  
Marie Mills (Mills Wilson)

By Invitation: Stefano Carboni, Director  
Lyn-Marie Hegarty, Development Director  
Di Yarrall, General Manager Community Relations
Investment Committee assists the Board in ensuring Art Gallery of Western Australia acquisition funds are managed to meet objectives for Acquisition Fund investment growth and returns are over time.

Chair: Hamish Beck
Members: Brian Roche
Fiona Kalaf

By Invitation: Stefano Carboni, Director
Lyn-Marie Hegarty, Development Director

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.

Chair: Fiona Kalaf
Members: Hamish Beck
Brian Roche
Adrian Fini (to 12 December 2012)

Executive Management Team
(Arranged alphabetically)

Dr Stefano Carboni – Director is supported by the Gallery Executive.

James Davies – Director – Geraldton Regional Art Gallery is responsible for Geraldton Regional Art Gallery.

Gary Dufour – Deputy Director | Chief Curator is responsible for Curatorial Affairs, Exhibition and State Art Collection development, display, interpretation and preservation.

Lynne Hargreaves – Director, Exhibitions and Collections is responsible for Exhibition delivery and Collection display, information and asset management and Visitor Services.

Lyn–Marie Hegarty – Development Director is responsible for aligning fundraising and sponsorship goals with organisational planning.

Brian Stewart – Deputy Director | Chief Operating Officer is responsible for Operations, Commercial and Information Management.

Di Yarrall – General Manager, Community Relations is responsible for Community Relations and the Visitor Experience.

See Appendix ‘D’ for further information and a full list of the Gallery Staff.
Partners and Sponsors

Volunteers

The Art Gallery volunteers continue to contribute each year thousands of hours of service to the Art Gallery by enriching the experience of visitors with guided tours, front-of-house support and research. In 2012-13 twelve new trainee Guides joined the Voluntary Gallery Guides. During the year over 200 volunteers provided services to Gallery visitors, including public tours of both the Collection and special exhibitions, and providing assistance to our Visitor Information Assistants.

Specially trained Voluntary Gallery Guides are available to assist booked groups with additional and/or special needs:

- Vision impaired visitors can access works via Descriptor Tours for all exhibitions at the Gallery. The Gallery also ensures that a small number of robust works are on display at all times so that groups can book a supervised Touch Tour with a Gallery Guide.

- Guides have also been trained by Alzheimer’s Australia WA to deliver tours to small groups of visitors living with this disease. These ‘Art and Memories Tours’ are based on the ‘Meet Me at MOMA’ program and give visitors an expressive outlet and forum for dialogue.

- The Gallery Guides assisted for the ninth year at the ‘Sculpture by the Sea’ exhibition held at Cottesloe Beach in March 2013.

Volunteers also worked in the departments of Curatorial, Marketing, Education, Public Programs to provide critical support to Gallery staff in these areas, as well as research and collection management.
Art Gallery of Western Australia Foundation

The Art Gallery of Western Australia Foundation forms the principal support group for the State Art Collection, enabling more than 80% of all acquisitions in recent years. The Foundation provides an opportunity for art lovers to provide their support, both financial and in-kind, and in turn experience the Gallery with the Curators, Director, visiting artists and Gallery guides. The mutually nurturing and supportive environment helps build your State Art Collection while enhancing the cultural wellbeing of the Western Australian community.

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
Hamish Beck (retired June 2013)
Andrew Forrest (appointed June 2013)

Councillors
Marco D’Orsogna
Will Galvin (on leave of absence until October 2013)
Ray van Kempen
Anita Percudani
Andrew Shearwood

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 provide members with a range of benefits and privileges which bring them in close touch with the Gallery, its exhibitions, collection and special events. In addition to several tours and talks in support of the Picasso to Warhol exhibition, the Friends ran their third Film Festival program to complement the Gallery’s “Great Collection of the World” series of exhibitions. A series of four films celebrating Picasso, Duchamp, Bourgeois and Warhol were accompanied by a talk relating the film to the exhibition.

They also organised a series of photography talks, tours and discussions during the ‘Picturing New York’ exhibition. This included collaborating with the Perth Centre for Photography and the Gallery’s curators to present “Women in Photography”.

Friends Council

President
Robert Buratti (retired March 2013)
Carmel McLure (appointed March 2013)

Members
Ian Adams (appointed March 2013)
Marcel Anderson
Mariana Atkins
David Bliss
Kay Campbell
Leanne Casellas (appointed March 2013)
Allan Green
Kevin Jackson
Gregory Jude (resigned March 2013)
Michele Kosky (appointed March 2013)
Helen Smith (resigned March 2013)
Gillian Yudelman (appointed March 2013)
Agency Performance

The Gallery’s Agency performance for the 2012-13 is in line with the annual priorities and objectives set out in the Art Gallery of Western Australia Operating Plan and Budget which is within the framework of the Gallery’s Strategic Plan for 2011-16.

Collections

Strategic Objective: To attract, acquire and preserve the most significant art to enrich the Collection.

The Gallery’s key strategies in 2012-13 to meet this objective were to:

1. Strengthen and develop the Collection
2. Grow the funding available to support acquisitions.
3. Research, manage, store and preserve the Collection to international museum standards.

Overview
The Gallery has the finest public art collection of Western Australian art and Indigenous art in the State.

At 30 June 2013, the State Art Collection comprised 17,073 works.

Outcomes
During the year 95 works of art were introduced into the Collection:

- 32% were works by Western Australian artists (15 artists)
- 58% were works by Australian artists (37 artists)
- 9% were works by International artists (7 artists)

77 purchases (totalling 81% of the acquisitions) were supported with funds:

- from the State Government
- the Sir Claude Hotchin Art Foundation
- the Leah Jane Cohen Bequest
- the Linton Currie Trust
- the Tom Malone Prize
- The Peter Fogarty Design Fund; and also including 29 purchases supported by:
  - the Art Gallery of Western Australia Foundation: TomorrowFund.
Collections (continued)

Four highly significant purchases were made this year. Our 2013 major TomorrowFund acquisition target for Contemporary International art was achieved with the purchase of William Kentridge ‘The refusal of time’ 2012. Kentridge is now represented in depth in the State Art Collection by 19 works. ‘The refusal of time’ is a major sculpture and five-channel video installation with sound, which first premiered at Document 13 in Kassel, Germany. This installation creates a totally immersive environment for visitors and is, in part, the result of the artist’s on-going discussion with the American historian of science, Peter Galison. They both have an interest in the hand-made materiality of the industrialised world of the 19th Century and competing nationalist desires, at that time, to ‘control time’. In an age of machines and maps, the 19th Century was a hundred-year history of coordinated time zones, cables under the sea and the division of the world into agreed segments. ‘The refusal of time’ looks at this desire for the symbolic ownership offered by standardised time.

‘Save Manhattan 01’ by Moroccan artist Mounir Fatmi was also acquired. Fatmi is a leading contemporary francophone Arab artist who often addresses issues related to his own background and the perception of Islamic culture in the “western” world after 9/11. Constructing intriguing visual spaces, he is known in particular for installations and performances that address in an unapologetic fashion current world events. ‘Save Manhattan’ is a subtle, poignant and straightforward reflection on the events of September 11, 2001.

Two key historical works were added in the Australian area. A long-standing target to add to the holdings of works by Modernist Australian women artists was met through the acquisition of ‘Mad girl’, a rare painting by the important artist Joy Hester. Hester shared many of the same artistic interests as her well-known contemporaries Nolan and Boyd, in particular the use of an expressionist approach in the portrayal of psychological states. Hester’s work is marked by a constant return to the subject of women, often in a solitary state, and ‘Mad girl’ is a fine example of her primary subject. Painted early in Hester’s career, this study of a woman in distress already bears the hallmarks of Hester’s approach to portraiture underscored by a psychological intensity.

The generous support of Nicola and Andrew Forrest enabled the purchase of the outstanding painting ‘Bridegroom drinking from a creek II’ by Australian artist Arthur Boyd. Boyd is best known for his series of paintings made between 1957 and 1959 and entitled ‘Love, marriage and death of a half-caste’, to which this painting belongs. All the works in the series deal with the issue of race in Australia, as well as the individual complexities of human relationships played out in a context of marginalisation and tension. The series as a whole covers the range of human emotion, from the magical delight of first love and sexual attraction through to the tragedy of death and separation. ‘Bridegroom drinking’ is a jewel of a painting that embodies hope, unlike the desperation present in many of the other works in the series. From a story of despair Boyd has, in this major work, through subject matter, composition and rendering, wrought an image of symbolic intensity and optimism.
A wide variety of engaging works of art were added to the Collection through purchase, and many priority targets were met. In the area of Western Australian art a remarkable painting by Sunfly Tjampitjin was added, as were two paintings from 1951 and 1953 by Guy Grey-Smith. The acquisition of the major photographic series ‘Better half’ by the increasingly significant young artist Jackson Eaton was an important addition to the target, as did the addition of a painting by first generation Warmun artist Rusty Peters. A 2012 metal sculpture by James Angus enhanced this important Western Australian artist’s representation in the Collection. In Western Australian design a group of ceramic vessels by young Western Australian artist and potter Jacob Ogden Smith was added, as was the major piece of furniture, the ‘Calypso’ lounge chair, by Jon Goulder, who is now represented by eleven works. ‘AUM’ by Stuart Ringholt, recording a performative project involving a process of cathartic experience at once confronting and poignant, was also acquired.

In the area of Australian art, the acquisition of contemporary Australian photography is a priority, and the Gallery targeted the works of William Yang, Pat Brassington and Anne Zahalka for acquisition. Two Yang works were added to start his holdings, and major groups by Zahalka (four works from 1987-2006) and Brassington (nine works from 1984-2008) cover the best of these two female photographers’ practices. Photographs from significant Indigenous photographers were also added to the Collection; the suite ‘Sacrifice’ by the pivotal artist Michael Riley, a powerful and evocative series of images that interrogate the complex relationship between Indigenous Australian and the Christian faith, and two challenging portraits by Darren Siwes. Priority One targets were also met through the purchase of a complex three-channel video work by Daniel Crooks, four ceramics by Stephen Benwell, and a major meticulous and realistic drawing by Danie Mellor which explores the collision of unique and different worldviews, in this case the meeting of Indigenous Australians and those on the British colonial adventure. Additional video works were acquired by Silvana and Gabriella Mangano, and Ms & Mr, as well as ‘Citizen’s Band’ by Angelica Mesiti, which acknowledges the displaced identity of the migrant experience in the context of urban Western society. A group of works by senior Yolngu artist Gulumbu Yunupingu, which speak of the universe as cyclic and not linear and which embody her understanding of humanity were purchased.

Australian art purchases were also made in the area of works on paper. ‘Girellal’, a powerful eight metre-long linocut by Torres Strait Islander artist Alick Tipoti which explores the artist’s on-going relationship to his ancestors, the Muruygal, was acquired. The representation of Brent Harris was extended through the acquisition of a suite of prints which engage with a darker aesthetic around the human condition. ‘Bethaniendamn’ by Janet Burchill and Jennifer McCamley, which is derived from their colour photographic documentation of an informal congregation place for Turkish immigrants in Berlin; an ochre painting on paper by Kitty Kantilla; prints by Indigenous artists Jean Baptiste Apuatimi and Bede Tutuulum; and ‘Sydney tram line’ by the major 1930s Modernist printmaker Eveline Syme were also acquired.
Collections (continued)

In addition a sculpture by ceramic artist Peter Cooley and a vessel by Alexandra Standen were purchased, as were examples of jewellery by Simon Cottrell, Blanche Tilden and Catherine Truman, and ‘Kind of cube, blue’, by Tom Malone Prize shortlisted artist Deb Jones.

As well as the major Kentridge purchase, two works, ‘Revenant’ and ‘Olsen house in snow’, by American photographer James Welling were added to the area of International Contemporary photography. These extend last year’s acquisitions of two works by Welling, and add to the depth of this internationally significant artist’s holdings. Representation of a significant new emerging trend in digital documentary photography was added through the acquisition of three works by Canadian artist Owen Kydd.

The Peter Fogarty Design Fund enabled the acquisition of a major selection of desk-top objects by the Adelaide-based design duo Daniel.Emma, and ‘Buff Sandy’ by Tom Moore was purchased through the Tom Malone Prize. Director’s Discretionary purchases added works by Lily Karadada, Queenie McKenzie, Phyllis Thomas, Ken and Julia Yonetani, and Italian historical glass makers Dino Martens and Vittorio Zecchin. Director’s Discretionary gifts of work by Clifton Mack and Violet Samson from Rio Tinto extended the holdings of works by Indigenous artists from the Pilbara.

Significant gifts included a major group of photographs by Western Australian photographers Trish Ainslie and Roger Garwood, and Chinese artist Chen Wenling donated his work ‘Childhood – Morning 2011’, a life size painted bronze figure, to the Collection. Also gifted were a painting by Indigenous artist Tiger Palpatja, a sterling silver spoon by Western Australian jeweller Kitch Currie, a vase by Jasper Dowding, a suite of works on paper by Richard Larter, and a group of ceramics by Guy Grey-Smith.

See full list of acquisitions at Appendix ‘F’

Loans from the State Art Collection to State, national and international institutions and exhibitions totalled 90 works.

Some of these included:
- three indigenous works were included in Tjukurrrtjanu: Origins of Western Desert Art exhibition which toured to the Musée du quai Branly, Paris following the original display at the National Gallery of Victoria;
- five Margaret Preston works were displayed as part of ‘dOCUMENTA (13)’ in Kassel, Germany;
- ‘Naked man with rat’ was featured in the ‘Lucian Freud Portraits’ exhibition at the National Portrait Gallery in London, and the Museum of Modern Art, Fort Worth. ‘The Guardian’ newspaper in the United Kingdom rated this retrospective as the Best exhibition in Britain in 2012 and it is gratifying to see our State Art Collection contributing to making it so.
- A Hilda Rix Nicholas portrait lent to the National Portrait Gallery, Canberra
- Other works were loaned to exhibitions at the Art Gallery of New South Wales and other Australian galleries.
Collections (continued)

Conservation treatments this year included the treatment of:
  • Antonio Canaletto ‘Church of St Giorgio Maggiore’
  • Charles Conder ‘Night in a Garden in Spain’
  • George Pitt Morrison ‘Chailly’
  • Leonard French ‘Genesis’
  • several drawings on paper by Margaret Forrest which focused on the consolidation of the flaking gouache
  • Linda Marrinon ‘Woman in a Sailor Suit’
  • Dundiwuy Wanambi ‘Younger Wawilag Sister’

A total of 765 works of art were assessed and received treatment for the Collection display program this year.

This year frames were restored for:
  • Thomas Gainsborough ‘Portrait of Thomas Mayhew’
  • Jeffery Smart ‘The Directors’
  • Ethel Carrick Fox ‘Seaside Promenade’
  • Daisy Rossi ‘Untitled’ (landscape, sunrise scene)
  • Daisy Rossi ‘Untitled’ (garden, river scene)

Period frames were also produced for:
  • Charles Conder ‘Night in a Garden in Spain’
  • George Pitt-Morison ‘Chailly’
  • Daisy Rossi ‘Untitled’ (view of boats on Swan River)
  • Daisy Rossi ‘Untitled’ (garden scene)

See full list of exhibitions and displays at Appendix ‘G’
Programs
Strategic Objective: To deliver programs that connect, stimulate, involve, educate, and entertain our audience.

The Gallery’s key strategies in 2012-13 to meet this objective were to:

1. Deliver Great Collections of the World.
2. Deliver an annual program of Collection displays, exhibitions and events.
3. Develop on-line gallery access.
4. Build advocacy in the Western Australian community for the State Art Collection, the ‘Great Collection of the World’ series and events.
5. Deliver annual retail and commercial program.

Overview
The Gallery provides broad access to the community, visiting and participating in a diverse calendar of events, functions.

The Gallery continues to improve online information services through the website, and the increased use of social media applications such as Facebook, Twitter and YouTube.

Volunteer Gallery Guides continue to make a significant contribution to the visitor experience and interpretation of works in the State Art Collection and the Gallery’s temporary exhibitions.

Outcomes
A total of 385,230 people visited the Gallery during the year, compared to 318,825 people visiting the Gallery the previous year.

Over 400 works from the MoMA Collections including artists such as Cezanne, Dali, Matisse, Miró, Mondrian, Picasso, Rothko, Van Gogh, Matisse, Pollock, Dali and Warhol have been displayed in the first three exhibitions in the MoMA series.

‘Picasso to Warhol’ attracted 109,405 visitors, the third highest ever audience attendance for a ticketed exhibition at the Gallery and the highest ever adult attendance. 88% of those surveyed who visited this exhibition affirmed their visit as a positive or extremely positive experience.

School programs in support of ‘Picasso to Warhol’ and ‘Picturing New York’ attracted over 10,000 students. Other exhibitions and the State Art Collection were visited by 8800 students.
**Programs (continued)**

The Gallery’s website attracted 356,894 unique visitors, compared to 165,962 for the previous year. As well to complement the MoMA series the [www.momaseries.com.au](http://www.momaseries.com.au) microsite was launched with over 80,000 unique visitors to date.

The Gallery has 10,630 Facebook fans with a viral reach of 635,000.

On Twitter, the Gallery has 11,309 followers, being the highest cultural Twitter following in Perth.

Overall the Gallery’s social media visits, fans, followers and subscribers have grown substantially since 2012 as shown below:

<table>
<thead>
<tr>
<th></th>
<th>Website</th>
<th>e-newsletter</th>
<th>Facebook</th>
<th>Twitter</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at 30/6/12</td>
<td>165,962</td>
<td>8,670</td>
<td>4,977</td>
<td>7,789</td>
</tr>
<tr>
<td>As at 30/6/13</td>
<td>197,351</td>
<td>17,482</td>
<td>10,630</td>
<td>11,309</td>
</tr>
<tr>
<td>Growth</td>
<td>19%</td>
<td>106%</td>
<td>113%</td>
<td>45%</td>
</tr>
</tbody>
</table>

The Gallery has made a fundamental contribution to the revitalisation of the Cultural Centre including by extending opening hours so that the exhibitions and public programs are offered on Friday evenings throughout the series.

With the support of Cultural Tourism Series Funding Partner – Eventscorp - the Great Collection of the World Series provides sustained Western Australian cultural tourism platform bringing economic benefit for Perth, and Western Australia through improved tourist visitation with up to 20% of our audience attendance are from interstate or overseas.

The Gallery’s pro-active media program through 2012-13 covered stories relating to the Gallery’s exhibitions and programs.

Media coverage included local, national and international publications, television and radio with news stories of over 2,206 individual articles, reviews and listings. The Gallery’s exhibitions and programs are also featured highly on third party websites and electronic newsletters.

**Events and Gallery Functions**

The 2012-13 event season included:

- ‘AGWA Nights’ a popular Friday evening cultural entertainment option.
- ARTBAR the Gallery’s afterhours cultural and headline entertainment series. The ARTBAR Season 4 series from July 2012 to November 2012 attracted sell-out crowds of 2,485 people.
- Sponsor and corporate client hosted events throughout the year for over 4,200 guests, including newly developed MoMA cocktail exhibition packages for 400 guests during the ‘Picasso to Warhol’ exhibition.
Programs (continued)

- Opening week suite of events for ‘Picturing New York’ including the Foundation Preview and VIP Invitation event held in conjunction with Ernst and Young for 600, and a ticketed general public opening for 850 people.

- Opening suite of events for ‘Van Gogh, Dalí and Beyond’ sold out to capacity crowds with 1,210 people celebrating at functions including the Foundation Preview, VIP Invitation event, and ticketed general public opening.

- Other successful opening events included exhibition openings for ‘Luminous World’ and ‘Year 12 Perspectives 2012’.
Infrastructure

Strategic Objective: To enhance the visitor experience, access to and preservation of the State Art Collection with world-class facilities.

The Gallery’s key strategies in 2012-13 to meet this objective were to:

1. Deliver Building Renewal Capital Works Program.
2. Deliver improved facilities for storage, display, exhibition and events.

Overview

A key issue for the Art Gallery of Western Australia is the maintenance of its highly utilised buildings within a limited budget. An important consideration is that the buildings are heritage listed and the Centenary Galleries and Administration building were not built for their current purpose or usage.

The capital works for maintenance infrastructure supports enhanced Collection displays and improved visitor experience through a variety of projects.

The Gallery contributes to improving regional facilities by assisting the Geraldton Regional Art Gallery in implementing the Master plan in conjunction with the City of Greater Geraldton and assisting the Bunbury Regional Arts Management Board in conjunction with the City of Bunbury to progress master planning for Gallery renewal.

Outcomes

Following on the restoration of the façade maintenance project the Gallery installed five LED screens to activate the façade and promote Gallery exhibitions and programs. 2012 also saw the completion of two canopies, one over the Café alfresco area and other adjacent to the wetland. The new canopies have transformed the exterior of the main building and given an aesthetic uplift to the Gallery and to the Perth Cultural Centre.

As part of ongoing developments to enhance public displays for visitors there has been an ongoing project of showcase replacements. Additional new museum quality showcases have been purchased for public displays.

The Gallery is continuing to upgrade and modernise the communications infrastructure and completed the installation of Wi-Fi throughout the whole of the Gallery. The extended offers the capability to provide enhanced interpretive Wi-Fi applications and improve the exhibition experience for visitors. As well the Wi-Fi has increased administrative efficiencies by allowing remote access to Gallery systems and streamline such activities such as registration and asset control.
Infrastructure (continued)

Throughout the year ongoing maintenance programs have ensured that key systems work effectively to maintain environmental controls essential for the safety and preservation of the State Art Collection and loan exhibitions.

A critical and long awaited infrastructure project to upgrade the main building lift commenced on 24 April 2013 and is due for completion late July 2013.

The Art Gallery of Western Australia continues to work with the Metropolitan Redevelopment Authority on improvements and master planning of the Perth Cultural Centre including potential redevelopment of the Art Gallery precinct. The Gallery’s new façade and entrance signage contributes to the vibrancy of the cultural centre.
**Relationships**

**Strategic Objective:** To build and foster relationships which grow support, advocacy, funding, and investment for the Gallery.

The Gallery’s key strategies to meet this objective were to:

1. Create a wide network through which support and advocacy are built and fostered.

2. Achieve sustainable ongoing funding for the Gallery’s operations in order to meet required service delivery outcomes.

**Overview**

The Gallery continues to secure and strategically manage resources to support operations and activities through the Foundation, strategic partnerships and new and ongoing sponsorships.

**Outcomes**

The Art Gallery of Western Australia Foundation places a very high value on the relationship with members and hosted a series of special events throughout the year. These included previews prior to general opening parties for the launch of exhibitions such as ‘Jeff Wall Photographs’, and ‘Picasso to Warhol: 14 Modern Masters’.

Foundation members at the level of Fellow and above were offered the opportunity to join an art tour in Venice in September 2011. This international tour, fully funded by participants, was led by the Director. This first tour proved so successful it will become an annual event, with a different destination each year.

The Gallery and Rio Tinto Community Investment Fund announced a major six year partnership in May for the project, ‘Desert River Sea: Kimberley Art Then & Now’ in which Gallery staff will work side by side with selected art communities that already have an established arts practice.

Emerging from an extensive consultation process also supported by Rio Tinto, ‘Desert River Sea’ will survey and explore the diversity of Indigenous art and culture from the Kimberley region of Western Australia. The project will capture the stories that inform current and emerging arts practice and celebrate this rich creative diversity and inspiration through an online web portal. The project is planned to culminate in a major survey exhibition.

‘Desert River Sea’ will also nurture and support the artistic community through an Emerging Leaders Program. This will connect and engage artists and arts workers from across the Kimberley, extending their networks and exposure, and facilitating ongoing skills and training opportunities.
Relationships (continued)

In 2012-13 the Art Gallery of Western Australia was privileged to have the support of:

**Annual Sponsors:**
- Wesfarmers Arts – Principal Partner
- 303LOWE
- Channel Nine, Media Partner
- The Sunday Times, Media Partner
- Audi

**‘Great Collections of the World – MoMA Exhibition Series’**
- Eventscorp, Government Funding Partner
- Ernst & Young, Principal Series Sponsor
- Singapore Airlines, Airlines Sponsor
- Novotel Langley, Accor Group, Accommodation Sponsor
- Channel Nine, Media Partner
- The Sunday Times, Media Partner
- The Australian Newspaper
- Professional Public Relations
- 720 ABC Radio

**‘Year 12 Perspectives’**
- Santos Ltd – Principal Exhibition Sponsor
- Department of Education
- Curriculum Council
- Catholic Education Office

**Water Walk**
- Water Corporation

**ARTBAR**
- Audi
- 720 ABC Radio – Media Partner
- STM The Sunday Times
- Novotel Langley, Accor Group

**Kimberley Research Project and ‘Desert River Sea: Kimberley Art Then & Now’**
- Rio Tinto Future Fund
Performance

Strategic Objective: To build a reputation that attracts, and a culture and capability that retain, the best people.

The Gallery’s key strategies to meet this objective were:

1. Implementation of the brand essence and delivering a visitor experience in line with the brand values.
2. Improve organisational capability to deliver strategic plan.

Overview

The Gallery develops and manages brand recognition to provide a visitor experience that delivers on the brand promise and to engage and build relationships with our existing audience and develop new audiences.

The Gallery works collaboratively with national and international collecting institutions to identify program initiatives and to explore operational efficiencies and shared services improvements.

The Gallery undertakes activities that will develop stronger links throughout the creative sector and assist it to develop and grow. These activities include developing public programs and conducting events that stimulate debate, discussion and understanding of the visual arts; providing support for training and development programs and collaborating and consulting with Indigenous communities and Indigenous artists to facilitate opportunities for the creation of understanding and presentation of Indigenous arts practice that is culturally appropriate.

The Gallery continues to secure and strategically manage resources to support the delivery of art gallery services to meet Government outcomes and deliver on the longer term goals of the strategic plan.

Outcomes

The Gallery launched its Intranet in August 2012 replacing the Portfolio-wide Intranet previously used by staff. The new Intranet provides staff with a central point of information and the capacity for more collaborative working.

Staff participated in various professional national museum forums and conferences in order to encourage and maintain communication, leadership development opportunities and national alignment of business development initiatives in the public art museum sector nationally and internationally.

The Gallery has a strong commitment to excellence in governance and corporate systems. All activities are aligned to achieve the Gallery’s collections, programs and visitor services objectives.
Performance (continued)

This year saw the Gallery complete its Policy Manual. All the new and revised policies were approved by the Audit and Risk Management Committee and the Board. These Policies support improved corporate governance and compliance by the Gallery. Policies will be revised on an ongoing basis with new Policies to be added as required.

The Gallery’s procedures are currently being updated to bring them in line with the Policy Manuals.

Staff awareness of procurement policy and process continued a focus for 2012-13 with continued implementation of procurement improvement including staff training. The Gallery introduced rigorous procurement procedures with relevant agency-specific contracts being developed to improve procurement efficiency.

All Gallery staff successfully completed the on line training for Accountable and Ethical Decision Making in line with the Western Australian Public Sector Commissioner’s Instructions.

As part of ongoing risk management programs the Disaster Management Plan was reviewed and updated. Risk reporting structures have been further improved by revisions of the incident reporting system. A key achievement was the development and implementation of the Gallery’s Business Continuity Plan.

The Portfolio Strategic Workforce Plan 2012 - 17 was endorsed with all portfolio agencies are covered by this plan.
Regions

Geraldton Regional Art Gallery

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, operated by the Art Gallery of Western Australia and co-funded by the City of Greater Geraldton, launched the third annual Mid-West Art Prize on 2 March 2013. The exhibition was officially opened by Art Gallery of WA Director, Dr Stefano Carboni who also judged the exhibition with the PICA Director Amy Barrett-Lennard and the Department of Culture and the Arts Acting Policy Officer for Young People, Education and the Arts Carly Davenport. With $45,000 worth of non-acquisitive awards this continues as one of the richest art prizes in West Australia. The City of Greater Geraldton once again sponsored the $20,000 overall award for excellence and further sponsorship was again generously provided by local and State industry groups and individuals including Minerals and Metals Group/Golden Grove, Grant Woodhams MLA, Eastman Poletti Sherwood Architects, GWN7, The Guardian Newspaper and WAFM96.5. A record 351 works were submitted for consideration from which 55 works were selected for final exhibition. Of these, seven were purchased for the City of Greater Geraldton Art Collection at a value of $18,500. Further to this, a suite of 12 scarfs by Yamaji Artist Roy Merritt was donated by Oakajee Port and Rail from their annual Good Heart exhibition.

Throughout the year the Geraldton Regional Art Gallery offered a diverse range of exhibitions and programs to the community and visitors to the region. Presentations and tour of exhibitions were conducted by the Geraldton Director to over 30 individual school groups, six Tertiary groups and five other community based organisations.

In line with visitor trends gathered from 2009 - 2011, the gallery opening hours were amended in 2012/13. The Gallery now closes on Sunday and opens every Monday thus increasing public access hours with a small cost saving.

The year saw the commencement of stage 1 of the building redevelopment project based upon the 2011 Schematic Master Plan by Griffiths Heritage Architects and the updated Conservation Plan completed in 2012 by Palassis Heritage Architects. This work includes the installation of a new air-conditioning system, replacement of the asbestos roof and a general upgrade to both interior and exterior. It is envisaged that the new air-conditioning system can be powered via geo thermal technology thereby reducing operational costs as well as reducing greenhouse emissions.

During the course of the year, Director of the Geraldton Regional Art Gallery, James Davies was elected to the Board of
Directors of Country Arts WA. Mr Davies also continues to sit on the Art Gallery of Western Australia Executive, Geraldton Regional Art Gallery Management Committee and the City of Greater Geraldton Public Art Advisory Committee.

Representing the Art Gallery of Western Australia Mr Davies made a public presentation at the Good Heart exhibition held at QV1 Building on 10 June 2013 regarding the reasons for selecting works by Roy Merritt for the City of Greater Geraldton Art Collection.

Bunbury Regional Art Galleries
The Bunbury Regional Art Galleries presented a well-balanced program of 25 international, national, state and local exhibitions that catered for and appealed to a wide range of audiences.

The Galleries presented the William Kentridge’s ‘Drawing for Projection Series’ on loan from the Collection of the Art Gallery of Western Australia.

The program included National touring exhibitions ‘Tour de Force’, featuring works from progressive Australian glass artists; the very popular ‘Studio’, a series of 61 photographic portraits of respected Australian painters in their own environment by R. Ian Lloyd; ‘Tinker Tailor Soldier Sailor’; a stunning informative jewellery exhibition of 100 Women, 100 Brooches, 100 Stories; and, finally, the national exhibition toured by CAST from Tasmania, ‘Missing Presumed Dead’, of abstract photographic works by leading international artists.

Both Western Australian Regional and Metropolitan contemporary practice were also strongly represented with a retrospective of works by Trevor Woodward; ‘Star’, an exhibition showcasing leading metropolitan artists; new jewellery from Dorothy Erickson; Neil Turner, the recipient of this year’s South West Showcase, whose fine timber works followed a collaborative exhibition of works from various state and national fine wood artists; and a solo exhibition of glass works by Anne Sorenson, the ‘Optimist Series’.

These exhibitions were interspersed through annual events such as the South Western Times Survey, Illuka Visions high school youth works, the Christmas Shop and the exceptionally popular South West Floral Art exhibition.

The Galleries presented ‘Insite – Stories of South West’ curated by Olga Cironis and supported by Country Arts WA. 14 artists interpreted 14 local stories through site specific installations and studio works.

The City of Bunbury Art Collection was provided a dedicated Collection’s exhibition space with the refurbishment of the Convent’s music room. Improvements to the facilities included cost saving LED lighting and refurbishment to the facilities spaces.

The year’s achievements were supported by the City of Bunbury, the Art Gallery of Western Australia, the Department of Culture and the Arts, and the State and Federal Governments.
Care of ‘Inside Australia’

The Gallery continued to provide on and off-site conservation support for Antony Gormley’s ‘Inside Australia’ at Lake Ballard in the Shire of Menzies. This year saw the completion an annual condition survey during which no major damage was found. In addition to the survey one figure was reinstated to the lake after repairs and one was removed for rebasing.
Significant opportunities impacting the Art Gallery

- The Art Gallery of Western Australia in an exclusive partnership with the internationally renowned New York’s Museum of Modern Art (MoMA) to deliver six world-class exhibitions in Perth between 2012 and 2015. This is creating a major national and international cultural attraction for Western Australia and demonstrating that Western Australia has both the ability and stature to deliver cultural activities that match the State’s economic sector. The MoMA series presents Perth and WA as a major cultural tourism destination for regional, national and international visitors and contributes to State tourism outcomes and contributes to the Gallery’s key strategic outcome to promote a cultural and community environment that is rich, diverse, dynamic and exciting for all of us.

- A key issue for the Gallery is to develop a sustainable funding model in order to continue to deliver key art gallery services and programs at a high level and to maintain its highly utilised buildings. Capital refurbishment to replace aging infrastructure, such as obsolete gallery display lighting, and restorative maintenance is needed. An important consideration is that the buildings are heritage listed and the Centenary Galleries and Administration building were not built for their current purpose or usage.

- The lack of adequate storage space has a significant impact on the ability of the Gallery to display the State Art Collection as the upper-floor, once public areas, of the Centenary Galleries have been closed since 2006 to provide storage. Congested Collection Storage areas are affecting productivity levels in all areas of Gallery services offered to the public including acquisitions, displays, exhibitions and conservation. The Gallery continues to work with the Portfolio on combined storage facilities to meet critical needs with current and future storage of the State Art Collection.

- The Gallery needs to deploy technology to create a more accessible, engaging experience for visitors to the Gallery and to improve the way we do business and the productivity of our workforce. To realise this requires new systems and staff to support development and delivery of the online services the community expects.

- The Art Gallery of Western Australia Foundation TomorrowFund now supports significant acquisitions of contemporary art. However, the current level of Government funding for the purchase of historical and modern art and design has not reflected price increases in the art market and limits the capacity to develop the State Art Collection and meet all the targets identified in the Acquisitions policy.
Disclosures and Legal Compliance

Financial Statements

Certification of Financial Statements
for the year ended 30 June 2013

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 2013 and the financial position as at 30 June 2013.

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
18 September 2013

Fiona Kalaf
Chair
Board of the Art Gallery of Western Australia
18 September 2013

Brian Roche
Member
Board of the Art Gallery of Western Australia
18 September 2013
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 for the year ended 30 June 2013. The financial statements comprise the Statement of Financial Position as at 30 June 2013, 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 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.

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 free from material misstatement. 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 2013 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.

Report on Controls

I have audited the controls exercised by The Board of the Art Gallery of Western Australia during the year ended 30 June 2013. Controls exercised by The Board of the Art Gallery of Western Australia are those policies and procedures established by the Board to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities are in accordance with legislative provisions.

Board’s Responsibility for Controls

The Board is responsible for maintaining an adequate system of internal control to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of public and other property, and the incurring of liabilities are in accordance with the Financial Management Act 2006 and the Treasurer’s Instructions, and other relevant written law.

Auditor’s Responsibility

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the controls exercised by The Board of the Art Gallery of Western Australia based on my audit conducted in accordance with Australian Auditing and Assurance Standards.

An audit involves performing procedures to obtain audit evidence about the adequacy of controls to ensure that the Board complies with the legislative provisions. The procedures selected depend on the auditor’s judgement and include an evaluation of the design and implementation of relevant controls.

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

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 during the year ended 30 June 2013.

Report on the Key Performance Indicators

I have audited the key performance indicators of The Board of the Art Gallery of Western Australia for the year ended 30 June 2013. The key performance indicators are the key effectiveness indicators and the key efficiency indicators that provide information on outcome achievement and service provision.

Board’s Responsibility for the Key Performance Indicators

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 and for such controls as the Board determines necessary to ensure that the key performance indicators fairly represent indicated performance.
Auditor’s Responsibility
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 and Assurance Standards.

An audit involves performing procedures to obtain audit evidence about the key performance indicators. The procedures selected depend on the auditor’s judgement, including the assessment of the risks of material misstatement of the key performance indicators. In making these risk assessments the auditor considers internal control relevant to the Board’s preparation and fair presentation of the key performance indicators in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the relevance and appropriateness of the key performance indicators for measuring the extent of outcome achievement and service provision.

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

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 2013.

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

Matters Relating to the Electronic Publication of the Audited Financial Statements and Key Performance Indicators
This auditor’s report relates to the financial statements and key performance indicators of The Board of the Art Gallery of Western Australia for the year ended 30 June 2013 included on the Board’s website. The Board’s management is responsible for the integrity of the Board’s website. This audit does not provide assurance on the integrity of the Board’s website. The auditor’s report refers only to the financial statements and key performance indicators described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these financial statements or key performance indicators. If users of the financial statements and key performance indicators are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial statements and key performance indicators to confirm the information contained in this website version of the financial statements and key performance indicators.

DON CUNNINGHAME
ASSISTANT AUDITOR GENERAL, ASSURANCE SERVICES Delegate of the Auditor General for Western Australia
Perth, Western Australia
18 September 2013
THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Comprehensive Income for the year ended 30 June 2013

<table>
<thead>
<tr>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td>COST OF SERVICES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee benefits expense</td>
<td>6</td>
<td>5,728</td>
</tr>
<tr>
<td>Supplies and services</td>
<td>7</td>
<td>9,354</td>
</tr>
<tr>
<td>Depreciation and amortisation expense</td>
<td>8</td>
<td>704</td>
</tr>
<tr>
<td>Accommodation expenses</td>
<td>9</td>
<td>5,492</td>
</tr>
<tr>
<td>Grants and subsidies</td>
<td>10</td>
<td>146</td>
</tr>
<tr>
<td>Cost of sales</td>
<td>13</td>
<td>384</td>
</tr>
<tr>
<td>Other expenses</td>
<td>11</td>
<td>1,196</td>
</tr>
<tr>
<td>Total cost of services</td>
<td></td>
<td>23,004</td>
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</table>

Income

<table>
<thead>
<tr>
<th>Revenue</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>User charges and fees</td>
<td>12</td>
<td>2,716</td>
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<tr>
<td>Sales</td>
<td>13</td>
<td>842</td>
</tr>
<tr>
<td>Sponsorship</td>
<td>14</td>
<td>1,363</td>
</tr>
<tr>
<td>Donated works of art</td>
<td>15</td>
<td>101</td>
</tr>
<tr>
<td>Bequest trust and special purpose funds contributions</td>
<td>16</td>
<td>2,042</td>
</tr>
<tr>
<td>Interest revenue</td>
<td>17</td>
<td>1,000</td>
</tr>
<tr>
<td>Other revenue</td>
<td>18</td>
<td>205</td>
</tr>
<tr>
<td>Total Revenue</td>
<td></td>
<td>8,269</td>
</tr>
</tbody>
</table>

Total income other than income from State Government | 8,269  | 5,953  |

NET COST OF SERVICES | 14,735 | 24,875 |
THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Comprehensive Income for the year ended 30 June 2013 continued

<table>
<thead>
<tr>
<th>Income from State Government</th>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Service appropriation</td>
<td>19</td>
<td>5,284</td>
<td>13,359</td>
</tr>
<tr>
<td>State grants and contributions</td>
<td>19</td>
<td>506</td>
<td>124</td>
</tr>
<tr>
<td>Services received free of charge</td>
<td>19</td>
<td>5,429</td>
<td>5,855</td>
</tr>
<tr>
<td><strong>Total income from State Government</strong></td>
<td></td>
<td>11,219</td>
<td>19,338</td>
</tr>
</tbody>
</table>

SURPLUS/(DEFICIT) FOR THE PERIOD

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Items not reclassified subsequently to profit and loss</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Changes in reserves</td>
<td>32</td>
<td>(930)</td>
</tr>
<tr>
<td><strong>Total other comprehensive income</strong></td>
<td></td>
<td>(930)</td>
</tr>
<tr>
<td><strong>TOTAL COMPREHENSIVE INCOME FOR THE PERIOD</strong></td>
<td></td>
<td>(4,446)</td>
</tr>
</tbody>
</table>

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 2013

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>33</td>
<td>2,596</td>
<td>7,325</td>
</tr>
<tr>
<td>Restricted cash and cash equivalents</td>
<td>20, 33</td>
<td>21,772</td>
<td>21,101</td>
</tr>
<tr>
<td>Inventories</td>
<td>21</td>
<td>732</td>
<td>924</td>
</tr>
<tr>
<td>Receivables</td>
<td>22</td>
<td>887</td>
<td>1,028</td>
</tr>
<tr>
<td>Other current assets</td>
<td>23</td>
<td>129</td>
<td>211</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td></td>
<td>26,116</td>
<td>30,589</td>
</tr>
<tr>
<td><strong>Non-Current Assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Restricted cash and cash equivalents</td>
<td>20, 33</td>
<td>3,923</td>
<td>3,923</td>
</tr>
<tr>
<td>Amounts receivable for services</td>
<td>24</td>
<td>5,083</td>
<td>4,381</td>
</tr>
<tr>
<td>Other financial assets</td>
<td>25</td>
<td>1,520</td>
<td>2,425</td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>26</td>
<td>43,168</td>
<td>44,762</td>
</tr>
<tr>
<td>Works of art</td>
<td>27</td>
<td>209,889</td>
<td>207,607</td>
</tr>
<tr>
<td>Intangible assets</td>
<td>28</td>
<td>18</td>
<td>35</td>
</tr>
<tr>
<td><strong>Total Non-Current Assets</strong></td>
<td></td>
<td>263,601</td>
<td>263,133</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td></td>
<td>289,717</td>
<td>293,722</td>
</tr>
</tbody>
</table>
### Art Gallery of Western Australia Annual Report 2012-13

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

**Statement of Financial Position as at 30 June 2013 continued**

<table>
<thead>
<tr>
<th>LIABILITIES</th>
<th>2013 Note $000</th>
<th>2012 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td>30 6,118</td>
<td>5,979</td>
</tr>
<tr>
<td>Other current liabilities</td>
<td>31 315</td>
<td>243</td>
</tr>
<tr>
<td><strong>TOTAL LIABILITIES</strong></td>
<td>6,433</td>
<td>6,222</td>
</tr>
<tr>
<td><strong>NET ASSETS</strong></td>
<td>283,284</td>
<td>287,500</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EQUITY</th>
<th>32</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributed equity</td>
<td>81,342</td>
</tr>
<tr>
<td>Reserves</td>
<td>207,555</td>
</tr>
<tr>
<td>Accumulated surplus</td>
<td>(5,613)</td>
</tr>
<tr>
<td><strong>TOTAL EQUITY</strong></td>
<td>283,284</td>
</tr>
</tbody>
</table>

The Statement of Financial Position should be read in conjunction with the accompanying notes.
### THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

**Statement of Changes in Equity for the year ended 30 June 2013**

<table>
<thead>
<tr>
<th>Note</th>
<th>Contributed Equity</th>
<th>Reserves</th>
<th>Accumulated surplus/(deficit)</th>
<th>Total Equity</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>74,211</td>
<td>207,666</td>
<td>4,919</td>
<td>286,796</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Note</th>
<th>Contributed Equity</th>
<th>Reserves</th>
<th>Accumulated surplus/(deficit)</th>
<th>Total Equity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 July 2011</td>
<td>32</td>
<td>74,211</td>
<td>207,666</td>
<td>4,919</td>
<td>286,796</td>
</tr>
<tr>
<td>Surplus/(deficit)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(5,537)</td>
<td>(5,537)</td>
</tr>
<tr>
<td>Other comprehensive income</td>
<td>-</td>
<td>-</td>
<td>(660)</td>
<td>-</td>
<td>(660)</td>
</tr>
<tr>
<td>Total comprehensive income for the year</td>
<td>-</td>
<td>(660)</td>
<td>(5,537)</td>
<td>(6,197)</td>
<td></td>
</tr>
<tr>
<td>Transactions with owners in their capacity as</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>owners:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital appropriations</td>
<td></td>
<td>230</td>
<td>-</td>
<td>-</td>
<td>230</td>
</tr>
<tr>
<td>Other contributions by owners</td>
<td></td>
<td>6,671</td>
<td>-</td>
<td>-</td>
<td>6,671</td>
</tr>
<tr>
<td>Distributions to owners</td>
<td></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Transfer from accumulated surplus to reserves</td>
<td></td>
<td>-</td>
<td>511</td>
<td>(511)</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>6,901</td>
<td>511</td>
<td>(511)</td>
<td>6,901</td>
</tr>
<tr>
<td>Balance at 30 June 2012</td>
<td></td>
<td>81,112</td>
<td>207,517</td>
<td>(1,129)</td>
<td>287,500</td>
</tr>
</tbody>
</table>

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 Changes in Equity for the year ended 30 June 2013

<table>
<thead>
<tr>
<th>Balance at 1 July 2012</th>
<th>Surplus/(deficit)</th>
<th>Other comprehensive income</th>
<th>Total comprehensive income for the year</th>
<th>Transactions with owners in their capacity as owners:</th>
<th>Total</th>
<th>Transfer from accumulated surplus to reserves</th>
<th>Balance at 30 June 2013</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>32</td>
<td></td>
<td></td>
<td></td>
<td>81,112</td>
<td>207,517</td>
<td>81,342</td>
</tr>
<tr>
<td>Balance at 1 July 2012</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surplus/(deficit)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>32</td>
<td>81,112</td>
<td>81,112</td>
</tr>
<tr>
<td>Other comprehensive income</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>207,517</td>
<td>207,517</td>
</tr>
<tr>
<td>Total comprehensive income for the year</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>32</td>
<td>(1,129)</td>
<td>81,112</td>
</tr>
<tr>
<td>Transactions with owners in their capacity as owners:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital appropriations</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>32</td>
<td>230</td>
<td>230</td>
</tr>
<tr>
<td>Other contributions by owners</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Distributions to owners</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>32</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Transfer from accumulated surplus to reserves</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>968</td>
<td>(968)</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>32</td>
<td>968</td>
<td>968</td>
</tr>
<tr>
<td>Balance at 30 June 2013</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>81,342</td>
<td>207,555</td>
<td>283,284</td>
</tr>
</tbody>
</table>

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 2013

<table>
<thead>
<tr>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td>CASH FLOWS FROM STATE GOVERNMENT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Service appropriation</td>
<td>4,582</td>
<td>12,519</td>
</tr>
<tr>
<td>Capital appropriation</td>
<td>230</td>
<td>6,901</td>
</tr>
<tr>
<td>Net Cash provided by State Government</td>
<td>4,812</td>
<td>19,420</td>
</tr>
</tbody>
</table>

Utilised as follows:

CASH FLOWS FROM OPERATING ACTIVITIES

Payments

<table>
<thead>
<tr>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td>Employee benefits</td>
<td>(289)</td>
<td>(44)</td>
</tr>
<tr>
<td>Supplies and services</td>
<td>(9,393)</td>
<td>(5,176)</td>
</tr>
<tr>
<td>Accommodation</td>
<td>(5,049)</td>
<td>(12,489)</td>
</tr>
<tr>
<td>Grants and subsidies</td>
<td>(145)</td>
<td>(206)</td>
</tr>
<tr>
<td>GST payments on purchases</td>
<td>(766)</td>
<td>(949)</td>
</tr>
<tr>
<td>GST payments to taxation authority</td>
<td>(359)</td>
<td>(233)</td>
</tr>
<tr>
<td>Other payments</td>
<td>(291)</td>
<td>(396)</td>
</tr>
</tbody>
</table>

Receipts

<table>
<thead>
<tr>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td>Sale of goods and services</td>
<td>848</td>
<td>790</td>
</tr>
<tr>
<td>User charges and fees</td>
<td>3,559</td>
<td>1,821</td>
</tr>
<tr>
<td>Interest received</td>
<td>1,133</td>
<td>1,572</td>
</tr>
<tr>
<td>GST receipts on sales</td>
<td>304</td>
<td>351</td>
</tr>
<tr>
<td>GST receipts from taxation authority</td>
<td>1,096</td>
<td>692</td>
</tr>
<tr>
<td>Other receipts</td>
<td>2,685</td>
<td>1,413</td>
</tr>
</tbody>
</table>

Net cash used in operating activities | 33     | (6,667) | (12,854) |

The Statement of Cash Flows should be read in conjunction with the accompanying notes.
### Statement of Cash Flows for the year ended 30 June 2013 continued

#### CASH FLOWS FROM INVESTING ACTIVITIES

<table>
<thead>
<tr>
<th>Payments</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of non-current physical assets</td>
<td>(2,203)</td>
<td>(1,102)</td>
</tr>
</tbody>
</table>

**Net cash used in investing activities**

<table>
<thead>
<tr>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>28,291</td>
<td>32,349</td>
</tr>
</tbody>
</table>

The Statement of Cash Flows should be read in conjunction with the accompanying notes.
Notes to the Financial Statements for the Year Ended 30 June 2013

Note 1. Australian Accounting Standards

General
The Board’s financial statements for the year ended 30 June 2013 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 2013.

Note 2. Summary of Significant Accounting Policies

(a) General statement
The Board is a not-for-profit reporting entity that prepares general purpose financial statements 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 impose legislative provisions that govern the preparation of financial statements and take precedence over the Australian 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 32 ‘Equity’.
(e)  Income

Revenue recognition
Revenue is recognised and measured at the fair value of consideration received or receivable.

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 enable the collection to be valued at a reasonable estimate of its fair value. A full revaluation was carried out in 2010.

See also note 26 ‘Property, plant and equipment’ and note 27 ‘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 26 ‘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:

<table>
<thead>
<tr>
<th>Asset Type</th>
<th>Useful Life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings</td>
<td>50 years</td>
</tr>
<tr>
<td>Office equipment</td>
<td>3 to 20 years</td>
</tr>
<tr>
<td>Plant, equipment and vehicles</td>
<td>4 to 20 years</td>
</tr>
</tbody>
</table>

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.

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 (a) 4 to 10 years

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

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.

(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. Where an asset measured at cost is written down to recoverable amount, an impairment loss is recognised in profit and loss. Where a previously revalued asset is written down to recoverable amount, the loss is recognised as a revaluation decrement in other comprehensive income. 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 29 'Impairment of assets' for the outcome of impairment reviews and testing.

Refer also to note 2(p) 'Receivables' and note 22 ‘Receivables’ for impairment of receivables.

(i) **Other financial assets**

Non-Current assets held for sale are recognized at the lower of carrying amount and fair value less costs to sell, and are disclosed separately from other assets in the Statement of Financial Position. Assets classified as held for sale are not depreciated or amortised.

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 the 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 held for sale is based on the last sale price.

See also note 25 “Other Financial Assets”.


(j) 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.

(k) 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.

(l) 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.
(m) **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’.

(n) **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 24 'Amounts receivable for services’.

(o) **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’.

(p) **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(k) ‘Financial Instruments’ and note 22 ‘Receivables’.
(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(k) ‘Financial instruments’ and note 30 ‘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) Assets and services received free of charge or for nominal cost
Assets or services received free of charge or for nominal cost are recognised as income at the fair value of the assets and/or the 
fair value of those services that can be reliably measured and the Authority would otherwise pay for. A corresponding expense is 
recognised for services received. 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) Foreign Currency Translation
Transactions in foreign currencies are initially recorded by applying the exchange rates ruling at the date of the transaction. 
Monetary assets and liabilities denominated in foreign currencies are translated at the rate of exchange ruling at the balance sheet 
date. Foreign currency differences arising on retranslation are recognised in profit or loss.

The Art Gallery has exposure to movements in foreign currency exchange rates on some contracts which are denominated in 
foreign currencies. In 2010-11, the Board decided to minimize the risks associated with foreign currency fluctuations from foreign 
currency contracts on the Museum of Modern Art exhibition, be covered by forward purchase arrangements of the required foreign 
currency through the WA Treasury Corporation.

Forward exchange contracts are entered into as hedges to avoid or minimize possible adverse financial effects of movements in 
exchange rates. Such financial instruments are initially recognized at fair value and subsequently re-measured at fair value. At 
balance sheet date, the carried asset and liability is the fair value of the forward exchange contract.

For the purpose of hedge accounting, hedges are classified as either fair value hedges or as cash flow hedges. A hedge of the 
foreign currency risk of a firm commitment is accounted for as a fair value hedge.

Hedges that meet the criteria for hedge accounting are accounted for as follows:

Fair value hedges
Fair value hedges are hedges of exposure to changes in fair value of a recognized asset or liability that is attributable to foreign 
currency risk and could affect profit or loss. At balance date, the carrying amount of the hedged item is adjusted for gains or
losses attributable to the risk hedged, and the hedging instrument is re-measured to fair value and the gains and losses of both are taken to profit or loss.

When an unrecognised firm commitment is designated as a hedged item, the subsequent cumulative change in the fair value of the firm commitment attributable to the hedged risk is recognized as an asset or liability with a corresponding gain or loss recognized in profit or loss. The changes in the fair value of the hedging instrument are also recognised in profit or loss.

(u) **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. 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 2012 that impacted on the Board:

AASB 2011-9 Amendments to Australian Accounting Standards- Presentation of Items of Other Comprehensive Income [AASB 1, 5, 7, 101, 112, 120, 121, 132, 133, 134, 1039 & 1049]
This Standard requires to group items presented in other comprehensive income on the basis of whether they are potentially reclassifiable to profit or loss subsequently (reclassification adjustments). There is no financial impact.

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:
<table>
<thead>
<tr>
<th>AASB 9</th>
<th>Financial Instruments</th>
<th>Operative for reporting periods beginning on/after</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Standard supersedes AASB 139 Financial Instruments: Recognition and Measurement, introducing a number of changes to accounting treatments. AASB 2012-6. Amendments to Australian Accounting Standards – Mandatory Effective Date of AASB 9 and Transition Disclosures amended the mandatory application date of this Standard to 1 January 2015. The Board has not yet determined the application or the potential impact of the Standard.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 January 2015</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AASB 10</th>
<th>Consolidated Financial Statements</th>
<th>1 January 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Standard supersedes requirements under AASB 127 Consolidated and Separate Financial Statements and Int 112 Consolidation – Special Purpose Entities, introducing a number of changes to accounting treatments. Mandatory application of this Standard was deferred by one year for not-for-profit entities by AASB 2012-10 Amendments to Australian Accounting Standards – Transition Guidance and Other Amendments. The Board has not yet determined the application or the potential impact of the Standard.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AASB 11</th>
<th>Joint Arrangements</th>
<th>1 January 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Standard supersedes AASB 131 Interests in Joint Ventures, introducing a number of changes to accounting treatments. Mandatory application of this Standard was deferred by one year for not-for-profit entities by AASB 2012-10. The Board has not yet determined the application or the potential impact of the Standard.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AASB 12</th>
<th>Disclosure of Interests in Other Entities</th>
<th>1 January 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Standard supersedes disclosure requirements under AASB 127 Consolidated and</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Separate Financial Statements, AASB 128 Investments in Associates and AASB 131 Interests in Joint Ventures. Mandatory application of this Standard was deferred by one year for not-for-profit entities by AASB 2012-10. The Board has not yet determined the application or the potential impact of the Standard.

AASB 13  
Fair Value Measurement  
This Standard defines fair value, sets out a framework for measuring fair value and requires additional disclosures about fair value measurements. There is no financial impact.  
1 January 2013

AASB 119  
Employee Benefits  
This Standard supersedes AASB 119 (October 2010), making changes to the recognition, presentation and disclosure requirements. The Board does not have any defined benefit plans, and therefore the financial impact will be limited to the effect of discounting, annual leave and long service leave liabilities that were previously measured at the undiscounted amounts.  
1 January 2013

AASB 127  
Separate Financial Statements  
This Standard supersedes AASB 127 Consolidated and Separate Financial Statements, introducing a number of changes to accounting treatments. Mandatory application of this Standard was deferred by one year for not-for-profit entities by AASB 2012-10. The Board has not yet determined the application or the potential impact of the Standard.  
1 January 2014

AASB 128  
Investments in Associates and Joint Ventures  
This Standard supersedes AASB 128 Investments in Associates, introducing a number of changes to accounting treatments. Mandatory application of this Standard was deferred by one year for not-for-profit entities by AASB 2012-10. The Board has not yet determined the application or the potential impact.  
1 January 2014
<table>
<thead>
<tr>
<th>Reference</th>
<th>Standard Title</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>AASB 1053</td>
<td>Application of Tiers of Australian Accounting Standards</td>
<td>This Standard establishes a differential financial reporting framework consisting of two tiers of reporting requirements for preparing general purpose financial statements. There is no financial impact.</td>
<td>1 July 2013</td>
</tr>
<tr>
<td>AASB 1055</td>
<td>Budgetary Reporting</td>
<td>This Standard specifies the nature of budgetary disclosures, the circumstances in which they are to be included in the general purpose financial statements of not-for-profit entities within the GGS. The Board will be required to disclose additional budgetary information and explanations of major variances between actual and budgeted amounts, though there is no financial impact.</td>
<td>1 July 2014</td>
</tr>
<tr>
<td>AASB 2010-2</td>
<td>Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements [AASB 1, 2, 3, 5, 7, 8, 101, 102, 107, 108, 110, 111, 112, 116, 117, 119, 121, 123, 124, 127, 128, 131, 133, 134, 136, 137, 138, 140, 141, 1050 &amp; 1052 and Int 2, 4, 5, 15, 17, 127, 129 &amp; 1052]</td>
<td>This Standard makes amendments to Australian Accounting Standards and Interpretations to introduce reduced disclosure requirements for certain types of entities. There is no financial impact.</td>
<td>1 July 2013</td>
</tr>
<tr>
<td>AASB 2010-7</td>
<td>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 &amp; 1038 and Int 2, 5, 10, 12, 19 &amp; 127]</td>
<td>This Standard makes consequential amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 9 in December 2010. AASB 2012-6 amended the mandatory application date of this Standard to 1 January 2015. The Board has not yet determined the application or the potential impact of the Standard.</td>
<td>1 January 2015</td>
</tr>
<tr>
<td>AASB 2011-2</td>
<td>Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project – Reduced Disclosure Requirements [AASB 101 &amp; 1054]</td>
<td>1 July 2013</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td></td>
<td>This 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. There is no financial impact.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AASB 2011-6</td>
<td>Amendments to Australian Accounting Standards – Extending Relief from Consolidation, the Equity Method and Proportionate Consolidation – Reduced Disclosure Requirements [AASB 127,128 &amp; 131]</td>
<td>1 July 2013</td>
<td></td>
</tr>
<tr>
<td></td>
<td>This Standard extends the relief from consolidation, the equity method and proportionate consolidation by removing the requirement for the consolidated financial statements prepared by the ultimate or any intermediate parent entity to be IFRS compliant, provided that the parent entity, investor or venture and the ultimate or intermediate parent entity comply with Australian Accounting Standards – Reduced Disclosure Requirements. There is no financial impact.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AASB 2011-7</td>
<td>Amendments to Australian Accounting Standards arising from the Consolidation and Joint Arrangements Standards [AASB 1, 2, 3, 5, 7, 9, 2009-11, 101, 107, 112, 118, 121, 124, 132, 133, 136, 138, 139, 1023 &amp; 1038 and Int 5, 9, 16, &amp; 17]</td>
<td>1 January 2013</td>
<td></td>
</tr>
<tr>
<td></td>
<td>This Standard gives effect to consequential changes arising from the issuance of AASB 10, AASB 11, AASB 127, Separate Financial Statements and AASB 128 Investments in Associates and Joint Ventures. For not-for-profit entities it applies to annual reporting period beginning on or after 1 January 2014. The Board has not yet determined the application or the potential impact of the Standard.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
This Standard replaces the existing definition and fair value guidance in other Australian Accounting Standards and Interpretations as the result of issuing AASB 13 in September 2011. There is no financial impact.

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
<th>Effective Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>AASB 2011-10</td>
<td>Amendments to Australian Accounting Standards arising from AASB 119 (September 2011) [AASB 1, 8, 101, 124, 134, 1049 &amp; 2011-8 and Int 14]. This Standard makes amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 119 Employee Benefits in September 2011. The Board has not yet determined the application or the potential impact of the Standard.</td>
<td>1 January 2013</td>
</tr>
<tr>
<td>AASB 2011-11</td>
<td>Amendments to AASB 119 (September 2011) arising from Reduced Disclosure Requirements. This Standard gives effect to Australian Accounting Standards – Reduced Disclosure Requirements for AASB 119 (September 2011). There is no financial impact.</td>
<td>1 July 2013</td>
</tr>
<tr>
<td>AASB 2012-1</td>
<td>Amendments to Australian Accounting Standards – Fair Value Measurement – Reduced Disclosure Requirements [AASB 3,7,13,140 &amp; 141]. This Standard establishes and amends reduced disclosure requirements for additional and amended disclosures arising from AASB 13 and the consequential amendments, implemented through AASB 2011-8. There is no financial impact.</td>
<td>1 July 2013</td>
</tr>
<tr>
<td>AASB 2012-2</td>
<td>Amendments to Australian Accounting Standards – Disclosures – Offsetting Financial Assets and Financial Liabilities [AASB 7 &amp;132] This Standard amends the required discloses in AASB 7 to include information that will enable users of an entity’s financial statements to evaluate the effect or potential effect of netting arrangements, including rights of set-off associated with the entity’s recognised financial assets and recognised financial liabilities, on the entity’s financial position. There is no financial impact.</td>
<td>1 January 2013</td>
</tr>
<tr>
<td>AASB 2012-3</td>
<td>Amendments to Australian Accounting Standards – Offsetting Financial Assets and Financial Liabilities [AASB 132]. This Standard adds application guidance to AASB 132 to address inconsistencies identified in applying some of the offsetting criteria, including clarifying the meaning of “currently has a legally enforceable right of set-off” and that some gross settlement systems may be considered equivalent to net settlement. There is no financial impact.</td>
<td>1 January 2014</td>
</tr>
<tr>
<td>AASB 2012-5</td>
<td>Amendments to Australian Accounting Standards arising from Annual Improvements 2009-11 Cycle [AASB 1, 101, 116, 132 &amp; 134 and Int 2]. This Standard makes amendments to the Australian Accounting Standards and Interpretations as a consequence of the annual improvements process. There is no financial impact.</td>
<td>1 January 2013</td>
</tr>
<tr>
<td>AASB 2012-6</td>
<td>Amendments to Australian Accounting Standards – Mandatory Effective Date of AASB 9 and Transition Disclosures [AASB 9, 2009-11, 2010-7, 2011-7 &amp; 2011-8]. This Standard amends the mandatory effective date of AASB 9 Financial Instruments to 1 January 2015. Further amendments are also made to consequential amendments arising from AASB 9 that will now apply from 1 January 2015 and to consequential amendments arising out of the Standards that will still apply from 1 January 2013. There is no financial impact.</td>
<td>1 January 2013</td>
</tr>
<tr>
<td>AASB 2012-7</td>
<td>Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements [AASB 7, 12, 101 &amp; 127]. This Standard adds to or amends the Australian Accounting Standards to provide further information regarding the differential reporting framework and the two tiers of reporting requirements for preparing general financial statement. There is no financial impact.</td>
<td>1 July 2013</td>
</tr>
</tbody>
</table>
This Standard makes amendments to AASB 10 and related Standards to revise the transition guidance relevant to the initial application of those Standards, and to clarify the circumstances in which adjustments to an entity's previous accounting for its involvement with other entities are required and the timing of such adjustments. The Standard was issued in December 2012. The Board has not yet determined the application or the potential impact of the Standard.

AASB 2012-11 Amendments to Australian Accounting Standards – Reduced Disclosure Requirements and Other Amendments [AASB 1, 2, 8, 10, 107, 128, 133, 134& 2011-4]. This Standard makes various editorial corrections to Australian Accounting Standards – Reduced Disclosure Requirements (Tier 2). These corrections ensure that the Standards reflect decisions of the AASB regarding the Tier 2 requirements. This Standard also extends the relief from consolidation and the equity method (in the new Consolidation and Joint Arrangements Standards) to entities complying with Australian Accounting Standards – Reduced Disclosure Requirements. There is no financial impact.

Note 6. Employee Benefits Expense

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td>Wages and salaries(^{(a)})</td>
<td>4,708</td>
<td>4,328</td>
</tr>
<tr>
<td>Superannuation - defined contribution plans(^{(b)})</td>
<td>481</td>
<td>434</td>
</tr>
<tr>
<td>Annual leave(^{(c)})</td>
<td>423</td>
<td>354</td>
</tr>
<tr>
<td>Long service leave(^{(c)})</td>
<td>88</td>
<td>46</td>
</tr>
<tr>
<td>Other related expenses</td>
<td>28</td>
<td>42</td>
</tr>
</tbody>
</table>

\(^{(a)}\) 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

<table>
<thead>
<tr>
<th>Item</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td>Exhibition fees</td>
<td>3,174</td>
<td>2,786</td>
</tr>
<tr>
<td>Advertising</td>
<td>642</td>
<td>1,073</td>
</tr>
<tr>
<td>Repairs and maintenance</td>
<td>261</td>
<td>319</td>
</tr>
<tr>
<td>Travel</td>
<td>270</td>
<td>214</td>
</tr>
<tr>
<td>Consultants and contractors</td>
<td>331</td>
<td>347</td>
</tr>
<tr>
<td>Freight and cartage</td>
<td>1,743</td>
<td>1,534</td>
</tr>
<tr>
<td>Insurance premiums</td>
<td>1,482</td>
<td>2,682</td>
</tr>
<tr>
<td>Materials</td>
<td>240</td>
<td>270</td>
</tr>
<tr>
<td>Consumables</td>
<td>159</td>
<td>176</td>
</tr>
<tr>
<td>Printing</td>
<td>166</td>
<td>165</td>
</tr>
<tr>
<td>Performance fees</td>
<td>172</td>
<td>62</td>
</tr>
<tr>
<td>Licences, fees and registrations</td>
<td>64</td>
<td>81</td>
</tr>
<tr>
<td>Communications</td>
<td>206</td>
<td>354</td>
</tr>
<tr>
<td>Motor vehicles</td>
<td>61</td>
<td>59</td>
</tr>
<tr>
<td>Minor equipment</td>
<td>31</td>
<td>44</td>
</tr>
<tr>
<td>Lease and hire costs</td>
<td>75</td>
<td>53</td>
</tr>
<tr>
<td>Exhibition construction costs</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Entertainment expenses</td>
<td>14</td>
<td>24</td>
</tr>
<tr>
<td>Photographic services</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>Bank charges</td>
<td>83</td>
<td>35</td>
</tr>
<tr>
<td>Other</td>
<td>165</td>
<td>219</td>
</tr>
<tr>
<td></td>
<td>9,354</td>
<td>10,505</td>
</tr>
</tbody>
</table>
### Note 8. Depreciation and Amortisation Expenses

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Depreciation</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buildings</td>
<td>533</td>
<td>564</td>
</tr>
<tr>
<td>Plant, equipment and vehicles</td>
<td>101</td>
<td>106</td>
</tr>
<tr>
<td>Office equipment</td>
<td>53</td>
<td>69</td>
</tr>
<tr>
<td><strong>Total depreciation</strong></td>
<td>687</td>
<td>739</td>
</tr>
<tr>
<td><strong>Amortisation</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intangible assets</td>
<td>17</td>
<td>15</td>
</tr>
<tr>
<td><strong>Total amortisation</strong></td>
<td>17</td>
<td>15</td>
</tr>
<tr>
<td><strong>Total depreciation and amortisation</strong></td>
<td>704</td>
<td>754</td>
</tr>
</tbody>
</table>

### Note 9. Accommodation Expenses

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Security services</td>
<td>1,510</td>
<td>1,206</td>
</tr>
<tr>
<td>Electricity and gas</td>
<td>1,354</td>
<td>1,116</td>
</tr>
<tr>
<td>Accommodation maintenance&lt;sup&gt;a&lt;/sup&gt;</td>
<td>2,340</td>
<td>9,842</td>
</tr>
<tr>
<td>Facilities management</td>
<td>66</td>
<td>57</td>
</tr>
<tr>
<td>Cleaning</td>
<td>151</td>
<td>118</td>
</tr>
<tr>
<td>Water</td>
<td>59</td>
<td>40</td>
</tr>
<tr>
<td>Other</td>
<td>12</td>
<td>16</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>5,492</td>
<td>12,395</td>
</tr>
</tbody>
</table>
(a) During the year, the Gallery incurred $1,594,000 (2012: $8,528,000) repairs and maintenance to upgrade the building’s façade, of which $1,594,000 (2012: $1,857,000) was services received free of charge from the Department of Culture and the Arts. Please see note 19.

Note 10. Grants and Subsidies

<table>
<thead>
<tr>
<th>Recurrent</th>
<th>2013 $000</th>
<th>2012 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bunbury Regional Art Galleries</td>
<td>146</td>
<td>205</td>
</tr>
<tr>
<td></td>
<td><strong>146</strong></td>
<td><strong>205</strong></td>
</tr>
</tbody>
</table>

Note 11. Other Expenses

<table>
<thead>
<tr>
<th>Expense</th>
<th>2013 $000</th>
<th>2012 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prizes paid</td>
<td>12</td>
<td>75</td>
</tr>
<tr>
<td>Workers’ compensation insurance</td>
<td>4</td>
<td>275</td>
</tr>
<tr>
<td>Audit fees</td>
<td>43</td>
<td>34</td>
</tr>
<tr>
<td>Revaluation of other financial assets</td>
<td>905</td>
<td>750</td>
</tr>
<tr>
<td>Write-off works of art</td>
<td>-</td>
<td>160</td>
</tr>
<tr>
<td>Inventory adjustment</td>
<td>229</td>
<td>-</td>
</tr>
<tr>
<td>Provision for doubtful debts</td>
<td>-</td>
<td>10</td>
</tr>
<tr>
<td>Other expenses</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>1,196</strong></td>
<td><strong>1,309</strong></td>
</tr>
</tbody>
</table>
Note 12. User Charges and Fees

<table>
<thead>
<tr>
<th>Description</th>
<th>2013 $000</th>
<th>2012 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibition revenue</td>
<td>2,001</td>
<td>720</td>
</tr>
<tr>
<td>ARTBAR</td>
<td>95</td>
<td>46</td>
</tr>
<tr>
<td>Venue hire</td>
<td>115</td>
<td>119</td>
</tr>
<tr>
<td>Rent</td>
<td>43</td>
<td>8</td>
</tr>
<tr>
<td>Public programs</td>
<td>392</td>
<td>101</td>
</tr>
<tr>
<td>Parking revenue</td>
<td>60</td>
<td>25</td>
</tr>
<tr>
<td>Hire of works of art</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td><strong>2,716</strong></td>
<td><strong>1,026</strong></td>
</tr>
</tbody>
</table>

Note 13. Trading Profit

<table>
<thead>
<tr>
<th>Description</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sales</td>
<td>842</td>
<td>861</td>
</tr>
<tr>
<td>Cost of sales:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening inventory</td>
<td>(924)</td>
<td>(657)</td>
</tr>
<tr>
<td>Purchases</td>
<td>(421)</td>
<td>(723)</td>
</tr>
<tr>
<td>Cost of Goods Sold</td>
<td>(1,345)</td>
<td>(1,380)</td>
</tr>
<tr>
<td>Closing inventory</td>
<td>961</td>
<td>924</td>
</tr>
<tr>
<td></td>
<td>(384)</td>
<td>(456)</td>
</tr>
<tr>
<td><strong>Trading profit</strong></td>
<td><strong>458</strong></td>
<td><strong>405</strong></td>
</tr>
</tbody>
</table>

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

Note 14. Sponsorship

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash sponsorship</td>
<td>843</td>
<td>557</td>
</tr>
<tr>
<td>Sponsorship in kind</td>
<td>520</td>
<td>238</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,363</td>
<td>795</td>
</tr>
</tbody>
</table>

Note 15. Donated Works of Art

<table>
<thead>
<tr>
<th>Donated works of art</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>101</td>
<td>356</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>101</td>
<td>356</td>
</tr>
</tbody>
</table>

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 27 ‘Works of art’.

Note 16. Bequest Trust and Special Purpose Funds Contributions

<table>
<thead>
<tr>
<th>Trust and special purpose funds contributions</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2,042</td>
<td>836</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2,042</td>
<td>836</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest revenue</td>
<td>146</td>
<td>320</td>
</tr>
<tr>
<td>Bequest, trust and special purpose funds interest revenue</td>
<td>854</td>
<td>1,216</td>
</tr>
<tr>
<td></td>
<td>1,000</td>
<td>1,536</td>
</tr>
</tbody>
</table>

### Note 18. Other Revenue

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants and contributions – Local government and private</td>
<td>13</td>
<td>421</td>
</tr>
<tr>
<td>Dividend income</td>
<td>20</td>
<td>40</td>
</tr>
<tr>
<td>Recoups of expenditure</td>
<td>110</td>
<td>4</td>
</tr>
<tr>
<td>Donations</td>
<td>17</td>
<td>30</td>
</tr>
<tr>
<td>Commissions received</td>
<td>11</td>
<td>7</td>
</tr>
<tr>
<td>Other revenue</td>
<td>34</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td><strong>205</strong></td>
<td><strong>543</strong></td>
</tr>
</tbody>
</table>
Note 19. Income from State Government

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriation received during the year:</td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td>Service appropriation(^{(a)})</td>
<td>5,284</td>
<td>13,359</td>
</tr>
<tr>
<td>Assets transferred from/(to) other State government agencies during the period: (^{(b)})</td>
<td>5,284</td>
<td>13,359</td>
</tr>
<tr>
<td>State grants and contributions (^{(b)})</td>
<td>506</td>
<td>124</td>
</tr>
</tbody>
</table>

Services received free of charge from other State government agencies during the period:\(^{(c)}\)

Determined on the basis of the following estimates provided by agencies:

<table>
<thead>
<tr>
<th>Services provided by the Department of Culture and the Arts:</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries, wages, allowances and employee reimbursements</td>
<td>3,328</td>
<td>3,491</td>
</tr>
<tr>
<td>Superannuation</td>
<td>470</td>
<td>433</td>
</tr>
<tr>
<td>Fringe benefits tax</td>
<td>17</td>
<td>53</td>
</tr>
<tr>
<td>Minor Equipment – PC Replacement Program</td>
<td>20</td>
<td>21</td>
</tr>
<tr>
<td>Repairs and Maintenance on Art Gallery Façade</td>
<td>1,594</td>
<td>1,857</td>
</tr>
<tr>
<td></td>
<td>5,429</td>
<td>5,855</td>
</tr>
</tbody>
</table>

|                                                            | 11,219 | 19,338 |

\(^{(a)}\) 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 budgeted depreciation expense for the year and any agreed increase in leave liability during the year.

\(^{(b)}\) Included in State grants and contributions are non-reciprocal grants received from Department of Culture and the Arts.
(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**

<table>
<thead>
<tr>
<th></th>
<th>2013 $000</th>
<th>2012 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bequest, trust and</td>
<td>21,772</td>
<td>21,101</td>
</tr>
<tr>
<td>special purpose</td>
<td></td>
<td></td>
</tr>
<tr>
<td>accounts(^{(a)})</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>21,772</td>
<td>21,101</td>
</tr>
<tr>
<td>Non-current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bequest, trust and</td>
<td>3,923</td>
<td>3,923</td>
</tr>
<tr>
<td>special purpose</td>
<td></td>
<td></td>
</tr>
<tr>
<td>accounts(^{(b)})</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3,923</td>
<td>3,923</td>
</tr>
</tbody>
</table>

\(^{(a)}\) 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

<table>
<thead>
<tr>
<th></th>
<th>2013 $000</th>
<th>2012 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inventories held for resale:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Finished goods</td>
<td></td>
<td></td>
</tr>
<tr>
<td>At cost</td>
<td>961</td>
<td>924</td>
</tr>
<tr>
<td>Provision for inventory adjustment(^{(a)})</td>
<td>(229)</td>
<td>-</td>
</tr>
<tr>
<td><strong>Balance at start of year</strong></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Inventories adjustment recognised in the income statement(^{(a)})</strong></td>
<td>(229)</td>
<td>-</td>
</tr>
<tr>
<td><strong>Amounts written off during the year</strong></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Amount recovered during the year</strong></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Balance at end of year</strong></td>
<td>(229)</td>
<td>-</td>
</tr>
</tbody>
</table>

\(^{(a)}\) During the year, the Art Gallery upgraded its inventory management system and a full inventory count was conducted. $229,425 of inventory is currently being investigated and a provision has been raised to recognise a possible loss.

See also note 2(o) ‘Inventories’, note 11 ‘Other expenses’ and note 13 ‘Trading profit.’
Note 22. Receivables

<table>
<thead>
<tr>
<th></th>
<th>2013 $000</th>
<th>2012 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Receivables</td>
<td>637</td>
<td>218</td>
</tr>
<tr>
<td>Allowance for impairment</td>
<td>-</td>
<td>(10)</td>
</tr>
<tr>
<td>of receivables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued interest</td>
<td>215</td>
<td>348</td>
</tr>
<tr>
<td>GST receivable</td>
<td>33</td>
<td>393</td>
</tr>
<tr>
<td>Accrued income</td>
<td>2</td>
<td>79</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>887</strong></td>
<td><strong>1,028</strong></td>
</tr>
</tbody>
</table>

Reconciliation of changes in the allowance for impairment of receivables:

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at start of year</td>
<td>10</td>
<td>-</td>
</tr>
<tr>
<td>Doubtful debts expense recognised in the income statement</td>
<td>-</td>
<td>(10)</td>
</tr>
<tr>
<td>Amounts written off during the year</td>
<td>(10)</td>
<td>-</td>
</tr>
<tr>
<td>Amount recovered during the year</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Balance at end of year</strong></td>
<td>-</td>
<td>(10)</td>
</tr>
</tbody>
</table>

The Board does not hold any collateral as security or other credit enhancements relating to receivables. See also note 2(p) ‘Receivables’ and note 38 ‘Financial Instruments’.

Note 23. Other current assets

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepayments</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Forward exchange contract(^{(a)})</td>
<td>125</td>
<td>207</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>129</strong></td>
<td><strong>211</strong></td>
</tr>
</tbody>
</table>
(a) The Art Gallery has exposure to movements in foreign currency exchange rates on contracts which are denominated in foreign currencies. These contracts have been determined to be firm commitments and for the purpose of hedge accounting are classified as fair value hedges. As a fair value hedge, the subsequent cumulative change in the fair value of the firm commitment attributable to the hedged risk is recognized as an asset or liability with a corresponding gain or loss recognized in profit or loss. The changes in the fair value of the hedging instrument are also recognised in profit or loss.

**Note 24. Amounts Receivable for Services (Holding Account)**

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td>Non-current</td>
<td></td>
<td>5,083</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>5,083</td>
<td>4,381</td>
</tr>
</tbody>
</table>

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(n) ‘Amounts receivable for services (Holding Account)’

**Note 25. Other Financial Assets**

**Current**

At fair value:

<table>
<thead>
<tr>
<th>Available for Sale Financial Assets – ordinary listed shares</th>
<th>-</th>
<th>-</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

**Non-CURRENT**

At fair value:

<table>
<thead>
<tr>
<th>Available for Sale Financial Assets – ordinary listed shares</th>
<th>1,520</th>
<th>2,425</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td>1,520</td>
<td>2,425</td>
</tr>
</tbody>
</table>

The shares have been donated to the Art Gallery of Western Australia as part of the TomorrowFund. Upon intention to sell the shares, an obligation exists to notify the benefactor of this intent.
The Board has not made a decision when to sell the quoted investments.

### Note 26. Property, Plant and Equipment

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td><strong>Land</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At fair value&lt;sup&gt;(a)&lt;/sup&gt;</td>
<td>18,100</td>
<td>18,200</td>
</tr>
<tr>
<td>Accumulated impairment losses</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>18,100</td>
<td>18,200</td>
</tr>
<tr>
<td><strong>Buildings</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At fair value&lt;sup&gt;(a)&lt;/sup&gt;</td>
<td>24,194</td>
<td>25,557</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Accumulated impairment losses</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>24,194</td>
<td>25,557</td>
</tr>
<tr>
<td><strong>Plant, equipment and vehicles</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At cost</td>
<td>2,230</td>
<td>2,243</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(1,541)</td>
<td>(1,459)</td>
</tr>
<tr>
<td>Accumulated impairment losses</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>689</td>
<td>784</td>
</tr>
<tr>
<td><strong>Office equipment</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>At cost</td>
<td>715</td>
<td>721</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(530)</td>
<td>(500)</td>
</tr>
<tr>
<td>Accumulated impairment losses</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>185</td>
<td>221</td>
</tr>
<tr>
<td></td>
<td>43,168</td>
<td>44,762</td>
</tr>
</tbody>
</table>
(a) Land and buildings were re-valued as at 1 July 2012 by the Western Australian Land Information Authority (Valuation Services). The valuations were performed during the year ended 30 June 2013 and recognised at 30 June 2013. 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’. 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.

<table>
<thead>
<tr>
<th></th>
<th>Land $000</th>
<th>Buildings $000</th>
<th>Works in progress $000</th>
<th>Plant, equipment and vehicles $000</th>
<th>Office equipment $000</th>
<th>Total $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carrying amount at start of year</td>
<td>18,200</td>
<td>25,557</td>
<td>-</td>
<td>784</td>
<td>221</td>
<td>44,762</td>
</tr>
<tr>
<td>Additions</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>6</td>
<td>19</td>
<td>25</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(2)</td>
<td>(2)</td>
</tr>
<tr>
<td>Transfers</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Revaluation increments/ (decrements)</td>
<td>(100)</td>
<td>(830)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(930)</td>
</tr>
<tr>
<td>Impairment losses</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Impairment losses reversed</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation</td>
<td>-</td>
<td>(533)</td>
<td>-</td>
<td>(101)</td>
<td>(53)</td>
<td>(687)</td>
</tr>
<tr>
<td><strong>Carrying amount at end of year</strong></td>
<td><strong>18,100</strong></td>
<td><strong>24,194</strong></td>
<td>-</td>
<td><strong>689</strong></td>
<td><strong>185</strong></td>
<td><strong>43,168</strong></td>
</tr>
</tbody>
</table>
### 2012

<table>
<thead>
<tr>
<th></th>
<th>Land $000</th>
<th>Buildings $000</th>
<th>Works in progress $000</th>
<th>Plant, equipment and vehicles $000</th>
<th>Office equipment $000</th>
<th>Total $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carrying amount at start of year</td>
<td>17,300</td>
<td>27,681</td>
<td>412</td>
<td>873</td>
<td>220</td>
<td>46,486</td>
</tr>
<tr>
<td>Additions</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Transfers</td>
<td>-</td>
<td>-</td>
<td>(412)</td>
<td>10</td>
<td>-</td>
<td>(402)</td>
</tr>
<tr>
<td>Revaluation increments/ (decrements)</td>
<td>900</td>
<td>(1,560)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(660)</td>
</tr>
<tr>
<td>Impairment losses</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Impairment losses reversed</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation</td>
<td>-</td>
<td>(564)</td>
<td>-</td>
<td>(106)</td>
<td>(69)</td>
<td>(739)</td>
</tr>
<tr>
<td><strong>Carrying amount at end of year</strong></td>
<td><strong>18,200</strong></td>
<td><strong>25,557</strong></td>
<td>-</td>
<td><strong>784</strong></td>
<td><strong>221</strong></td>
<td><strong>44,762</strong></td>
</tr>
</tbody>
</table>

**Note 27. Works of Art**

<table>
<thead>
<tr>
<th></th>
<th>2013 $000</th>
<th>2012 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>At fair value</td>
<td>207,607</td>
<td>205,992</td>
</tr>
<tr>
<td>Additions</td>
<td>2,181</td>
<td>1,422</td>
</tr>
<tr>
<td>Donations at fair value</td>
<td>101</td>
<td>356</td>
</tr>
<tr>
<td>Write-Offs&lt;sup&gt;(a)&lt;/sup&gt;</td>
<td>-</td>
<td>(160)</td>
</tr>
<tr>
<td>Transfers to other state government agencies</td>
<td>-</td>
<td>(3)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>209,889</strong></td>
<td><strong>207,607</strong></td>
</tr>
</tbody>
</table>

<sup>(a)</sup> In 2012, the Gallery completed the first comprehensive stocktake of the State Art Collection since it was founded in 1895. Consequently, 383 artworks of $159,526 were written off as they could not be located and 44 works of $3,231 were written off as transfers to the Western Australian Museum.
See also note 2(f) ‘Property, plant and equipment and works of art’ and note 32 ‘Equity’.

**Note 28. Intangible Assets**

<table>
<thead>
<tr>
<th></th>
<th>2013 $000</th>
<th>2012 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Computer software</td>
<td></td>
<td></td>
</tr>
<tr>
<td>At cost</td>
<td>257</td>
<td>250</td>
</tr>
<tr>
<td>Addition</td>
<td>-</td>
<td>7</td>
</tr>
<tr>
<td>Accumulated amortisation</td>
<td>(239)</td>
<td>(222)</td>
</tr>
<tr>
<td>Accumulated impairment losses</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Reconciliation:</strong></td>
<td><strong>18</strong></td>
<td><strong>35</strong></td>
</tr>
<tr>
<td><strong>Carrying amount at start of year</strong></td>
<td>35</td>
<td>43</td>
</tr>
<tr>
<td><strong>Additions</strong></td>
<td>-</td>
<td>7</td>
</tr>
<tr>
<td><strong>Disposals</strong></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Amortisation expense</strong></td>
<td>(17)</td>
<td>(15)</td>
</tr>
<tr>
<td><strong>Carrying amount at end of year</strong></td>
<td><strong>18</strong></td>
<td><strong>35</strong></td>
</tr>
</tbody>
</table>

**Note 29. Impairment of assets**

There were no indications of impairment of property, plant and equipment, works of art and intangible assets at 30 June 2013.

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 2013 have either been classified as assets held for sale or written off.
Note 30. Payables

<table>
<thead>
<tr>
<th>Current</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade payables</td>
<td>1,265</td>
<td>1,282</td>
</tr>
<tr>
<td>Payables for works of art</td>
<td>137</td>
<td>72</td>
</tr>
<tr>
<td>acquisitions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued expenses</td>
<td>4,716</td>
<td>4,625</td>
</tr>
<tr>
<td><strong>Total Current</strong></td>
<td><strong>6,118</strong></td>
<td><strong>5,979</strong></td>
</tr>
</tbody>
</table>

See also note 2(q) ‘Payables’ and note 38 ‘Financial Instruments’.

Note 31. Other Liabilities

<table>
<thead>
<tr>
<th>Current</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Income received in advance</td>
<td>61</td>
<td>33</td>
</tr>
<tr>
<td>Forward exchange contract</td>
<td>125</td>
<td>207</td>
</tr>
<tr>
<td>(a)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>129</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Current</strong></td>
<td><strong>315</strong></td>
<td><strong>243</strong></td>
</tr>
</tbody>
</table>

(a) The Art Gallery has exposure to movements in foreign currency exchange rates on contracts which are denominated in foreign currencies. These contracts have been determined to be firm commitments and for the purpose of hedge accounting are classified as fair value hedges. As a fair value hedge, the subsequent cumulative change in the fair value of the firm commitment attributable to the hedged risk is recognized as an asset or liability with a corresponding gain or loss recognized in profit or loss. The changes in the fair value of the hedging instrument are also recognised in profit or loss.

Note 32. 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.
<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td><strong>Contributed equity</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at start of period</td>
<td>81,112</td>
<td>74,211</td>
</tr>
<tr>
<td>Contributions by owners</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital appropriation (a)</td>
<td>230</td>
<td>230</td>
</tr>
<tr>
<td>Transfer of net assets from other agencies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Gallery Façade Project funded by Department of Culture and the Arts</td>
<td>-</td>
<td>6,671</td>
</tr>
<tr>
<td><strong>Total contributions by owners</strong></td>
<td>81,342</td>
<td>81,112</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Distributions to owners</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transfer of net assets to other agencies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transfer of holding account to Department of Culture and the Arts</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Balance at end of period – contributed equity</strong></td>
<td>81,342</td>
<td>81,112</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Reserves</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Asset revaluation surplus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at start of period</td>
<td>175,751</td>
<td>176,411</td>
</tr>
<tr>
<td>Net revaluation increments/(decrements):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Land</td>
<td>(100)</td>
<td>900</td>
</tr>
<tr>
<td>Buildings</td>
<td>(830)</td>
<td>(1,560)</td>
</tr>
<tr>
<td>Works of art</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Balance at end of period</strong></td>
<td>174,821</td>
<td>175,751</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Bequest, trust and special purpose reserve (a):</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at start of period</td>
<td>12,724</td>
<td>12,569</td>
</tr>
<tr>
<td>Transfer from accumulated surplus</td>
<td>867</td>
<td>155</td>
</tr>
<tr>
<td><strong>Balance at end of period</strong></td>
<td>13,591</td>
<td>12,724</td>
</tr>
</tbody>
</table>
(a) The bequest, trust and special purpose reserve is used to record increments and decrements to bequest, trust and special purpose funds.

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>$000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donated works of art reserve(b):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at start of period</td>
<td>19,042</td>
<td>18,686</td>
</tr>
<tr>
<td>Transfer from accumulated surplus</td>
<td>101</td>
<td>356</td>
</tr>
<tr>
<td>Balance at end of period</td>
<td>19,143</td>
<td>19,042</td>
</tr>
</tbody>
</table>

Balance at end of period -reserves
207,555 207,517

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

Accumulated surplus
<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>$000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at start of period</td>
<td>(1,129)</td>
<td>4,919</td>
</tr>
<tr>
<td>Result for the period</td>
<td>(3,516)</td>
<td>(5,537)</td>
</tr>
<tr>
<td>Transfers to above reserves</td>
<td>(968)</td>
<td>(511)</td>
</tr>
<tr>
<td>Balance at end of period – accumulated surplus</td>
<td>(5,613)</td>
<td>(1,129)</td>
</tr>
</tbody>
</table>

Total Equity at end of period
283,284 287,500
Note 33. 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:

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>2,596</td>
<td>7,325</td>
</tr>
<tr>
<td>Restricted cash and cash equivalents (see note 20 ‘Restricted cash and cash equivalents’)</td>
<td>25,695</td>
<td>25,024</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>28,291</strong></td>
<td><strong>32,349</strong></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net cost of services</td>
<td>(14,735)</td>
<td>(24,875)</td>
</tr>
<tr>
<td>Non-cash items:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortisation expense(^{(b)})</td>
<td>704</td>
<td>754</td>
</tr>
<tr>
<td>Resources received free of charge(^{(c)})</td>
<td>5,429</td>
<td>5,855</td>
</tr>
<tr>
<td>Donated works of art(^{(d)})</td>
<td>(101)</td>
<td>(356)</td>
</tr>
<tr>
<td>Adjustment for other non-cash items</td>
<td>988</td>
<td>1,257</td>
</tr>
<tr>
<td><strong>(Increase)/decrease in assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current receivables</td>
<td>372</td>
<td>4</td>
</tr>
<tr>
<td>Current inventories</td>
<td>192</td>
<td>(267)</td>
</tr>
<tr>
<td><strong>Increase/(decrease) in liabilities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current payables</td>
<td>315</td>
<td>4,915</td>
</tr>
<tr>
<td>Other current liabilities</td>
<td>(106)</td>
<td>(2)</td>
</tr>
<tr>
<td>Net GST receipts/(payments)</td>
<td>(462)</td>
<td>(598)</td>
</tr>
<tr>
<td>Change in GST in receivables/payables</td>
<td>737</td>
<td>459</td>
</tr>
<tr>
<td><strong>Net cash used in operating activities</strong></td>
<td><strong>(6,667)</strong></td>
<td><strong>(12,854)</strong></td>
</tr>
</tbody>
</table>

(a) See note 20 ‘Restricted cash and cash equivalents’
(b) See note 8 “Depreciation and amortisation expense”
(c) See note 19 ‘Income from State Government’
(d) See note 15 ‘Donated Works of Art’

Note 34. 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:

<table>
<thead>
<tr>
<th></th>
<th>2013 $000</th>
<th>2012 $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within 1 year</td>
<td>185</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>185</td>
<td>41</td>
</tr>
</tbody>
</table>

Non-Cancellable Operating 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:

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within 1 year</td>
<td>38</td>
<td>49</td>
</tr>
<tr>
<td>Later than 1 year and not later than 5 years</td>
<td>19</td>
<td>46</td>
</tr>
<tr>
<td></td>
<td><strong>57</strong></td>
<td><strong>95</strong></td>
</tr>
</tbody>
</table>

The six motor vehicle leases are all non-cancellable operating leases with lease expenditure payable monthly in advance.
Art Gallery of Western Australia Annual Report 2012-13

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:

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>$000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Within 1 year</td>
<td>3,477</td>
<td>3,062</td>
</tr>
<tr>
<td>Later than 1 year and not later than 5 years</td>
<td>1,090</td>
<td>4,531</td>
</tr>
<tr>
<td></td>
<td>4,567</td>
<td>7,593</td>
</tr>
</tbody>
</table>

Note 35. 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 36. 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 37. 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 2013

<table>
<thead>
<tr>
<th></th>
<th>2013 Estimate $000</th>
<th>2013 Actual $000</th>
<th>Variation Over/(Under) $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accommodation expenses</td>
<td>2,996</td>
<td>5,492</td>
<td>2,496</td>
</tr>
<tr>
<td>Cost of Sales</td>
<td>996</td>
<td>384</td>
<td>(612)</td>
</tr>
<tr>
<td>Other Expenses</td>
<td>767</td>
<td>1,196</td>
<td>429</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2013 Estimate $000</th>
<th>2013 Actual $000</th>
<th>Variation Over/(Under) $000</th>
</tr>
</thead>
<tbody>
<tr>
<td>User charges and fees</td>
<td>4,178</td>
<td>2,716</td>
<td>(1,462)</td>
</tr>
<tr>
<td>Sales</td>
<td>2,202</td>
<td>842</td>
<td>(1,360)</td>
</tr>
<tr>
<td>Sponsorship</td>
<td>834</td>
<td>1,363</td>
<td>529</td>
</tr>
<tr>
<td>Bequest trust and special purpose funds contributions received</td>
<td>1,000</td>
<td>2,042</td>
<td>1,042</td>
</tr>
<tr>
<td>Bequest trust and special purpose funds interest received</td>
<td>1,000</td>
<td>854</td>
<td>(146)</td>
</tr>
</tbody>
</table>

**Accommodation expenses**
Repairs and maintenance costs relate to the final payments in 2012 for replacing the 30 year old Gallery façade, upgrading lighting in major exhibition gallery spaces, upgrading the original building lift, and replacing the entrance auto door is mainly responsible for the variance in this area.

**Cost of Sales**
Lower cost of sales is in line with lower than estimated sales.

**Other expenses**
The unfavourable variance is due mainly to unrealised losses relating to the re-valuation of shares donated in 2011.

**User charges and Fees**
Revenue from the first two MoMA Series exhibitions is lower than projected.
Sales
The lower sales reflect the lower than projected visitation.

Sponsorship
Higher sponsorship in kind was due to an increased regular and in-kind sponsorship mostly relating to the MoMA Exhibition Series.

Bequest trust and special purpose funds contributions received
The increase in contributions was largely due to donations for historic artwork acquisitions and on-going donations towards the TomorrowFund, 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
Lower interest rates account accounted for the variance.

Significant variances between actual results for 2013 and 2012

<table>
<thead>
<tr>
<th></th>
<th>2013 $000</th>
<th>2012 $000</th>
<th>Variance Over/(Under) $000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee benefits expense</td>
<td>5,728</td>
<td>5,204</td>
<td>524</td>
</tr>
<tr>
<td>Supplies and services</td>
<td>9,354</td>
<td>10,505</td>
<td>(1,151)</td>
</tr>
<tr>
<td>Accommodation expenses</td>
<td>5,492</td>
<td>12,395</td>
<td>(6,903)</td>
</tr>
<tr>
<td><strong>Income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>User charges and fees</td>
<td>2,716</td>
<td>1,026</td>
<td>1,690</td>
</tr>
<tr>
<td>Sponsorship</td>
<td>1,363</td>
<td>795</td>
<td>568</td>
</tr>
<tr>
<td>Donated works of art</td>
<td>101</td>
<td>356</td>
<td>(255)</td>
</tr>
<tr>
<td>Bequest trust and special purpose funds contributions received</td>
<td>2,042</td>
<td>836</td>
<td>1,206</td>
</tr>
<tr>
<td>Interest revenue</td>
<td>1,000</td>
<td>1,536</td>
<td>(536)</td>
</tr>
<tr>
<td>Other revenue</td>
<td>205</td>
<td>543</td>
<td>(338)</td>
</tr>
</tbody>
</table>
Employee benefits expense
The increase in this area is due to hiring of project staff to deliver the Museum of Modern Art series of exhibitions.

Supplies and services
The overall decrease is due to the lower insurance costs for delivering the 2013 Museum of Modern Art Exhibition exhibitions.

Accommodation expenses
The previous year's accommodation expenses were higher due to repairs and maintenance costs in 2012 related to the upgrading the 30 year old Gallery façade.

User charges and fees
The increase was from higher admissions income collected from the Museum of Modern Art Exhibitions.

Sponsorship
An increase in the number of sponsors, contributing both in cash and in kind sponsorship, is responsible for the variance in this area.

Donated works of art
The level of donated works decreased from the total donated in the previous year. Donations are received at irregular intervals with the level of donated works varying from year to year and not following any trend.

Bequest trust and special purpose funds contribution
Contributions were higher due to increased bequests and to specific fund raising for the acquisition of new contemporary works for the Art Gallery of Western Australia.

Interest revenue
The decrease in interest revenue is attributed to lower interest rates this year.

Other revenue
Other revenue was higher in 2012 due to grants received for the biennial Western Australia Indigenous Art Award
Note 38. 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 38(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.

An allowance for impairment of trade receivables is made for debts that are uncollectible and greater than 6 months. See also note 2(p) “Receivables”.

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 38(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:

<table>
<thead>
<tr>
<th>Category</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Financial Assets</strong></td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>2,596</td>
<td>7,325</td>
</tr>
<tr>
<td>Restricted cash and cash equivalents</td>
<td>25,695</td>
<td>25,024</td>
</tr>
<tr>
<td>Loans and receivables(a)</td>
<td>5,935</td>
<td>4,937</td>
</tr>
<tr>
<td>Other financial assets</td>
<td>1,520</td>
<td>2,425</td>
</tr>
<tr>
<td><strong>Financial Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial liabilities measured at amortised cost</td>
<td>6,118</td>
<td>5,979</td>
</tr>
</tbody>
</table>

(a) The amount of loans and receivable excludes GST recoverable from the ATO (statutory receivable).
(c) Financial Instrument Disclosures

Foreign Exchange Contracts
At the reporting date, the Art Gallery has foreign exchange contracts that have been designated as fair value hedges. For forward foreign contracts the fair value is taken to be unrealised gain or loss at period end calculated by reference to the relevant forward rates. Details of the forward exchange contracts outstanding at the end of the reporting period are given below:

<table>
<thead>
<tr>
<th>2013 instrument</th>
<th>Notional amount</th>
<th>Rate AUD/USD</th>
<th>Expiry</th>
<th>Hedge Type</th>
<th>Fair Value Gain / (Loss) $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreign Exchange Forward Contract</td>
<td>USD 33,300</td>
<td>0.924003</td>
<td>18/07/2013</td>
<td>Fair Value Hedge of a Firm Commitment</td>
<td>(93.66)</td>
</tr>
<tr>
<td></td>
<td>USD 1,000,000</td>
<td>0.956060</td>
<td>13/09/2013</td>
<td>Fair Value Hedge of a Firm Commitment</td>
<td>37,647.03</td>
</tr>
<tr>
<td></td>
<td>USD 1,250,000</td>
<td>0.943900</td>
<td>17/01/2014</td>
<td>Fair Value Hedge of a Firm Commitment</td>
<td>40,545.77</td>
</tr>
<tr>
<td></td>
<td>USD 1,000,000</td>
<td>0.933260</td>
<td>16/05/2014</td>
<td>Fair Value Hedge of a Firm Commitment</td>
<td>25,730.35</td>
</tr>
<tr>
<td></td>
<td>USD 500,000</td>
<td>0.921700</td>
<td>15/10/2014</td>
<td>Fair Value Hedge of a Firm Commitment</td>
<td>10,923.90</td>
</tr>
<tr>
<td></td>
<td>USD 500,000</td>
<td>0.913860</td>
<td>30/01/2015</td>
<td>Fair Value Hedge of a Firm Commitment</td>
<td>10,435.88</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2012 instrument</th>
<th>Notional amount</th>
<th>Rate AUD/USD</th>
<th>Expiry</th>
<th>Hedge Type</th>
<th>Fair Value Gain / (Loss) $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreign Exchange Forward Contract</td>
<td>USD 750,000</td>
<td>0.995450</td>
<td>14/09/2012</td>
<td>Fair Value Hedge of a Firm Commitment</td>
<td>(12,481.06)</td>
</tr>
<tr>
<td></td>
<td>USD 1,000,000</td>
<td>0.982280</td>
<td>15/01/2013</td>
<td>Fair Value Hedge of a Firm Commitment</td>
<td>(20,158.41)</td>
</tr>
<tr>
<td></td>
<td>USD 1,250,000</td>
<td>0.968460</td>
<td>15/05/2013</td>
<td>Fair Value Hedge of a Firm Commitment</td>
<td>(32,084.13)</td>
</tr>
<tr>
<td></td>
<td>USD 1,000,000</td>
<td>0.956060</td>
<td>13/09/2013</td>
<td>Fair Value Hedge of a Firm Commitment</td>
<td>(29,578.62)</td>
</tr>
<tr>
<td></td>
<td>USD 1,250,000</td>
<td>0.943900</td>
<td>17/01/2014</td>
<td>Fair Value Hedge of a Firm Commitment</td>
<td>(41,263.02)</td>
</tr>
<tr>
<td></td>
<td>USD 1,000,000</td>
<td>0.933260</td>
<td>16/05/2014</td>
<td>Fair Value Hedge of a Firm Commitment</td>
<td>(35,484.09)</td>
</tr>
<tr>
<td></td>
<td>USD 500,000</td>
<td>0.921700</td>
<td>15/10/2014</td>
<td>Fair Value Hedge of a Firm Commitment</td>
<td>(18,001.92)</td>
</tr>
<tr>
<td></td>
<td>USD 500,000</td>
<td>0.913860</td>
<td>30/01/2015</td>
<td>Fair Value Hedge of a Firm Commitment</td>
<td>(17,947.25)</td>
</tr>
</tbody>
</table>

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.

### Ageing analysis of financial assets

<table>
<thead>
<tr>
<th>Financial Assets</th>
<th>Carrying Amount</th>
<th>Not past due and not impaired</th>
<th>Up to 1 month</th>
<th>1 - 3 months</th>
<th>3 months to 1 year</th>
<th>1-5 years</th>
<th>More than 5 years</th>
<th>Impaired financial assets</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2013</strong></td>
<td></td>
<td></td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>2,596</td>
<td>2,596</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Restricted cash and cash equivalents</td>
<td>25,695</td>
<td>25,695</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Receivables&lt;sup&gt;(a)&lt;/sup&gt;</td>
<td>852</td>
<td>836</td>
<td>4</td>
<td>11</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Amounts receivable for services</td>
<td>5,083</td>
<td>5,083</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other financial assets</td>
<td>1,520</td>
<td>1,520</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>35,746</td>
<td>35,730</td>
<td>4</td>
<td>11</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>2012</strong></td>
<td></td>
<td></td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>7,325</td>
<td>7,325</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Restricted cash and cash equivalents</td>
<td>25,024</td>
<td>25,024</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Receivables&lt;sup&gt;(a)&lt;/sup&gt;</td>
<td>556</td>
<td>552</td>
<td>47</td>
<td>5</td>
<td>12</td>
<td>-</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Amounts receivable for services</td>
<td>4,381</td>
<td>4,381</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other financial assets</td>
<td>2,425</td>
<td>2,425</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>39,711</td>
<td>39,707</td>
<td>47</td>
<td>5</td>
<td>12</td>
<td>-</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>

<sup>(a)</sup> The amount of receivables excludes GST recoverable from the ATO (statutory receivable).
Liquidity Risk and Interest Rate Exposures
The following table details the Board’s interest rate exposure and the contractual maturity analysis of financial assets and financial liabilities. The maturity analysis section includes interest and principal cash flows. The interest rate exposure section analyses only the carrying amounts of each item.

<table>
<thead>
<tr>
<th>Weighted Average Effective Interest Rate %</th>
<th>Carrying Amount</th>
<th>Interest rate exposure</th>
<th>Maturity date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Carrying Amount</td>
<td>Interest rate exposure</td>
<td>Weighted Average Effective Interest Rate %</td>
</tr>
<tr>
<td></td>
<td>$000</td>
<td>$000</td>
<td>$000</td>
</tr>
<tr>
<td>2013</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial Assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>3.40</td>
<td>2,596</td>
<td>2,396</td>
</tr>
<tr>
<td>Restricted cash and cash equivalents</td>
<td>3.40</td>
<td>25,695</td>
<td>25,695</td>
</tr>
<tr>
<td>Receivables(a)</td>
<td>-</td>
<td>852</td>
<td>-</td>
</tr>
<tr>
<td>Amounts receivable for services</td>
<td>-</td>
<td>5,083</td>
<td>-</td>
</tr>
<tr>
<td>Other financial assets</td>
<td>-</td>
<td>1,520</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>35,746</td>
<td>28,091</td>
<td>7,655</td>
</tr>
<tr>
<td>Payables</td>
<td>6,118</td>
<td>-</td>
<td>6,118</td>
</tr>
<tr>
<td></td>
<td>6,118</td>
<td>-</td>
<td>6,118</td>
</tr>
</tbody>
</table>

95
(a) The amount of receivables excludes GST recoverable from the ATO (statutory receivable).

| Interest rate exposure and maturity analysis of financial assets and financial liabilities | Weighted Average Effective Interest Rate | Carrying Amount | Variable interest rate | Non-interest bearing | Up to 1 month | 1 - 3 months | 1 year | 1-5 years | More than 5 years |
|---|---|---|---|---|---|---|---|---|---|---|
| **2012** | | | | | | | | | | |
| **Financial Assets** | | | | | | | | | | |
| Cash and cash equivalents | 4.75 | 7,325 | 7,125 | 200 | 7,325 | - | - | - | - |
| Restricted cash and cash equivalents | 4.75 | 25,024 | 25,024 | - | 25,024 | - | - | - | - |
| Receivables(a) | - | 556 | - | 556 | 534 | 5 | 12 | 5 | - |
| Amounts receivable for services | - | 4,381 | - | 4,381 | - | - | - | - | 4,381 |
| Other financial assets | - | 2,425 | - | 2,425 | - | - | 2,425 | - | - |
| **Total Financial Assets** | | 39,711 | 32,149 | 7,562 | 32,883 | 5 | 2,437 | 5 | 4,381 |
| **Payables** | | | | | | | | | | |
| | 5,979 | - | 5,979 | 5,979 | - | - | - | - | - |

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

<table>
<thead>
<tr>
<th></th>
<th>Carrying amount $000</th>
<th>-100 basis points</th>
<th>+100 basis points</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Surplus $000</td>
<td>Equity $000</td>
<td>Surplus $000</td>
</tr>
<tr>
<td><strong>2013</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial Assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>2,596</td>
<td>(25.96)</td>
<td>(25.96)</td>
</tr>
<tr>
<td>Restricted cash and cash equivalents</td>
<td>25,695</td>
<td>(256.95)</td>
<td>(256.95)</td>
</tr>
<tr>
<td>Total Increase/(Decrease)</td>
<td>(282.91)</td>
<td>(282.91)</td>
<td>282.91</td>
</tr>
<tr>
<td><strong>2012</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial Assets</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>7,325</td>
<td>(73.25)</td>
<td>(73.25)</td>
</tr>
<tr>
<td>Restricted cash and cash equivalents</td>
<td>25,024</td>
<td>(250.24)</td>
<td>(250.24)</td>
</tr>
<tr>
<td>Total Increase/(Decrease)</td>
<td>(323.49)</td>
<td>(323.49)</td>
<td>323.49</td>
</tr>
</tbody>
</table>

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 39. 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:

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0 - $10,000</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Base remuneration received in relation to 2013</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Annual leave and long service leave benefits</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other benefits</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

The total remuneration of the members of the Board is: 3 4

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:

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>$110,001 - $120,000</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>$120,001 - $130,000</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>$130,001 - $140,000</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>$140,001 - $150,000</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>$150,001 - $160,000</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>$160,001 - $170,000</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>$180,001 - $190,000</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>$250,001 - $260,000</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>$280,001 - $290,000</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
The total remuneration of the members of the Board is:  

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 40. Remuneration of Auditor

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

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auditing the accounts, financial statements and performance indicators</td>
<td>37</td>
<td>36</td>
</tr>
</tbody>
</table>

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 41. Related Bodies

At the reporting date, the Board of the Art Gallery of Western Australia had no related bodies.
Note 42. Affiliated Bodies

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

Note 43. 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.

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at the start of the year</td>
<td>21,984</td>
<td>21,868</td>
</tr>
<tr>
<td>Receipts:</td>
<td>2,959</td>
<td>1,590</td>
</tr>
<tr>
<td>Payments:</td>
<td>(1,961)</td>
<td>(1,474)</td>
</tr>
<tr>
<td><strong>Balance at the end of the year</strong></td>
<td><strong>22,982</strong></td>
<td><strong>21,984</strong></td>
</tr>
</tbody>
</table>

The Board is required to advise the benefactor of the intention to sell donated listed shares.
See also note 24 ‘Other financial assets’
## Note 44. Supplementary Financial Information

<table>
<thead>
<tr>
<th></th>
<th>2013 $000</th>
<th>2012 $000</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>(a) Write-offs</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Debts written off by the Board during the financial year</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td><strong>(b) Losses through theft, defaults and other causes</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Losses of public moneys and public and other property through theft or default</td>
<td>-</td>
<td>(160)</td>
<td></td>
</tr>
<tr>
<td>Amounts recovered</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>(160)</td>
<td></td>
</tr>
<tr>
<td><strong>(c) Gifts of public property</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gifts of public property provided by the Board</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

## Note 45. Schedule of Income and Expenses by Service

For the financial year ended 30 June 2013, 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 2013

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 2013.

Fiona Kalaf
Chair, Board of the Art Gallery of Western Australia
18 September 2013

Brian Roche
Member, Board of the Art Gallery of Western Australia
18 September 2013
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.

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.”

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.”

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.

<table>
<thead>
<tr>
<th>Key Effectiveness Indicators</th>
<th>2010-11 Actual</th>
<th>2011-12 Actual</th>
<th>2012-13 Actual</th>
<th>2012-13 Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proportion of time that the storage and display environment has not been breached</td>
<td>97.5%</td>
<td>96.3%</td>
<td>98.8%</td>
<td>96%</td>
</tr>
</tbody>
</table>

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 21ºC ± 2ºC 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 the humidity and temperature has 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 Display, the Centenary Galleries Display, Centenary Galleries Storage, Main Gallery Stores including print room, and the Conservation area. Averages for these are calculated at 98.93%, 99.35%, 97.98%, 99.67%, and 98.59% respectively for humidity and 99.86%, 99.40%, 96.09%, 99.71% and 98.83% for temperature. On average the Gallery maintained the storage and display environment within the standards for humidity for 98.9% of the time and temperature for 98.7% of the time which produces an aggregate total proportion of 98.8% of operational hours when the storage and display environment was maintained within the standards.
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.

<table>
<thead>
<tr>
<th>Key Effectiveness Indicators</th>
<th>2010-11 Actual</th>
<th>2011-12 Actual</th>
<th>2012-13 Actual</th>
<th>2012-13 Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of accesses</td>
<td>526,264</td>
<td>495,505</td>
<td>753,767</td>
<td>500,000</td>
</tr>
<tr>
<td>Number of accesses to State Art Collection per capita.</td>
<td>227 per 1,000</td>
<td>208 per 1,000</td>
<td>305 per 1,000</td>
<td>218 per 1,000</td>
</tr>
</tbody>
</table>


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 Western Australia. The number of Gallery visitors was 385,230 and 11,643 people attended functions for a total of 396,873 attendances. The website unique visitors totalled 356,894.

The overall number of visitors was 67,329 (or 20%) higher than the previous annual visitation of 329,544. The website usage was 115% higher than the previous year.
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.

<table>
<thead>
<tr>
<th>Key Effectiveness Indicator</th>
<th>2010-11 Actual</th>
<th>2011-12 Actual</th>
<th>2012-13 Actual</th>
<th>2012-13 Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage of clients satisfied with the services associated with accessing the State Art Collection.</td>
<td>95.3%</td>
<td>96%</td>
<td>94%</td>
<td>90%</td>
</tr>
</tbody>
</table>

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 ±3.39% at the 95% confidence level. The customer satisfaction survey is conducted by Morris Hargreaves McIntyre. The question answered by customers which provides the percentage satisfaction rating was:

‘Thinking about your visit to Art Gallery of Western Australia today, including the exhibitions on display and the facilities provided, how satisfied or dissatisfied were you with the experience overall?’

Overall satisfaction was high with 52% ‘very satisfied’ with their visit to the Art Gallery and 42% were ‘quite satisfied’ (so net satisfaction of 94%). The 2012-13 result shows a slight decrease in the overall level of satisfaction.
Sustainability

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

The sustainability measure has increased from 0.88% in 2011-12 to 1.24% in 2012-13. The increase is due to several major acquisition purchases in 2012-13.

<table>
<thead>
<tr>
<th>Key Effectiveness Indicator</th>
<th>2010-11 Actual</th>
<th>2011-12 Actual</th>
<th>2012-13 Actual</th>
<th>2011-12 Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>Value of State Art Collection renewal, content development and/or expansion as a proportion of Collection value.</td>
<td>0.55%</td>
<td>0.88%</td>
<td>1.23%</td>
<td>0.76%</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Key Efficiency Indicator</th>
<th>2010-11 Actual</th>
<th>2011-12 Actual</th>
<th>2012-13 Actual</th>
<th>2012-13 Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>Average cost of art gallery services per Art Gallery access.</td>
<td>$24.82</td>
<td>$43.31</td>
<td>$27.99</td>
<td>$44.23</td>
</tr>
</tbody>
</table>

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.

The decrease in the average cost of art gallery services in 2012-13 is mainly due to the combination of increased number of accesses and a decrease in the total cost of services.
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 and 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 2012-13 as follows. The Façade Maintenance Project commenced in the 2011-12 with the completion in September 2012 of the two canopies and installation of the five LED screens.

Capital works in progress
The infrastructure project to upgrade the main building lift commenced on 24 April 2013 and is due for completion late July 2013. The Gallery’s computer control system for the new lighting system will be commissioned in 2013-14.
Employment and industrial relations

Staff profile
The Gallery employed 75 people in 2012-13 representing an average of 60.3 full time equivalents (FTE) over the year. The Gallery relies on volunteers throughout the year and the recruitment of casual staff during exhibitions to meet the Gallery’s needs.

During 2012-13, 7 casual, 1 full time and 1 part-time appointments were made. Staff are continued to be provided with options for flexible working arrangements, such as working from home, working part-time, flexible start and finish times, and purchased leave arrangements, where possible.

Staff turnover was 10.35%, which was due to 3 part-time contract and 6 casual positions expiring in 2012-13. The Gallery continued to work hard to attract and retain a diverse workforce, with workforce representation remaining across all target areas.

<table>
<thead>
<tr>
<th></th>
<th>2011-12</th>
<th>2012-13</th>
</tr>
</thead>
<tbody>
<tr>
<td>FTEs at 30 June</td>
<td>58.4</td>
<td>60.3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2011-12</th>
<th>2012-13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>58</td>
<td>53</td>
</tr>
<tr>
<td>Men</td>
<td>22</td>
<td>22</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2011-12</th>
<th>2012-13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanent – full-time</td>
<td>37</td>
<td>39</td>
</tr>
<tr>
<td>Permanent – part-time</td>
<td>18</td>
<td>14</td>
</tr>
<tr>
<td>Fixed term – full-time</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Fixed term – part-time</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Casual</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>Other*</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

80               | 75
*Employees seconded in or out of the organisation or not being paid for reasons such as leave without pay / parental leave, etc. 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.

**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.

The Gallery continues to promote a workplace which encourages staff learning and development. Staff received support for attendance at workshops and seminars, presentations at conferences, study assistance for formal studies, workplace assessments, recognition of prior learning, and assistance in areas such as conservation practices, leadership and professional development, and risk management with funding to attend conferences focused 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 Gallery, in conjunction with the Department for Culture and the Arts, worked on improved work force planning including strategies to improve recruitment.

**Occupational Health, Safety and Injury Management**

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. The Gallery and the Department of Culture and the Arts have specified policies, work practices and procedures to address the hazards and hazardous work processes in the workplace. The Departmental Policies and Procedures are available on the Department’s intranet.

**Mechanisms for consultation with staff**

The Gallery has an active Occupational Health and Safety Committees. Formal mechanisms for consultation with employees on Occupational Health, Safety and Injury management matters are primarily via line management. Gallery staff are made aware of these processes at their staff induction and by having access to the same information on the departmental intranet.
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 Injury Management Policy. Information on workers compensation and injury management is provided to staff at induction and via the departmental intranet. Through the Department 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.

<table>
<thead>
<tr>
<th>Indicator</th>
<th>2011-12</th>
<th>2012-13</th>
<th>2012-13 Targets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of fatalities or severe claims</td>
<td>0</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Number of lost time injuries (LTI/D) incidence rate</td>
<td>0</td>
<td>0</td>
<td>0 or 10% reduction on previous year</td>
</tr>
<tr>
<td>Lost time injury severity rate</td>
<td>0</td>
<td>0</td>
<td>0 or 10% reduction on previous year</td>
</tr>
<tr>
<td>Percentage of injured workers returned to work within</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(i) 13 weeks</td>
<td>0%</td>
<td>0%</td>
<td>Greater than or equal to 80% return to</td>
</tr>
<tr>
<td>(ii) 26 weeks</td>
<td>0%</td>
<td>0%</td>
<td>work within 26 weeks</td>
</tr>
<tr>
<td>Percentage of managers and supervisors trained in</td>
<td>100%</td>
<td>100%</td>
<td>Greater than or equal to 80%</td>
</tr>
<tr>
<td>occupational safety, health and injury management responsibilities</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The most common injuries in 2012-13 were minor and Workers’ compensation training was undertaken as part of the OS&H training. In 2012-13, as part of its commitment to safety and health in the workplace, the Gallery:

- trained new OS&H Representatives; and
- trained emergency wardens and undertook scheduled evacuation exercises
- implemented new procedures.

The Art Gallery’s Occupational Safety and Health Committee met regularly during 2012-13 to discuss and resolve issues raised by staff, review hazard reports, discuss injury trends and identify preventative measures to promote a safe working environment.
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 Gallery through RiskCover has a Directors and Officers Liability Policy with a limit of liability of $10 million covering Board members of the Art Gallery of Western Australia Board and senior management. The Gallery contributed $8,086.45 to the annual premium in 2012-13 with Board Members making a small individual contribution.
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:

<table>
<thead>
<tr>
<th>Expenditure with</th>
<th>Total expenditure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising agencies</td>
<td>Totals</td>
</tr>
<tr>
<td>303Lowe</td>
<td>$148,662</td>
</tr>
<tr>
<td>Market research agencies</td>
<td>$36,970</td>
</tr>
<tr>
<td>Morris Hargreaves McIntyre</td>
<td></td>
</tr>
<tr>
<td>Expenditure with polling agencies</td>
<td>Nil</td>
</tr>
<tr>
<td>Expenditure with direct mail agencies</td>
<td>Nil</td>
</tr>
<tr>
<td>Expenditure with media advertising agencies</td>
<td>$492,210</td>
</tr>
<tr>
<td>Big Kids Magazine</td>
<td>$1,500</td>
</tr>
<tr>
<td>Channel 9 Perth</td>
<td>$115,000</td>
</tr>
<tr>
<td>DMG Radio Perth</td>
<td>$7,500</td>
</tr>
<tr>
<td>Marketforce / Optimum Media Decisions</td>
<td>$300,401</td>
</tr>
<tr>
<td>Sunday Times</td>
<td>$66,000</td>
</tr>
<tr>
<td>Urban Walkabout P L</td>
<td>$1,809</td>
</tr>
<tr>
<td><strong>Total expenditure</strong></td>
<td><strong>$677,842</strong></td>
</tr>
</tbody>
</table>
Compliance with Public Sector Standards and Ethical Codes
(Public Sector Management Act 1994 Section 31(1))

The Department of Culture and the Arts employs Art Gallery staff. 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, temporary deployment and grievance resolution. Shared services to support the processing of human resource functions are also provided.

Compliance with the Public Sector Standards and Ethical Codes is assessed by several different methods, including regular internal and external reviews of related procedures and staff feedback. No compliance issues arose during 2011-12 in regard to Public Sector Standards, the WA Code of Ethics or the Department of Culture and the Arts Code of Conduct:

Initiatives in 2012-13 to prevent non-compliance included:
• support attendance of Art Gallery management at forums on human resource management standards, particularly those pertaining to recruitment, selection and appointment.
• maintaining information on standards and codes of conduct including on the departmental intranet and continuing to promote it as an important part of the induction program for new staff.
• a performance management system, the Staff Development System, is in operation and all staff participate in the process. This process meets the requirements of Public Sector Standards in Human Resource Management for Performance Management.
Disability access and inclusion plan outcomes

In 2012-13, the Art Gallery continued to implement the Disability Access and Inclusion Plan 2007 to 2012 as part of the ongoing process to ensure that all visitors, including people with disabilities, can access Gallery services and facilities. The plan is subject to review and will be amended as priorities and needs change.

Early 2013 saw a new DAIP developed after a series of community consultations. The findings from the public consultation process indicated that progress has been made toward achieving the outcomes of the DAIP 2007 - 2012. Despite this, the feedback highlighted barriers that continue to prevent people with disability accessing arts and cultural services, events, information and facilities.

The areas of most significant concern were as follows:

Access to services and events
Arts organisations are not catering for all categories of disability.
• Events, exhibitions and programs need to be inclusive of a wider range of people with disability.
• Publically funded events, exhibitions and programs should be held in accessible venues.
• Exhibitions need to consider the practical needs of people with disability.
• Event organisers should be more flexible in meeting the needs of people with disability.
• People with disability should not be treated differently unless the different treatment is in order to treat them equally.

Physical access
With the advent of the new Disability (Access to Premises-Building) Standards in May 2011 it is imperative that all new buildings and refurbishments funded by the Department adhere to Disability (Access to Premises-Building) Standards.
• Catering to the most complex or challenging disability means the needs of many will be covered.
• Look beyond mere compliance to access standards.
• Use accredited access consultants.
• Architects, planners and designers should work with people with disability to ensure universal way finding.
• Universal access should be integrated with other access where possible.
• Toilet facilities should be built to facilitate larger wheelchairs and to accommodate carers as well as the person with disability.
Parking facilities for people with disability and their carers should accommodate wider and higher vehicles.

Access to information
Not enough is being done to make publications available in alternate formats and, or at an appropriate content level for people with learning or intellectual disability.
- Plain English versions of key relevant documents should be made available upon request.
- A broader range of alternative formats should be made available upon request, for example Auslan and audio versions.

Level of service
There needs to be regular and on-going disability awareness training. Training should focus on:
- The diversity of disability groups and the needs and inclusion of people with multiple and severe disability.
- Protocols for relating to people with disability.
- People with disability, their family and carers should lead or assist in delivering training.

Consultation
The consultation process should be simplified and broadened to reach a more diverse range of people with disability.
- Extend time frames for consultation periods.
- Be flexible consulting. Tailor the format and venue of the consultation to the target audience. Go to the people; don’t expect them to come to you.
- Explore how social media can be used to simplify the consultation process.
- Use established networks to get information about consultations out to people with disability.

Employment of people with disability
There needs to be greater effort to increase the employment of people with disability.
- Use legislative provisions to facilitate greater employment of people with disability. Positively discriminate in favour of people with disability.
- Distinguish vacancies that may be suitable for people with disability.
- Liaise with Disability Employment Services for prospective applicants.
- Be flexible in working arrangements to accommodate a person with disability’s needs.
Achievements from the Previous DAIP recognized in the public consultation
The Art Gallery had initiated new programs to cater for people with a disability. These included touch tours for visually impaired at the Gallery and a joint initiative with DADAA to tour Sculpture by the Sea at Cottesloe Beach. In addition a program to cater for public with Dementia and Alzheimer’s was established. The new plan will be in place 2013-17

Gallery activities and initiatives in 2012-13 that relate to the six desired Disability Access and Inclusion Plan outcomes included:

Outcome 1:

Visitors 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 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, 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.

Outcome 5:

People with disabilities have the same opportunities as other people to make complaints to a public authority:
• 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 culture and the arts portfolio.
• ensure recruitment policies and practices are inclusive.
Record-keeping plan

During 2012-13 the Gallery maintained the delivery of a cohesive record-keeping program bound by policy, procedure and an ongoing approach to improving recordkeeping at the Art Gallery of Western Australia. A particular focus has been supporting improved electronic recordkeeping within the organisation with a pilot project using electronic record keeping on the TRIM system. The pilot project has ensured appropriate retention electronic information in the record-keeping system.

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

Ongoing Staff training, including induction programs that address employee roles and responsibilities in regard to the Gallery’s recordkeeping plan, continues to be an important part of the Gallery focus to maintain a strong recordkeeping culture.
Appendix A – Board Member Profiles

The Board held six ordinary meetings, one extraordinary meeting and one Planning Session during 2012-13. Each Board member’s attendance record is provided following his or her name.

**Fiona Kalaf**, Chair (Attended 6 Meetings and the Board Planning Day)
Fiona Kalaf is Chief Executive Officer of Lifeline WA, the State’s peak body for suicide prevention, intervention and postvention services. A business development, strategic planning and marketing communications professional with experience in commercial, corporate and not-for-profit environments at general manager level, Ms Kalaf has held senior executive positions at HBF, Asgard Wealth Solutions, the Commonwealth Bank of Australia and Wesfarmers Limited. Ms Kalaf 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. Ms Kalaf is a member of the Board of the Metropolitan Redevelopment Authority and the Western Australian Planning Commission’s Central Perth Planning Committee.

**Hamish Beck** (Attended 3 Meetings and the Board Planning Day)
Hamish Beck is the Managing Director of Beck Advisory, an independent asset management and development adviser providing specialist property strategic advice to a variety of large private and public companies and not-for-profit institutions. Beck Advisory commenced its independent practice in 2001 providing strategic advice and leadership roles in complex property projects. Mr Beck is a Board Member of the Swan River Trust, Board, Board Member of the Art Gallery of Western Australia, former Chairman of the Art Gallery of Western Australia Foundation and advisor to various institutional and private groups with diverse interests and objectives; former member of the Architects Board of Western Australia, former State Treasurer and Division Councillor of the Property Council of Australia and former Chairman of numerous education, foundation and advisory committees for both the Curtin University and The University of Western Australia.

**Helen Carroll Fairhall** (Attended 5 Meetings and the Board Planning Day)
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 Programs 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.

**Adrian Fini** (Attended 2 Meetings and the Board Planning Day)
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). Mr Fini’s term on the Board expired in December 2012.

**Andrea Horwood-Bux** (Attended 5 Meetings and the Board Planning Day)
Andrea has enjoyed success in an entrepreneurial business career spanning magazine publishing, cosmetics and sunscreen - launching two great Australian brands *Australian Style* magazine and the sun-care line ‘Invisible Zinc’. Andrea and her husband Adil created The Bux Family Charitable Foundation to support their varied philanthropic interests. During her career Andrea was featured on ABC’s Australian Story; was nominated Australian Finalist in the Veuve Clicquot Business Woman Awards; launched Becca Cosmetics in Europe and the US; ERNST & YOUNG 2012 Entrepreneur Of The Year Western Region Nominee; and has recently been appointed West Coast Editor of Vogue Australia.

**Trish Ridsdale** (Attended 6 Meetings and the Board Planning Day)
Trish Ridsdale is Managing Director of Board Business, a national consulting firm that specialises in strategy, risk, corporate governance and coaching of directors and executives. She holds directorships in the areas of travel and medical research and has previously been a Commissioner on the board of Tourism WA and held directorships in the wine and mining services sectors. Since 1997, Ms Ridsdale has been a director educator for the Australian Institute of Company Directors and is a Fellow of that organisation.

**Brian Roche** (Attended 5 Meetings and the Board Planning Day)
Brian Roche is the Public Trustee of Western Australia. Brian has twenty five years’ experience in managing strategic corporate services in Local and State Government as well as in the private sector including over ten years with Coles Myer. Prior to his appointment as the Public Trustee, Brian held senior executive positions at the Department of Treasury and the Department of Commerce. Brian holds a Masters of Management from the University of Western Australia and a Bachelor of Business from Edith Cowan University. Brian is also a Board member of Alzheimer’s Australia (Western Australia).
Allanah Lucas  Director General Department of Culture and the Arts (May 2007 – May 2013) (or her representative attended 3 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.

Alan Ferris  (Acting Director General Department of Culture and the Arts (May 2013 to date) (or his representative attended 1 Meeting)
Alan has worked in the Culture and the Arts portfolio for nearly 20 years and was Chief Financial Officer for the Department of Culture and the Arts before taking over the role of General Manager of the Perth Theatre Trust from 2008 - 2103.

As a Chartered Accountant with a Bachelor of Commerce, Alan used his extensive financial and management skills to lead the Trust through a period of growth which included the inclusion of the State’s newest performing arts venues – the State Theatre Centre of WA and the Albany Entertainment Centre.

Alan is currently the Acting Director General Department of Culture and the Arts (DCA), the Lord Mayor of East Fremantle, trustee of the Swan Bells Foundation, a Board Member of the Palmerston Association and on the Leadership WA Finance Committee.
Appendix B – Foundation Council Profiles

Hamish Beck, Retired June 2013. Mr Beck is the Managing Director of Beck Advisory, an independent asset management and development adviser providing specialist property strategic advice to a variety of large private and public companies and not-for-profit institutions. Beck Advisory commenced its independent practice in 2001 providing strategic advice and leadership roles in complex property projects.

Mr Beck is a Board Member of the Swan River Trust, Board, Board Member of the Art Gallery of Western Australia, and advisor to various institutional and private groups with diverse interests and objectives; former member of the Architects Board of Western Australia, former State Treasurer and Division Councillor of the Property Council of Australia and former Chairman of numerous education, foundation and advisory committees for both the Curtin University and The University of Western Australia.

Andrew Forrest, Chair from June 2013. Mr Forrest founded Fortescue Metals Group in April 2003 and personally drove the creation of the expansive Pilbara Iron Ore and Infrastructure operation. Now, Fortescue is the fourth largest iron ore supplier in the world and in Australia’s top 20 ASX-listed companies.

Mr Forrest is Chairman of Fortescue Metals Group, the Minderoo Foundation among other significant charities and companies. Recognized widely as family orientated and a strong community and arts supporter, some 90% of his time is now invested locally and internationally in ventures to protect and support the under privileged and communities.

An industry and philanthropic leader, Andrew Forrest grew up on a remote Australian cattle station before graduating from university and building a career in investment banking, mining and farming. In his professional life he has created some of the largest raw material exporters and infrastructure companies in the world.

Mr Forrest is an Adjunct Professor at the Chinese Southern University, has been awarded the Australian Centenary Medal, the Australia Sports Medal, Ernest & Young Australian Social Entrepreneur of the Year, West Australia Citizen of the Year and The International Mining Journal’s Lifetime Achievement Award, yet he maintains that the toughest and most rewarding job he’s done is raising kids.
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.

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. Mr Gavin is currently on leave of absence until October 2013.

Anita Percudani, Councillor from November 2011, founded Realmark with her husband John in 1989. Since its inception, the business has transformed from a two person consultancy into an innovative and multi award winning commercial and residential real estate group, with a respected reputation, employing over 140 people. Anita initially focussed on the financial management of the business and then in 2006 moved into a leadership role to grow and develop the commercial and residential property management portfolios. During that time, Anita has grown the management portfolio from around 300 properties to several thousand today.

Currently the Executive Director, Anita contributes to strategic decision making and planning for the company’s growth. In addition to Anita’s strategic work she has also implemented Realmark’s ‘Community Connect’ giving program as well as ‘Successful Women in Business,’ a networking platform for women in the real estate field. Anita is looking forward to contributing to the Foundation’s growth and success and working to encourage the younger generation to see the value in Arts and Culture.

Andrew Shearwood, Councillor from November 2011, has over 30 years’ experience as a solicitor and is a senior partner of Freehills. Andrew works in the areas of mergers and acquisitions; funds management; and equity capital markets. Industries in which Andrew’s clients operate include financial services; resources; commercial and residential property development and management; and agribusiness.
Appendix C – Foundation Members

Honorary Patron
His Excellency Mr Malcolm McCusker, AO QC
Governor of Western Australia

Honorary Arts Patron
The Late 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
The late Robert Juniper
Dr Jo Lagerberg and Dr Steve Swift
National Australia Bank Limited
The late Dr Harold Schenberg
Anonymous Donor
Wesfarmers Limited
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
Anonymous Donor
John McBride
The late Dr Rose Toussaint
Barbara and the late Albert Tucker
Governors (Donations of not less than $100,000)

Brian Blanchflower
Robert and Lesley Girdwood
Bob Brighton
Margot Bunning and family
Dr David Cooke
Lorraine Copley
Rick and Carol Crabb
Rosanna DeCampo and Farooq Khan
James Fairfax, AO
Adrian and Michela Fini
Friends of the Art Gallery of Western Australia
Sandra Galvin
Gordon Darling Foundation
Evelyn and the late Kemp Hall
Freehills
Janet Holmes à Court, AO
Dr Tim Jeffery
Rod and Carol Jones
Robert D Keall
Howard Knight
Elizabeth Malone
The late May Marland
James Mollison, AO
John Nixon
Max Pam and Jann Marshall
The Stan Perron Charitable Trust
John Poynton
The late Clifton Pugh, AO
Spirac Pty Ltd
Timothy Roberts
Kerry Stokes, AO
Brett and Pieta Taylor
Sheila and the late Howard Taylor, AM
Lyn Williams
Benefactors (Donations of not less than $50,000)

Agapitos/Wilson Collection
John Brunner
Sally Burton
Wenling Chen
Gunter Christmann
Helen Cook
Sir James and Lady Cruthers
Brett and Angelina Davies
Lauraine Diggins
Marco D'Orsogna
Robin and Elizabeth Forbes
Georgiou Group Pty Ltd
Gerard Daniels
Warwick Hemsley and Family
Tony and Sally Howarth

Mandy Juniper
Dr Douglas Kagi
Evan George and Allie Kakulas
J. Barris and Judith Lepley
McCusker Charitable Foundation
Graeme Morgan
Callum Morton
Judge Jim O'Connor
The Shell Company of Australia Limited
Mitchiko Teshima
The Myer Foundation
Alan and Marisa Tribe
Fellows (Donations of not less than $15,000)

Tony Albert
Dr David Alltree
Dario and Susan Amara
AngloGold Ashanti Australia Limited
Daniel Archer
Neil Archibald
Monique Atlas and Kim Hawkins
Hamish and Ngaire Beck
Dr Bruce Bellinge
Barbara Blackman
Lin Bloomfield
E.L. (Mick) Bolto
Sue Bolto
Eileen Bond
John Bond
John and Debbie Borshoff
The Gavin Bunning Family
Craig and Katrina Burton
Busby Family
Adil and Andrea Bux
Tully Carmady and Danielle Davies
Fiona Clarke
(In memory of Mrs Jean Clarke)
Olive, Luka and Coco Butcher
Anonymous
Esther Constable

Professor Ian Constable, AO
Syd and Danae Corser
Caroline Christie and Sheldon Coxon
Anne Cranston
Megan and Arthur Criddle
The Leederville Hotel
Tim Davies Landscaping
Deutscher and Hackett
Sandra Di Bartolomeo
Alan R. Dodge
Siné MacPherson and Gary Dufour
Judy and Trevor Eastwood
Ernst & Young Chartered Accountants
The Everist Family
Ronald Sydney Farris and
Joy Elizabeth Farris
Susanne and Paul Finn
Larry and Peggy Foley
Christine and Winston Foulkes-Taylor
Seva Frangos and John Catlin
Ben Gascoigne
Ian George
Rodney Glick
Julian Goddard and Glenda de Fiddes
David Goldblatt
Robert and Barbara Gordon

The late Helen Grey-Smith and children
Gerie and Ole Hansen
Lyn-Marie Hegarty
Kevin and Jan Jackson
The late Cliff Jones
Fiona Kalaf
Katherine Kalaf
Kathleen O'Connor Advisory Committee
David Larwill
The Late Dr Graham Linford
James Litis and Desi Litis
Darryl Mack and Helen Taylor
Sandy and Michele MacKellar
Robert MacPherson
Michael and Sallie Manford
Lloyd Marchesi
Diane McCusker
Ken and Merran McGregor
Jacqui McPhee
Merenda Gallery
Dan Mossenson
Brandon and Angela Munro
Dr Fred and Mrs Georgina Nagle
Tony Nathan
Anonymous
Avril S. and Brian J. O'Brien
Fellows (continued)
Stephen and Corinne Onesti
Walter Ong and Graeme Marshall
Maurice O'Riordan
Louise Paramor
The Peploe family
Simon Price and Saara Nyman
Adam Rankine-Wilson
Dr Bronwyn Rasmussen
Angela Roberts
Sam Rogers
Ruth Rowell Phelps
A.L. and F.A. Ruse
Anthony Russell
Susan and Don Russell
Dr John and Thea Saunders
Linda Savage and Dr Stephen Davis
Anna Schwartz
Gillian Serisier
The late Christine Sharkey
Gene and Brian Sherman
Dr Amanda Stafford
Marlene and Graham Stafford
Shirley Stanwix
Vivienne Stewart
The late John Stringer
Brian Swan
Deborah and Vic Tana
Peter and Jane Thompson
Gene Tilbrook
Ian and Susan Trahar
Trish Ainslie and Roger Garwood
The Ungar Family Foundation
Ray van Kempen and Ann Kosonen
Elizabeth and Max Vinnicombe
Lynnette Voevodin
David Walker
Women's Service Guild of
Western Australia
Mary Ann Wright
Ashley Zimpel
Art Gallery of Western Australia Annual Report 2012-13

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

- Susan Adler
- Michael and Josephine Ahern
- Robyn Ahern
- Aisen Family Trust
- Julian Ambrose
- Anonymous
- ANZ Banking Group Limited
- Zelinda Bafite
- Lisa Baker MLA, Member for Maylands
- Shelley Barker
- John Barrett-Lennard
- Corinne Barton
- R.G. Bennett
- Peter Bird
- Tracy Blake
- Matthew J C Blampey
- Peter and Stella Blaxell
- Frank and Margaret Bongers
- Juliet Borshoff
- Michael and Rachael Borshoff
- Angela Bowman
- Keith Bradbury
- Rinze and Jenny Brandsma
- Brigitte Braun
- Claire Brittain and John McKay
- The late Joan Brodsgaard

- Liesl and Alistair Brogan
- Margaret Brophy
- Karen Brown
- The late Lina Bryans
- Peter and Christine Buck
- Janet Burchill
- Marilyn Burton
- Bruce Callow & Associates Pty Ltd
- Fraser Campbell
- Helen Carroll Fairhall and Family
- Emma and Howard Cearns
- Frauke Chambers
- Jody and Fred Chaney
- Estate of John Chilvers
- Joe Chindarsi and Andrew Patrick
- Nic Christodoulou
- Susan Clements
- Jock Clough
- Ian and Rosana Cochrane
- Libby Cocks
- Professor Catherine Cole
- The late Chandler Coventry
- Susan and Michael Croudace
- Crowe Horwath Perth
- Dr Digby and Susan Cullen
- Dr Ben Darbyshire
- Master Andrew Davies
- Christina and Tim Davies

- Dr and Mrs N.J. Davis
- Jo Dawkins
- Kevin Della Bosca
- Camillo and Joanne Della Maddalena
- Fire & Emergency Services Authority
- Brahma Dharmananda
- Pamela Douglas
- The Hon Peter and Mrs Benita Dowding
- Diana and Paul Downie
- Hilaire Dufour
- Hollis Dufour
- Meredith Dufour
- Edwin Eames
- Peter Eggleston
- The late David Englelander
- Gift of the Estate of Barbara and Margaret Evans
- Peter Evans
- Jenny and Bill Fairweather
- Michael J. Fallon
- Elaine Featherby
- The Feilman Foundation
- Lisa Fini
- Allan and Lynette Fletcher
- Annie and Brett Fogarty
- Mark Fraser
- Simone Furlong
- A. Gaines
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<th>Ricardo Idagi</th>
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<td>Jim and Freda Irenic</td>
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<td>David and Hannah Goldstone</td>
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<td>Michele MacKellar</td>
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<td>Lesley Maloney</td>
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<td>Ishbelle Johnstone</td>
<td>Bettina Mangan</td>
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<td>Angus and Louise Jones</td>
<td>Pasquale Cianfagna and Aneka Manners</td>
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<td>Ashley and Nina Jones, Gunyulgup Galleries</td>
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<td>The late Dr Anthony McCartney and</td>
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<td>Patrick Hanrahan</td>
<td>Dr Patricia Kailis AM OBE</td>
<td>Jacinta McCartney</td>
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<td>Nancy Keegan and Don Voelte</td>
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<td>Annie Keeping Hood</td>
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<td>Marshall McKenna</td>
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<td>John and Carolyn Milton-Smith</td>
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<td>The late Marjorie Le Souef</td>
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<td>Tim and Rose Moore</td>
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<td>Don and Joan Humphreys</td>
<td>Little Creatures Brewing Pty Ltd</td>
<td>The Moran family</td>
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Members (continued)
Charles and Caroline Morgan
Geoffrey and Valmae Morris
Jock and Jane Morrison
Joanne and Geoff Motteram
The late Kenneth Myer
Etsuko Nishi
Nofra Klinik
Robert O’Hare
Norah Ohrt
Helen and Barry Osboine
Gillianne Packer
Ron and Philippa Packer
Mimi and Willy Packer
Angela Padley
Maureen Paris
Susan Pass
Shane Pavlinovich
Georgina Pearce
Todd and Alisa Pearson
John and Anita Percudani
Leon and Moira Pericles
Guardian Resources (Joshua Pitt)
Bob and Ann Poolman
Rosemary Pratt
Jamie Price and Gillian Gallagher
Mark and Ingrid Puzey
Anonymous
Marijana Ravlich
Howard and Lindsey Read
Yacht Grot
Estate of Ian Richmond
Ross and Alexandra Roberston
Mr Nigel and Dr Heather Rogers
John and Yvonne Roston
Jann Rowley
Sue and Hans Sauer
Sally and Vincenzo Savini
John and Debbie Schaffer
Jenny and Wyborn Seabrook
Roslyn Seale
Celia Searle
Eve Shannon-Cullity
Asher and Fraidia Shapiro
Stirling and Judy Shaw
Andrew and Judy Shearwood
J & J Shervington
John and Marie-Louise Simpson
Patricia Simpson
Singapore Airlines
Cecily Skrudland
Garnett Skuthorp
Darryl and Heather Smalley
Jan Spriggs and Perry Sandow
Kathryn Stafford-Rowley
Tom Gibbons and Miriam Stannage
Brian Stewart
Lina Stowe
Paul and Carla Sullivan
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Gloria Sutherland
Greenhill Galleries
John and Antoinette Tate
Natasha and Ross Taylor
Lisa and Andrew Telford
Andrea Tenger
Anonymous
Rodney and Sandra Thelander
Clare Thompson
Rodney and Penelope Thompson
Jennifer Thornton
Edna Trehovan
Peter Tyndall
Dave and Patty van der Walt
Patsy Vizents
Mark Walker
Patti Warashina
Davson+Ward
Diana and the late Bill Warnock
Darryl and Margaret Way
Estate of Ian Whalland
Donna White
Anonymous Donor

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Members (continued)
Ron and Sandra Wise
Mark Woffenden
Brigid Woss
Michael J M Wright
Di Yarrall
Melvin Yeo
Simon and Gillian Youngleson
Clifford and Gillian Yudelman
Carlos Zerpa
Dr Dolph W. Zink, AM, and Mrs Zink
Appendix D – Gallery Executive and Staff (arranged alphabetically)

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 over thirty years’ curatorial and art museum management experience at an executive level in Australia and Canada.

Lynne Hargreaves, BA (Hons), MA – Director, Collections and Exhibitions
Ms Hargreaves has over twenty 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 development and marketing experience in the private, public and not-for-profit sectors and more than twelve 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
(as at 30 June 2013 and arranged alphabetically)

Executive Support
Giselle Baxter, Executive Assistant
Maria Tagliaferri, Personal Assistant to Deputy Director | Chief Curator

Curatorial
Tika Bachu, Curatorial Assistant
Clotilde Bullen, Curator of Indigenous Art
Chad Creighton, Indigenous Community Liaison Project Officer
Robert Cook, Curator of Modern and Contemporary Photography and Design
Jenepher Duncan, Curator of Contemporary Australian Art
Lucy Harper, Associate Curator of Historical Works on Paper
Melissa Harpley, Curator of Historical Painting, Sculpture & Design
Glenn Iseger-Pilkington, Associate Curator of Indigenous Objects and Photography

Conservation
Stephanie Baily, Paper Conservator
Trevor Gillies, Framer
David Graves, Objects Conservator
Maria Kubik, Paintings 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
Sophie Davidson, Copyright and Reproduction Officer
Giovanni Di Dio Installation Assistant
Andrea Gibbs, Ticketing Coordinator
Ragen Haythorpe, Exhibitions Assistant
Sandra Higgins, Finance Officer
Eileen Jellis, Database Officer
Natasha Levey, Exhibition Designer
Dani Lye, Exhibition Designer
Jane Menzies, Exhibition Assistant (LWOP)
Melanie Morgan, Assistant Registrar
John Oldham, Installation Assistant
Dean Russell, Graphic Designer
Jude Savage, Registrar of Collections
Jann Thompson, Installation Assistant
Peter Voak, Exhibition and Display Coordinator
David Wingrove, Front Desk Coordinator
Bo Wong, Photographer
Community Relations
Sharyn Beor, Marketing and Promotions Manager
Kerri Dickfos, Visitor Development Officer
Jenny Emmeluth, Community Relations Coordinator
Greg Fletcher, Educator/Visitor Development Officer
Richard Green, Visitor Information Assistant
Natasha Hill, Educator (Maternity Leave)
Alexa Magladry, Visitor Information Assistant
Renae Newman, Community Relations Coordinator
Dean Russell, Graphic Designer
Jenii Scott, Visitor Information Assistant (LWOP)
Tanya Sticca, Community Relations Coordinator
Andrea Tenger, Volunteer Guides Coordinator
Sue Way, Education Administrative Assistant
Lisa Young, Educator

Operations
Tamara Blom, Shop Assistant
Rosemary Carroll, Information Management Officer
Rob De Ray, Database Coordinator
Maria Gabriel, Retail and Merchandise Manager
Adrian Griffiths, Gallery Services Coordinator
Sally Mauk, Finance Officer
Roz Mitchell, Executive Officer
Ida Sorgiovanni, Shop Assistant
Belinda Wood, Records Assistant

Geraldton Regional Art Gallery
Julie-Anne Sproule, Administration Officer

Development
Teresa Fantoni, Foundation Manager
Kylie King, Events Coordinator
Josie Tanham, Partnership Manager
Appendix E – Staff Achievements

Staff activities & membership of external professional committees (Arranged alphabetically)

Stephanie Baily
- Convenor, Photon (photographic media special interest group), Australian Institute for the Conservation of Cultural Material
- Treasurer, Western Australian division, Australian Institute for the Conservation of Cultural Material

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, Black Swan Art Prize, 19 September 2012
- Judge, Tom Malone Prize, 2013
- Judge, Mid-West Art Prize, Geraldton, 1 March 2013
- 2013 Prix Pictet nominator
- Judge, 2013 Vasse Art Award, Busselton, 19 April 2013

James Davies
- Elected to Board of Directors, Country Arts WA.
- City of Greater Geraldton Public Art Advisory Committee.
- Geraldton Regional Art Gallery Management Committee.

Gary Dufour
- Curator, ‘JEFF WALL Photographs’, Perth, Melbourne, Sydney
- Co-curator, ‘Van Gogh, Dalí and Beyond: The World Reimagined’, Perth
- Board Member, Bunbury Regional Arts Management Board to March 2013
- 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, WA
• Member, Advisory Committee, Warburton Art Project, Warburton, WA
• 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
• Participant, Review of UWA School of Architecture, Landscape and Visual Arts, Perth
• Assessor, Prestige for Creative Works, Research Performance Index, Curtin University, Perth
• Judge, The IRIS Award, Perth Centre for Photography, Perth
• Judge, Black Swan Prize for Portraiture, Linton & Kay Art Gallery, Perth
• Advisor, Curatorial Residency Program, International Studio & Curatorial Program (ISCP), New York
• Supervisor, Master of Curatorial Studies Program, Faculty of Architecture, Landscape and Visual Arts, The University of Western Australia, Perth
• Judge, WA Sculptor’s Scholarship Award, ‘Sculpture by the Sea’, Cottesloe

David Graves
• Ordinary Member, Western Australian division Committee, Australian Institute for the Conservation of Cultural Material

Lynne Hargreaves
• Selected participant in the Museum Leadership Program, an intensive residential course for museum professionals
• Selected participant Executive Leadership Program 2012-13, Australian Education and Leadership Centre
• Facilitator AusAid Leadership Development Program – Conference Canberra

Lucy Harper
• Co-curator, ‘Picturing New York: Photographs from The Museum of Modern Art’, Perth
• Judge, Royal Art Show, Perth, September 2012
• Judge, Western Australia Print Media Art Award, Perth, September 2012

Melissa Harpley
• Selected participant in the Museums Leadership Program, an intensive residential course for museum professionals
• Supervisor, Arts Practicum Program, Faculty of Arts, The University of Western Australia, Perth
Glenn Iseger-Pilkington
- Recipient of Gordon Darling International Global Travel funds to undertake Louis Allen Collection research in the USA
- Co-curator, ‘Van Gogh, Dalí and Beyond: The World Reimagined’, Perth

Maria Kubik
- Undertook a 13 month fellowship at the prestigious Hamilton Kerr Institute, the conservation faculty of the University of Cambridge. Conducted research on historical and contemporary British conservation practices which have had a direct impact on the State Art Collection in Western Australia. Several key works were treated, including an Eton ‘leaving portrait’ by Sir Thomas Lawrence and a large landscape by Thomas Gainsborough. The fellowship involved treatments leading up to the reopening of Impressionist gallery at the Fitzwilliam Museum, installation of their successful Vermeer exhibition, and a number of international workshops and conferences including ‘Da Vinci’s Technical Practice’ at the National Gallery, London.

Jude Savage
- Chair, Art on the Move Committee, The National Exhibitions Touring Structure for Western Australia
- Chair, FotoFreo Photography Festival
- Judge, Museums Australia Multimedia and Publications Design Awards

Brian Stewart
- Member, Geraldton Regional Art Gallery Management Committee

Kate Woollett
- Secretary, Australian Institute for the Conservation of Cultural Materials (AICCM WA Division)

Di Yarrall
- Committee Member, Alliance Francaise de Perth
- Committee Member, Women in Media

Lisa Young
- Judge, Metamorphosis Year 12 student exhibition, Central TAFE
Staff presentations

Stefano Carboni

- Presented Picasso to Warhol for Indigenous artists, 6 July 2012
- Attended Farewell events for Gerard Vaughan, outgoing National Gallery of Victoria Director, 19 July 2012
- Attended Opening of Portrait of Spain at GOMA, Brisbane, 20 July 2012
- Opened St George’s Art Exhibition, St George’s Cathedral, 26 July 2012
- Presenter, Young Presidents Organization high tea, 5 August 2012
- Panel Member 2012 Sculpture by the Sea, 8 August 2012
- Lectured, Islamic Art, UWA, 9 August 2012
- Presented Picasso to Warhol to Museum of Contemporary Art, Sydney, Ambassadors Group, 16 August 2012
- Lectured, Islamic Art, for Education Committee of the Supreme Court, Mandurah, 17 August 2012
- Presented Picasso to Warhol for Italian community in Italian, 22 August 2012
- Conducted tour for Foundation Members to New York, September 2012
- Lectured, Islamic Art, ACUADS Conference, 3 October 2012
- Attended Museum Leadership Programme Alumni Masterclass, 7-8 October 2012
- Attended lunch in Adelaide with Hon. Simon Crean, 17 October 2012
- Opened Yallingup South West Light exhibition, 2 November 2012
- Attended CAAMD meeting in Canberra, 9 November 2012
- Attended reception for US Secretary of State Hillary Clinton, 14 November 2012
- Presentation by the Premier of the Chen Wen Ling sculpture, 22 January 2013
- Speaker/presenter at Robert Juniper Memorial service, UWA, 25 February 2013
- Attended CAAMD meeting in Hobart, 26 March 2013
- Lectured, Islamic Art, UWA, 10 April 2013
- Master of Ceremony Revealed Emerging WA Aboriginal Artists, Public Symposium, 12 April 2013
- Lectured Picturing New York, Subiaco Library, 22 April 2013
- Attended opening of Jeff Wall exhibition at MCA Sydney, 29 April 2013
- Presented Picturing New York to World Presidents Organization Dinner, 8 May 2013
- Keynote speaker, curating FORUM Panel discussion at Lawrence Wilson Art Gallery, 22 May 2013
- Opened 30th Annual Sculpture Survey Exhibition at Gomboc Gallery, 2 June 2013
• Speaker, Lauder & Howard breakfast, 30 June 2013

Gary Dufour
• Speaker, ‘Spatial Drawing’ exhibition, Venn Gallery, Perth, 26 July 2012
• Speaker, ‘JEFF WALL Photographs’ exhibition, Karrakatta Club, Perth, 14 August 2012
• Speaker, ‘JEFF WALL Photographs’ exhibition, MCA Patrons, The Ambassadors, 16 August 2012
• Speaker, Floor Talk ‘JEFF WALL Photographs’ exhibition, Friends of the Art Gallery of Western Australia, 9 September 2012
• Speaker, Robert Juniper Life Celebration, Winthrop Hall, University of Western Australia, 25 February 2013
• Opener, ‘JEFF WALL Photographs’ exhibition, MCA Australia, 1 May 2013
• Speaker, ‘Rooms: A Symposium about Photography, Poetry and Space’, MCA Sydney, 3 May 2013

Jenepher Duncan
• Speaker, interview with John Nixon, Public event, Perth Institute of Contemporary Arts (PICA), 3 November 2012
• Opener, Rhys Lee; David Collins exhibition, VENN Gallery, 6 February 2013

Lucy Harper
• Opener, Fremantle Arts Centre Print Award, September 2012
• Speaker, ‘Picturing New York: Photographs from The Museum of Modern Art’, Heart Foundation, Perth, November 2012
• Speaker, ‘Picturing New York’, Women in Media, Perth, November 2012
• Speaker, ‘Picturing New York’, WA Tourism staff conference, State Theatre, Perth, March 2013

Glenn Iseger-Pilkington
• Speaker, ‘Van Gogh, Dali and Beyond’, Ticketek event, Art Gallery of Western Australia Perth, 19 April 2013
• Speaker, ‘Van Gogh, Dali and Beyond’, Breakfast event, Art Gallery of Western Australia, Perth, 22 June 2013

Lisa Young
• Opener/Guest Speaker Peter Moyes Anglican Community School Student Art Exhibition
Gallery and Staff publications

Stefano Carboni


Chad Creighton

Gary Dufour
- Author ‘Christian de Vietri’ in Art & Australia Collection / Awards / Projects 2003-2013, December 2012

Jenepher Duncan
- ‘Joanna Lamb – New paintings inside and out’, online catalogue text, Sullivan & Strumpf, Sydney, June 2013

Lucy Harper

Melissa Harpley

James Davies
- The third annual Mid-West Art Prize included for the first time a full colour catalogue produced in-house by Geraldton Regional Art Gallery staff. This included photography, graphics and information collation.
Appendix F – Acquisitions

Purchases

WESTERN AUSTRALIAN ART

Contemporary Design

GOULDER, Jon
Calypso lounge, 2007/2008
steel, fibreglass, felt
110 x 130 x 190 cm
Art Gallery of Western Australia Foundation:
The Sir Claude Hotchin Art Foundation
Director’s Discretionary Purchase

OGDEN SMITH, Jacob
Hovea Pottery Ale Bottle 24, 2012
ash glazed stoneware, beeswax, cork and copper
22.5 x 10.0 x 10.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

OGDEN SMITH, Jacob
Hovea Pottery Ale Bottle 26, 2012
ash glazed stoneware, beeswax, cork and copper
24.0 x 8.5 x 8.5 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

OGDEN SMITH, Jacob
Hovea Pottery Ale Bottle 38, 2012
ash glazed stoneware, beeswax, cork and copper
22.0 x 8.5 x 8.5 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

OGDEN SMITH, Jacob
Hovea Pottery Ale Bottle 41, 2012
ash glazed stoneware, beeswax, cork and copper
23.5 x 10.0 x 10.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

OGDEN SMITH, Jacob
Hovea Pottery Ale Bottle 43, 2012
ash glazed stoneware, beeswax, cork and copper
25.5 x 8.5 x 8.5 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

OGDEN SMITH, Jacob
Hovea Pottery Ale Bottle 46, 2012
ash glazed stoneware, beeswax, cork and copper
23.0 x 8.0 x 8.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

Art Gallery of Western Australia Annual Report 2012-13
<table>
<thead>
<tr>
<th>Contemporary Filmic/Video Art</th>
<th>Contemporary Photography</th>
<th>Contemporary Sculpture</th>
</tr>
</thead>
<tbody>
<tr>
<td>RINGHOLT, Stuart</td>
<td>EATON, Jackson</td>
<td>ANGUS, James</td>
</tr>
<tr>
<td>video, edition of 5</td>
<td>36 C-type prints</td>
<td>steel, enamel paint</td>
</tr>
<tr>
<td>28 mins: 27 secs</td>
<td>30.0 x 45.0 cm each</td>
<td>83.0 x 75.0 x 80.0 cm</td>
</tr>
<tr>
<td><em>Anger workshops</em>, 2012</td>
<td>Consolidated Account</td>
<td>Consolidated Account</td>
</tr>
<tr>
<td>poster</td>
<td></td>
<td></td>
</tr>
<tr>
<td>127.0 x 176.0 cm, edition 5/12</td>
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<td></td>
</tr>
<tr>
<td>Art Gallery of Western Australia Foundation: TomorrowFund</td>
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**Historical Paintings**

<table>
<thead>
<tr>
<th>GREY-SMITH, Guy</th>
<th>GREY-SMITH, Guy</th>
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</thead>
<tbody>
<tr>
<td><em>In the hills</em>, c1951</td>
<td><em>Untitled [Trees on a hilltop]</em>, 1953</td>
</tr>
<tr>
<td>oil on canvas</td>
<td>oil on canvas</td>
</tr>
<tr>
<td>52.0 x 62.0 cm</td>
<td>62.0 x 52.0 cm</td>
</tr>
<tr>
<td>Consolidated Account</td>
<td>Consolidated Account</td>
</tr>
</tbody>
</table>

**Indigenous Paintings**

<table>
<thead>
<tr>
<th>PETERS, Rusty</th>
<th>TJAMPITJIN, Sunfly</th>
</tr>
</thead>
<tbody>
<tr>
<td>ochre and natural earth pigments on canvas</td>
<td>synthetic polymer paint on canvas</td>
</tr>
<tr>
<td>80.0 x 100.0 cm</td>
<td>100.0 x 75.0 cm</td>
</tr>
<tr>
<td>Art Gallery of Western Australia Foundation: TomorrowFund</td>
<td>Consolidated Account</td>
</tr>
</tbody>
</table>
Indigenous Works on Paper

KARADADA, Lily
*Untitled* [Wandjina], 2010
etching on paper
39.0 x 29.0 cm (image)
57.0 x 38.0 cm (sheet)
ed. 10/30
Art Gallery of Western Australia Foundation: Director’s Discretionary Purchase

THOMAS, Phyllis
*Untitled*, 2004
etching on paper
49.0 x 29.5 cm (image)
62.0 x 41.0 cm (sheet)
ed. 24/50
Art Gallery of Western Australia Foundation: Director’s Discretionary Purchase

AUSTRALIAN ART

Contemporary Design

BENWELL, Stephen
*Untitled*, 1991
handbuilt earthenware with underglaze painting
23.0 x 21.0 x 23.0 cm
Consolidated Account

COTTRELL, Simon
*Emerged angled crop (brooch)*, 2012
Movel
3.0 x 15.3 x 3.3. cm
Art Gallery of Western Australia Foundation: TomorrowFund

DANIEL.EMMA
*D.E Vessels*, 2012
12 units, various materials and sizes
Art Gallery of Western Australia Foundation: Peter Fogarty Design Fund
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Description</th>
<th>Dimensions</th>
<th>Foundation/Prize</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANIEL. EMMA</td>
<td>Kind of cube, blue, 2012</td>
<td>Cast lead crystal glass</td>
<td>48.0 x 48.0 x 6.0 cm</td>
<td>Art Gallery of Western Australia</td>
</tr>
<tr>
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<td></td>
<td>Foundation: Peter Fogarty Design Fund</td>
</tr>
<tr>
<td>STANDEN, Alexandra</td>
<td>Desert sounds, 2013</td>
<td>Handbuilt, wood fired stoneware, unglazed</td>
<td>25.0 x 35.0 x 5.0 cm</td>
<td>Art Gallery of Western Australia</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Foundation: Leah Jane Cohen bequest</td>
</tr>
<tr>
<td>TRUMAN, Catherine</td>
<td>Rain twigs [objects], 2012</td>
<td>Bronze, glass</td>
<td>9.5 x 22.0 cm (each)</td>
<td>Art Gallery of Western Australia</td>
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<tr>
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<td></td>
<td>Foundation: Tomorrow Fund</td>
</tr>
<tr>
<td>CROOKS, Daniel</td>
<td>Pan No. 9 (doppelganger), 2012</td>
<td>Three-channel HD video, 16:9, colour, stereo, edition 2/3</td>
<td>7 mins: 43 secs</td>
<td>Art Gallery of Western Australia</td>
</tr>
<tr>
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<td>Foundation: Tomorrow Fund</td>
</tr>
<tr>
<td>MANGANO, Gabriella and MANGANO, Silvana</td>
<td>Sculpture Sequence, 2012</td>
<td>Four-channel HD video installation</td>
<td>16:9, colour, sound, edition 1/3</td>
<td>Art Gallery of Western Australia</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4 mins</td>
<td>Foundation: Tomorrow Fund</td>
</tr>
<tr>
<td>MESITI, Angelica</td>
<td>Citizens Band, 2012</td>
<td>Four-channel HD video installation</td>
<td>16:9, colour, sound,</td>
<td>Art Gallery of Western Australia</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>21 mins: 25 secs, edition 1/3</td>
<td>Foundation: Tomorrow Fund</td>
</tr>
</tbody>
</table>
Ms&Mr
*Amputee of the neurotic future*, 1988/2012
three channel video: 2 min 56 secs
Art Gallery of Western Australia Foundation:
TomorrowFund

### Contemporary Photography

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Account</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRASSINGTON, Pat</td>
<td><em>Untitled [from 1 + 1 = 3]</em>, 1984</td>
<td>silver gelatin print</td>
<td>18.0 x 28.0 cm</td>
<td>Consolidated</td>
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<tr>
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<td></td>
<td></td>
<td>Account</td>
</tr>
<tr>
<td>BRASSINGTON, Pat</td>
<td><em>Torsion</em>, 1992</td>
<td>six units: silver gelatin prints</td>
<td>150.0 x 200.0 cm overall</td>
<td>Pigment print</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(framed)</td>
<td></td>
<td>110.0 x 80.0 cm</td>
</tr>
<tr>
<td>BRASSINGTON, Pat</td>
<td><em>Lisp</em>, 1997</td>
<td>pigment print</td>
<td></td>
<td>Consolidated Account</td>
</tr>
<tr>
<td>BRASSINGTON, Pat</td>
<td><em>Voicing</em>, 2001</td>
<td>pigment print</td>
<td>36.5 x 23.5 cm</td>
<td>Consolidated Account</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td>Account</td>
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<tr>
<td>BRASSINGTON, Pat</td>
<td><em>Untitled VI</em>, 2002</td>
<td>pigment print</td>
<td>36.5 x 23.5 cm</td>
<td>Consolidated Account</td>
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<td></td>
<td>Account</td>
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<tr>
<td>BRASSINGTON, Pat</td>
<td><em>The best move</em>, 2008</td>
<td>pigment print</td>
<td>84.5 x 66.5 cm</td>
<td>Consolidated Account</td>
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<tr>
<td>YANG, William</td>
<td><em>Darren + Linden, part 3</em>, 1991</td>
<td>silver gelatin photograph and marker</td>
<td>27.0 x 40.0 cm</td>
<td>Art Gallery of Western Australia Foundation:</td>
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<td>TomorrowFund</td>
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<td>Art Gallery of Western Australia Foundation:</td>
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<td></td>
<td>TomorrowFund</td>
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<tr>
<td>YANG, William</td>
<td><em>Alter ego, Bondi</em>, 2001</td>
<td>inkjet print</td>
<td>68.0 x 88.0 cm</td>
<td>Art Gallery of Western Australia Foundation:</td>
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<td></td>
<td>TomorrowFund</td>
</tr>
<tr>
<td>ZAHALKA, Anne</td>
<td><em>The bathers</em>, 1989</td>
<td>C-type photograph</td>
<td>74.0 x 90.0 cm</td>
<td>Art Gallery of Western Australia Foundation:</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>TomorrowFund</td>
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<tr>
<td><strong>Contemporary Sculpture</strong></td>
<td><strong>Contemporary Works on Paper</strong></td>
<td><strong>Historical Painting</strong></td>
<td><strong>Historical Works on Paper</strong></td>
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<td>ZAHALKA, Anne</td>
<td>ZAHALKA, Anne</td>
<td>ZAHALKA, Anne</td>
<td>ZAHALKA, Anne</td>
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</tr>
</tbody>
</table>
| *Marriage of convenience (Graham Budgett and Jane Mulfinger/artists)*, 1989 | *Saturday, 5.18pm, 1995* Duratron and lightbox 120.0 x 172.0 x 20.0 cm | *Brown bears, 2006* Ilfalex C-type print 80.0 x 80.0 cm | **SYME, Eveline**  
*Sydney tram line, 1936*  
colour linocut, edition 3/25  
24.5 x 18.0 cm  
The Sir Claude Hotchin Art Foundation |
| C-type photograph 74.0 x 90.0 cm | Consolidated Account | **HESTER, Joy**  
*Mad girl, c1942*  
oil on metal  
44.5 x 57.2 cm  
The Sir Claude Hotchin Art Foundation | **SYME, Eveline**  
*Sydney tram line, 1936*  
colour linocut, edition 3/25  
24.5 x 18.0 cm  
The Sir Claude Hotchin Art Foundation |
| **COOLEY, Peter** | **HARRIS, Brent** | **BOYD, Arthur** | **SYME, Eveline** |
| *Black swan with Cygnet, 2012* earthenware 52.0 x 44.0 x 44.0 cm | *Electric dreams, 2012*  
uranium glass tube and UV lights  
24.0 x 201.0 x 0.8 cm | *Bridegroom drinking from a creek II, 1959*  
oil and tempera on board 60.4 x 80.5 cm | *Sydney tram line, 1936*  
colour linocut, edition 3/25  
24.5 x 18.0 cm  
The Sir Claude Hotchin Art Foundation |
| Art Gallery of Western Australia Foundation: TomorrowFund | Art Gallery of Western Australia Foundation: TomorrowFund | Art Gallery of Western Australia Foundation: TomorrowFund | Art Gallery of Western Australia Foundation: TomorrowFund |
| **BURCHILL, Janet and McCAMLEY, Jennifer** | **HARRIS, Brent** | **BOYD, Arthur** | **SYME, Eveline** |
| *Bethaniendamm 0, Berlin, 2003* six offset prints, edition 14/20 59.5 x 42.0 cm (each) | *The Fall, 2012*  
monotype, set of seven  
31.0 x 23.5 cm (each) | *Bridegroom drinking from a creek II, 1959*  
oil and tempera on board 60.4 x 80.5 cm | *Sydney tram line, 1936*  
colour linocut, edition 3/25  
24.5 x 18.0 cm  
The Sir Claude Hotchin Art Foundation |
| Art Gallery of Western Australia Foundation: TomorrowFund | Art Gallery of Western Australia Foundation: TomorrowFund | Art Gallery of Western Australia Foundation: Andrew and Nicola Forrest Fund | Art Gallery of Western Australia Foundation: TomorrowFund |
**Indigenous Objects**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>YUNUPINGU, Gulumbu</td>
<td>Garak (The Universe), 2007</td>
<td>ochre and natural earth pigment on hollow log</td>
<td>280.0 cm high</td>
<td>The Sir Claude Hotchin Art Foundation</td>
</tr>
<tr>
<td>YUNUPINGU, Gulumbu</td>
<td>Garak (The Universe), 2008</td>
<td>ochre and natural earth pigment on hollow log</td>
<td>342.0 cm high</td>
<td>The Sir Claude Hotchin Art Foundation</td>
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**Indigenous Paintings**

<table>
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<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Institution</th>
</tr>
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<tbody>
<tr>
<td>YUNUPINGU, Gulumbu</td>
<td>Garak (The Universe), 2011</td>
<td>ochre and natural earth pigment on bark</td>
<td>97.0 x 57.0 cm</td>
<td>The Sir Claude Hotchin Art Foundation</td>
</tr>
<tr>
<td>YUNUPINGU, Gulumbu</td>
<td>Garak (The Universe), 2011</td>
<td>ochre and natural earth pigment on bark</td>
<td>83.0 x 60.0 cm</td>
<td>The Sir Claude Hotchin Art Foundation</td>
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**Indigenous Photography**

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<th>Title</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Institution</th>
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<tbody>
<tr>
<td>RILEY, Michael</td>
<td>Sacrifice, 1992</td>
<td>silver gelatin prints, series of 15</td>
<td>16.0 x 25.0 cm (image), 30.5 x 40.5 cm (sheet)</td>
<td>ed. 3/20</td>
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<tr>
<td>SIWES, Darren</td>
<td>Gudjerie Kwin, 2013</td>
<td>inkjet print on paper</td>
<td>120.0 x 100.0 cm</td>
<td>ed. 1/10</td>
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<tr>
<td>SIWES, Darren</td>
<td>Im Hai Mulaga, 2013</td>
<td>inkjet print on paper</td>
<td>120.0 x 100.0 cm</td>
<td>ed. 1/10</td>
</tr>
</tbody>
</table>
Indigenous Works on Paper

APUATIMI, Jean Baptiste

*Pwanga*, 2012
etching and aquatint
98.3 x 49.5 cm (image),
120.0 x 70.0 cm (sheet)
ed. 2/20
Art Gallery of Western Australia Foundation: TomorrowFund

KANTILLA, Kitty Kutuwulumi

*Untitled*, 2003
ochre and natural earth pigment on paper
56.0 x 76.0 cm
The Sir Claude Hotchin Art Foundation

MELLOR, Danie

*Paradise Garden (Different Country, Same Story)*, 2012
pastel, pencil and wash with glitter, Swarovski
crystal on Saunders Waterford paper
153.0 x 206.0 cm
The Sir Claude Hotchin Art Foundation

TIPOTI, Alick

*Girelal*, 2011
linocut on Hahnemuhle paper
120.0 x 825.0 cm (image)
131.0 x 835.0 cm (paper)
ed. 2/10
Consolidated Account

TUTUULUM, Bede Ampuruwaiuah

*My name is Tutuulum*
wood block print
33.5 x 23.5 cm (image), 45.0 x 33.2 cm (sheet)
ed. 8/10
Art Gallery of Western Australia Foundation: TomorrowFund

INTERNATIONAL ART

Historical Design

MARTENS, Dino

*Vase*, 1950s
mezza filigrana glass
46.0 x 19.0 cm
Art Gallery of Western Australia Foundation: Leah Jane Cohen Bequest
Director’s Discretionary Purchase

ZECCHIN, Vittorio

*‘Veronese’ vase*, 1925
clear and red glass with air bubbles, baluster
form
55.0 x 22.0 cm
Art Gallery of Western Australia Foundation: Leah Jane Cohen Bequest
Director’s Discretionary Purchase
Contemporary Filmic/Video Art

KENTRIDGE, William
*The refusal of time* 2012
five-channel video installation with sound, steel megaphones and wooden ‘breathing machine’ with electronic motor
running cycle: 28 minutes
1200.0 x 1700.0 x 350.0 cm
Art Gallery of Western Australia Foundation: TomorrowFund

KYDD, Owen
*Window study*, 2012
video on two digital displays with media player, 3.5 min. loop, edition 1/3
approximates 183.0 x 105.0 x 12.0 cm
Art Gallery of Western Australia Foundation: TomorrowFund

KYDD, Owen
*Composition Warner studio (on pink)*, 2012
video on digital display with media player, 5 min. loop, A/P
approximates 92.0 x 52.5 x 12.0 cm
Art Gallery of Western Australia Foundation: TomorrowFund

KYDD, Owen
*Two-way polyester flowers*, 2012
video on digital display with media player, 4 min. loop, edition 1/3
approximates 92.0 x 52.5 x 12.0 cm
Art Gallery of Western Australia Foundation: TomorrowFund

Contemporary Photography

WELLING, James
*Olsen house in snow*, 2010
archival inkjet print on rag paper
89.2 x 124.5 cm (framed)
Art Gallery of Western Australia Foundation: TomorrowFund

WELLING, James
*Revenant*, 2010
archival inkjet print on rag paper
127.6 x 91.4 cm (framed)
Art Gallery of Western Australia Foundation: TomorrowFund

Contemporary Installation

FATMI, Mounir
*Save Manhattan 01*, 2003-04
installation of books, strings, spotlight and table, edition 5/5
68.5 x 150.0 x 90.0 cm
Sotheby’s Contemporary Art, Doha
Consolidated Account
Donations

WESTERN AUSTRALIAN ART

Contemporary Photography

AINSLIE, Trish & GARWOOD, Roger
10 silver gelatin photographs
40.6 x 50.8 cm (each)
Robert Ainslie

AINSLIE, Trish & GARWOOD, Roger
*Mutton birders*, 1999 (printed 2013)
26 silver gelatin prints
40.6 x 50.8 cm (each)
Robert Ainslie

AINSLIE, Trish & GARWOOD, Roger
*Mr Pennington, elder, Nullarbor*, 2000 (printed 2013)
silver gelatin photograph
40.5 x 42.7 cm
Robert Ainslie

AINSLIE, Trish & GARWOOD, Roger
*Bob Otway, prospector & digger, Nullagine*, 1990 (printed 2013)
silver gelatin photograph
40.5 x 42.7 cm
Robert Ainslie

AINSLIE, Trish & GARWOOD, Roger
*John Argus, prospector, Ora Banda*, 1998 (printed 2013)
silver gelatin photograph
40.5 x 42.7 cm
Robert Ainslie

AINSLIE, Trish & GARWOOD, Roger
*‘Trout’ Bennett, prospector, Sandstone*, 1998 (printed 2013)
silver gelatin photograph
40.5 x 42.7 cm
Robert Ainslie

Historical Design

CURRIE, Herbert (Kitch)
*Spoon*, c1970
sterling silver
17.0 (length) x 3.3 x 1.4 cm
Ken Wildy

GREY-SMITH, Guy
*Bowl*, not dated
glazed earthenware
10.0 cm high x 12.5 cm diameter
Fiona Stanley

GREY-SMITH, Guy
*Pair of egg cups*, not dated
glazed earthenware with incised decoration
6.8 cm high x 5.8 cm diameter (each)
Fiona Stanley

GREY-SMITH, Guy
*Salt and pepper shakers*, not dated
glazed earthenware
7.0 cm high (each)
Fiona Stanley

GREY-SMITH, Guy
*Shallow dish*, not dated
glazed earthenware
3.0 cm high x 10.8 cm diameter
Fiona Stanley

GREY-SMITH, Guy
*Teapot*, not dated
glazed earthenware
18.0 cm high x c21.0 cm diameter
(including spout & lid)
Fiona Stanley
Indigenous Painting

MACK, Clifton
*Jarman Island (Lighthouse series)*, 2012
synthetic polymer paint on canvas
62.0 x 122.0 cm
Rio Tinto

SAMSON, Violet
*Bush seeds through country*, 2012
synthetic polymer paint on canvas
102.0 x 135.0 cm
Rio Tinto

AUSTRALIAN ART

Contemporary Design

DOWDING, Jasper
*Radiant void*, 2006
glass
15.0 x 25.0 cm
Alan R. Dodge

Contemporary Works on Paper

LARTER, Richard
*Rejected suite*, 1993
colour laser prints, suite of 12
1, 2, 6, 7, 8, 9, 10: 42.0 x 29.8 cm (sheet);
3, 4, 5, 11, 12: 41.9 x 29.8 cm (sheet)
Ian and Sue Bernadt

Indigenous Painting

DOWDING, Jasper
*Radiant void*, 2006
glass
15.0 x 25.0 cm
Alan R. Dodge

PALPATJA, Tiger
*Untitled*, 2008
synthetic polymer paint on canvas
153.0 x 122.0 cm
Jacquie McPhee

INTERNATIONAL ART

Contemporary Sculpture

CHEN Wenling
*Childhood – morning*, 2011
bronze and automotive paint
edition 3/8
188.0 x 55.0 x 40.0 cm
Gift of the artist
Appendix G – Exhibitions

Jeff Wall Photographs
26 May to 10 September 2012

Jeff Wall is recognised throughout the world as one of the most innovative and influential artists working today. Jeff Wall’s approach to photography is diverse, ranging from photographs presented as illuminated colour transparencies in light boxes, black and white prints, and colour prints to intimate small-scale photographic observations. This first Australian survey of his work brought together 26 photographs presenting an overview of his outstanding achievements and featured major works from over three decades of artistic and photographic innovation.

MoMA Picasso to Warhol: Fourteen Modern Masters
16 June to 3 December 2012

The most recent of the Great Collection of the World presentation this is the first exhibition in a series of six exciting shows from the Museum of Modern Art, New York. Featuring a rich selection of works by the world’s most important and inspiring modern artists: Pablo Picasso, Henri Matisse, Piet Mondrian, Constantin Brancusi, Fernand Léger, Marcel Duchamp, Giorgio de Chirico, Joan Miró, Alexander Calder, Jackson Pollock, Louise Bourgeois, Romare Bearden, Jasper Johns and Andy Warhol.

Together, this group transformed the art and culture of the twentieth century. In order to convey their outstanding achievements, each artist is represented with a group of key works, many of which are on show for the first time in Australia, and rarely seen outside MoMA.

Luminous World
20 October 2012 to 11 February 2013

The Gallery proudly partnered with Wesfarmers Art to present ‘Luminous World – Contemporary Art from the Wesfarmers Collection’. The Wesfarmers Collection is amongst the pre-eminent corporate collections of Australian Art and reflects the vision of successive Managing Directors in developing and supporting such a major artistic resource. The exhibition features a thematic selection of more
than 60 contemporary works featuring 50 artists including Susan Norrie, Howard Taylor, Dale Frank, Paddy Bedford, Bill Henson, Brian Blanchflower, Brook Andrew, Patricia Piccini, Timothy Cook and Barupu Yunupingu.

**Picturing New York: Photographs from the Museum of Modern Art**
26 January 2013 to 12 May 2013

Is the second exhibition in the series from the Museum of Modern Art drawn exclusively from extraordinary photography tracing the dynamic rise of modern photography from 1888 to 2005 through a multitude of visions of the ever-changing city and its famously diverse population. The exhibition provided a rare opportunity for visitors to see both iconic photographs by the world’s most legendary photographers as well as lesser known through equally treasured gems produced over the course of a profoundly transformative period for both the city and photography.

**Tom Malone 2013**
2 February to 15 April 2013

The ‘Tom Malone Prize’ was established in 2003 as an annual Prize for Australian glass artists. An acquisitive prize with each year’s winning entry becoming a part of the State Art Collection.

This year’s exhibition brought together some of Australia’s best glass artists and featured this year’s winner Tome Moore and 11 artists short-lists for the award. The ‘Tom Malone Prize 2013’ featured vessels, wall pieces and small and large scale sculpture.

**Year 12 Perspectives 2012**
7 March 2 to 30 June 2013

‘Year 12 Perspectives’ gives fresh and innovative take on the world through the creative visions of Year 12 graduates in the State. This annual exhibition is one of the Gallery’s most popular exhibitions.
Van Gogh, Dali and Beyond: The World Reimagined
22 June 2013 to 2 December 2013

This is the third exhibition in the dynamic multiyear partnership with the Museum of Modern Art. This exhibition brings together 96 artists who transformed modern art in the twentieth century. The paintings, sculptures, drawings, photographs, prints and media works trace how modern artists reinvented landscape, still life and portraiture from 1989 to today.

State Art Collection Displays

Your Collection 1800 – Today
December 2011

The relocation of the State Art Collection (renamed ‘Your Collection’) to the ground floor of the Gallery marked a dynamic new initiative presenting the State Art Collection for the first time integrated chronological displays. These new displays, developed by the curatorial and public programs staff, opened in December 2010 with ‘Your Collection 1800 – 1920’ located in the Centenary Galleries. 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 finally ‘1980 – Today’ opened 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 21sts century. 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 Collections many 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.
Made to Remember
24 November 2012 to 30 June 2013

Made to Remember is the next instalment of Collection in focus – a series of rotating displays drawn from the State Art Collection - showcasing a diverse selection of works from Indigenous artists including glass and ceramic objects, textiles and clothing, as well as examples of traditional sculpture.

2012-13 Touring Exhibitions

Jeff Wall Photographs
National Gallery of Victoria from 30 November 2012 to 17 March 2013
Museum of Contemporary Art, Sydney from 24 April to 28 July 2013