



Art Gallery
of Western Australia

Annual Report 2009-10



Art Gallery of Western Australia Annual Report 2009-10
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Statement of Compliance

For the year ended 30 June 2010

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 2010.

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



Fiona Kalaf
Chair, Board of the Art Gallery of Western Australia
23 August 2010



Alan Davies
Member, Board of the Art Gallery of Western Australia
23 August 2010

Art Gallery Board 2009-2010

Chair	Helen Cook
Members	Hamish Beck Kellie Benda Helen Carroll Fairhall Alan Davies (from February 2010) Fiona Kalaf Kieran Kinsella (until December 2009) Adrian Fini Allanah Lucas

Message from the Minister

In 2009-10 the Art Gallery of Western Australia has continued to work hard to develop an outstanding exhibition schedule and maintain a high level of visitor attendance.

During the year, the Gallery provided an exceptional program of State Art Collection displays and temporary exhibitions, enabling visitors to experience a wide variety of art forms and styles of international, Australian and Western Australian artists. Some of these highlights were the: Western Australian Indigenous Art Awards for 2009; *Abstract Earth: The Photography of Richard Woldendorp*; *McCubbin: Last Impressions 1907-17*; *Year 12 Perspectives*; and *Patricia Piccinini: Relativity*.

The Government continues to support the Gallery as an important cultural institution. In 2009-10 the State committed \$5 million when the Gallery matched the Government's previous \$10 million contribution to the TomorrowFund, with donations from the corporate and private sectors. The TomorrowFund supports increased purchases of Western Australian, Australian, indigenous and international contemporary art for the State Art Collection.

The *ARTBAR* after dark series of events was launched in July 2009. These events encouraged young professionals to visit the Gallery at a time suited to their lifestyle, and provided contemporary live entertainment to add value to their visit. *ARTBAR* has been a great success and a further series commenced in April 2010 thanks to the successful partnership between the Art Gallery and its sponsors.

In December 2009, Kieran Kinsella retired from the Board and Alan Davies was appointed. I thank Mr Kinsella for his commitment to the Board over five years. Under the leadership of the Board's Chair, Helen Cook, the Board has continued to set clearly defined objectives for the future of the Gallery.

Helen Cook retired from the Board on 30 June 2010. During her term as Chair the Gallery launched the TomorrowFund, built the Western Australian Indigenous Art Awards into a nationally recognised event and initiated the 'Great Collections of the World' series of major international exhibitions. I thank Ms Cook and the Board for their efforts in making this a very successful year for the Art Gallery of Western Australia.

I congratulate Fiona Kalaf for her appointment as the new Chair of the Board from 1 July 2010. I also acknowledge Brian Roche as a new appointment to the Board and the re-appointment of Adrian Fini.

The strong leadership of Director, Stefano Carboni has been instrumental in the growing success of the Art Gallery. I thank Dr Carboni and the Gallery staff, whose collective skills continue to deliver outstanding achievements at one of the State's most important cultural institutions.

John Day
MINISTER FOR CULTURE AND THE ARTS

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Overview

About the Art Gallery of Western Australia

Our Mission

To increase the knowledge and appreciation of the arts of Australia, the Indian Ocean Rim and beyond for the enjoyment and the cultural, artistic, educational and intellectual enrichment of the people of Western Australia and of its visitors, and to develop, study and present the finest public art collection and the most comprehensive display of Western Australian art in the State.

Our Vision

To be a focal point and a destination of excellence in the visual arts that contributes regionally, nationally and internationally to a dynamic living culture in Western Australia.

Values

Excellence

Integrity

Commitment to service

Origins

Founded in 1895, the Art Gallery of Western Australia occupies a precinct of three heritage buildings on the south-eastern corner of the Perth Cultural Centre. The Gallery houses the State Art Collection, which includes one of the world's finest collections of Indigenous art, the pre-eminent collection of Western Australian art and design, as well as Australian and International art and design.

Governance

The Art Gallery of Western Australia was established as a statutory authority by the *Art Gallery Act 1959* within the Culture and the Arts portfolio. The Act provided a Board with overall responsibility for the Gallery.

Location

The Gallery's main building in the Perth Cultural Centre, designed by architect Charles Sierakowski, opened on 2 October 1979. On 2 October 1995 the transformed old Perth Police Courts designed by John Grainger, the Public Works Department Architect assisted by Hillson Beasley and completed in 1905, opened as the Centenary Galleries with a link to the main building.

Opening hours

Wednesday to Monday 10am–5pm

Closed Anzac Day, Good Friday and Christmas Day

Admission

General admission is free although donations are encouraged.

Admission fees apply to some exhibitions.

Year's Highlights

- The Art Gallery of Western Australia Foundation raising \$18,063,650 to date in pledges and cash donations including a Government matching contribution of \$2.5 million.
- TomorrowFund income increasing the purchasing capacity of the Art Gallery of Western Australia and the Gallery acquiring 95 works using the TomorrowFund to create a rich visual legacy for future generations to experience.
- Donations including an outstanding painting by Paddy Bedford from Helen and Ben Korman and a major installation by Rosalie Gascoigne from Sue and Ian Bernadt.
- The *Western Australian Indigenous Art Award 2009* featuring outstanding work by 23 contemporary Indigenous artists.
- *'McCubbin: Last Impressions 1907-17'*, the first comprehensive Frederick McCubbin exhibition to be held in Perth in 18 years, offering a fresh look at his late work.
- Patricia Piccinini *'RELATIVITY'* providing the first major survey of one of Australia's most acclaimed contemporary artist's sculptural works seen Western Australia.
- ARTBAR for 2010 ran another successful season. This initiative continues to bring new audiences to the Gallery, with large numbers of the concert-goers in the exhibition spaces prior to these events.
- A total 362,598 of people visited the Art Gallery during the year. Of these, 350,311 attended temporary exhibitions and 12,287 attended functions.
- The Art Gallery of Western Australia Foundation achieving a 21 percent increase in membership during the year.

Executive Summary

The 2009-10 year has been an exciting year for the Art Gallery of Western Australia featuring a diverse program of exhibitions enabling visitors to experience a wide variety of art forms and styles throughout the year.

The future ability of the Gallery to enrich the State Art Collection and build a legacy for future generations of Western Australians, has been made more secure by the Art Gallery of Western Australia TomorrowFund launched in 2008-09. The TomorrowFund capital campaign generously supported by BHP Billiton, the National Australia Bank, Wesfarmers and Woodside as lead donors is an example of what it means to support the community and the State Art Collection. These four companies have encouraged steady contributions from other West Australians. The State Government pledged a further contribution of \$5 million when the Gallery matches the Government's previous \$10 million contribution with donations from the corporate and private sectors. The Gallery reached the \$5 million milestone early this year triggering the Government's commitment and released a further \$2.5 million to the Gallery. This fund supports increased purchases of Western Australian, Australian, Indigenous and international contemporary art for the State Art Collection.

The year began with the highly successful *Western Australian Indigenous Art Awards* and the *Artist in focus* series of exhibitions showcasing the works of international, Australian and Western Australian artists. The Art Gallery provided a varied program throughout the year, including very popular photographic exhibition by Richard Woldendorp *'Abstract Earth'*; Australian impressionist artist Frederick McCubbin's *'Last Impressions 1907-17'*; and finishing with the surreal work of Australian sculptor Patricia Piccinini's *'Relativity'* exhibition. These temporary exhibitions along with the displays of the State Art Collection provided visitors to the Gallery with a wide range of high quality and interesting experiences.

A regular highlight of the exhibition calendar is the popular *Year 12 Perspectives*. This exhibition celebrated the work of the extremely talented youth of Western Australia, as the 2009 students of Year 12 Art and Art & Design showcased their achievements with support provided by a successful partnership between the Art Gallery and generous sponsors.

The Gallery has continued its strong and ongoing commitment to providing access to different members of the community, through the provision of touch tours for sight-impaired visitors and art workshops designed for groups that have special or additional needs.

The Gallery has continued to partner with a broad range of arts organisations. This includes collaborations with festival organisations such as the UWA Perth International Arts Festival. As well, the Gallery is developing strategic relationships with a wider range of corporate and private sponsors.

This year saw two Members leave the Board. Kieran Kinsella retired from the Board in December 2009 after serving on the Board for five years. Alan Davies, Managing Director Global Development & Chief Financial Officer, Rio Tinto was appointed in

February 2010 to the Board. Helen Cook, Chair of the Board as of 30 June 2010 after serving on the Board for nearly six years, four as Chair. Fiona Kalaf was appointed as Chair of the Board effective from 1 July 2010.

I wish to take this opportunity to thank the previous Chair, Helen Cook, and the Board and Gallery staff for their efforts in making this a very successful year during a particularly challenging time for the Art Gallery of Western Australia.

Stefano Carboni
Director

Operational Structure

Enabling legislation

The Art Gallery of Western Australia is established as a Statutory Authority under the *Art Gallery Act 1959*.

Responsible minister

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

Legislation and regulations administered:

Art Gallery Act 1959

Art Gallery (Common Seal) Regulations 1979

The Art Gallery of Western Australia Foundation Rules 1989

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

Auditor General Act 2006

Corruption and Crime Commission Act 2003

Disability Services Act 1993

Electoral Act 1907

Equal Opportunity Act 1984

Financial Management Act 2006

Freedom of Information Act 1992

Industrial Relations Act 1979

Library Board of Western Australia Act 1951

Minimum Conditions of Employment Act 1993

Occupational Safety and Health Act 1984

Public and Bank Holidays Act 1972

Public Interest Disclosure Act 2003

Public Sector Management Act 1994

Resale Royalty Right for Visual Artists Act 2009

Salaries and Allowances Act 1975

State Records Act 2000

State Superannuation Act 2000

State Supply Commission Act 1991

Workers' Compensation and Injury Management Act 1981

Governance and Management

Board

The Art Gallery Act states that the Board shall comprise seven members appointed by the Governor. Members are appointed for a term not exceeding four years and are eligible for re-appointment to a maximum of eight years. The Director General of the Department of Culture and the Arts is an ex officio member of the Board.

The Board held a total of seven meetings, six ordinary meetings and one Planning Day, during 2009-10. The number of meetings attended by each member is shown in parentheses.

Chair	Helen Cook (6)
Members	Hamish Beck (7) Kellie Benda (5) Helen Carroll Fairhall (7) Alan Davies (from February 2010) (2) Fiona Kalaf (7) Kieran Kinsella (until December 2009) (3) Adrian Fini (6) Allanah Lucas (5)

See Appendix A for Board Member profiles.

Board Committees

The Board has appointed two committees, the Development Committee and the Audit & Risk Management Committee (which includes external representation) to assist in the performance of its functions. The committees of the Board, their terms of reference and membership are listed below. The performance of each of the committees is reviewed by the Board on an ongoing basis.

Title: *Audit & Risk Management*
Role: Assist the Board in fulfilling its responsibilities relating to accounting, reporting, risk management and legal compliance practices.
Members: Helen Cook (Chair – until January 2010), Kellie Benda (Chair from January 2010), Kieran Kinsella (until December 2009) Alan Davies (from February 2010) and Shane Devitt (PricewaterhouseCoopers member).
Ex officio members: Brian Stewart (Deputy Director | Chief Operating Officer) and Brandon Walker (DCA Internal Audit). A representative of the Office of the Auditor General attends as an observer.

Title: *Development*
Role: Assist the Board in fulfilling its responsibilities relating to future development and infrastructure.
Members: Hamish Beck (Chair), Fiona Kalaf, and Helen Carroll Fairhall.
Ex-officio members: Stefano Carboni (Director), Brian Stewart (Deputy Director | Chief Operating Officer) and Lyn-Marie Hegarty (Development Director).

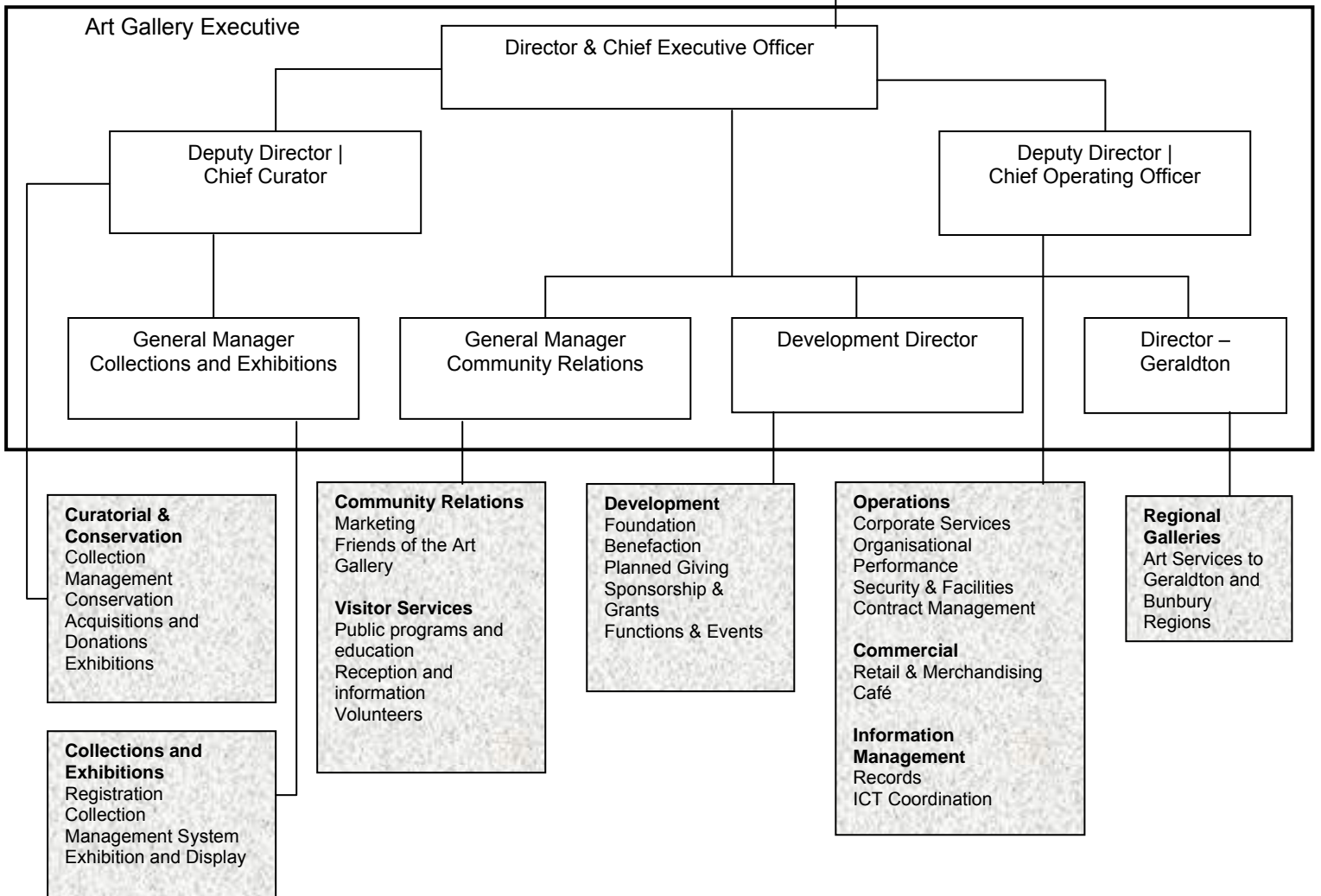
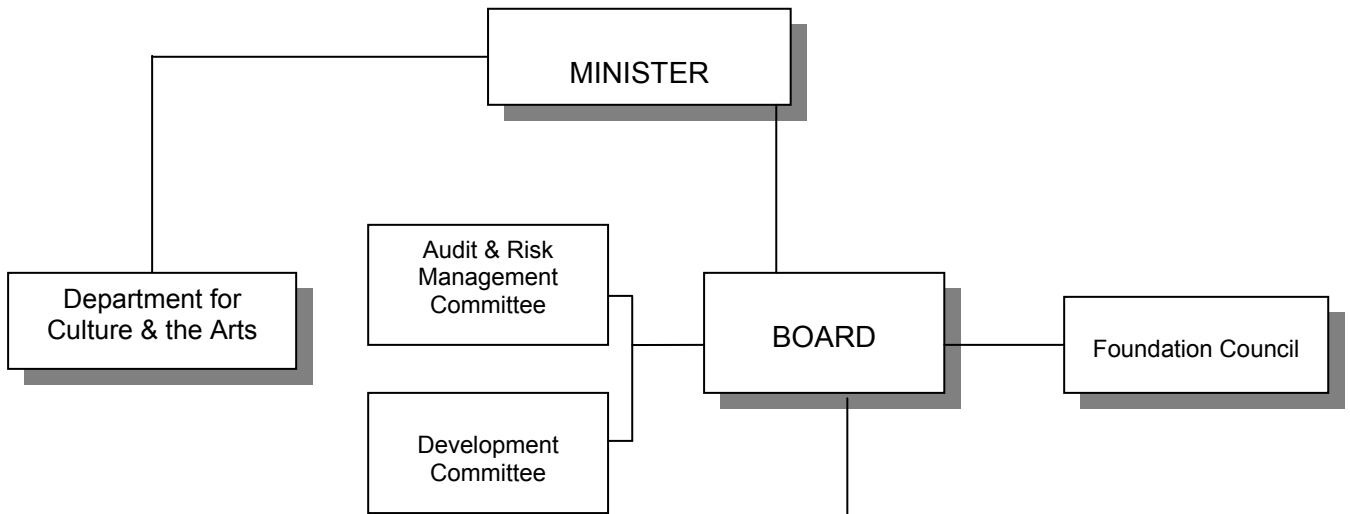
Gallery Executive

The Executive reports to the Director, who is responsible to the Board for the leadership and operations of the Art Gallery. From 1 July 2009 the Gallery had a new organisational structure.

Functional Area	
Director and Chief Executive Officer	Dr Stefano Carboni
Curatorial, Conservation, Collections and Exhibitions	Gary Dufour, <i>Deputy Director Chief Curator</i> Lynne Hargreaves, <i>General Manager, Collections and Exhibitions</i>
Operations, Commercial and Information Management	Brian Stewart, <i>Deputy Director Chief Operating Officer</i> Cathy Roads, <i>General Manager, Operations</i> (Retired January 2010)
Development	Lyn-Marie Hegarty, <i>Development Director</i>
Community Relations and Visitor Services	Di Yarrall <i>General Manager, Community Relations</i>
Regional Galleries	James Davies, <i>Director – Geraldton Regional Art Gallery</i>

See Appendix D for a full list of the Gallery Staff

Organisational Chart



Partners and sponsors

Volunteers

The Art Gallery volunteers contribute thousands of hours of service to the Art Gallery each year and continue to enrich the experience of visitors with guided tours, front-of-house support and research. In 2009-10 eleven new trainee guides joined the Voluntary Gallery Guides.

During the year over 160 volunteers provided a Visitor Service to the Gallery, including tours and assistance in Visitor Information at our reception desk. In all 15,958 hours were provided which is the equivalent to 8 FTE.

Art Gallery of Western Australia Foundation

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

The Foundation's current focus is the \$25 million endowment fund, called the TomorrowFund, established specifically for the acquisition of outstanding works by today's artists. To date \$18.1 million has been pledged and this year 95 contemporary works were acquired through the TomorrowFund.

The growth of the Foundation remained steady with 60 people taking up membership. In return for their generous support, Foundation members enjoy a lifetime association with the Gallery and a close relationship with the Director and Gallery staff. Many exciting educational and social events are planned for Foundation members throughout the year.

Many donors provide support through the donation of works of art through the Commonwealth Government's Cultural Gifts Program. The value of gifts of art totalled \$1,883,061 and have added significantly to the State Art Collection.

Foundation Council

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

Chair Marlene Stafford

Councillors Sandra Di Bartolomeo (from May 2008)

Marco D'Orsogna (from March 2009)
Peter Eggleston (from August 2008 to November 2009)
John Hanley (from December 2005)
John Langoulant (from November 2009)
Aneka Manners (from May 2010)
Paul Sullivan (from September 2007)

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

Friends of the Art Gallery of Western Australia

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

Sponsors

The Gallery continues to receive strong support from organisations that acknowledge the significant benefits of a flourishing arts sector to their businesses and employees as well as to the broader community throughout Western Australia.

Strategically, the focus is on forging long-term industry-exclusive key partnerships. In 2009-10 the Art Gallery of Western Australia was privileged to have the continuing annual support of:

Wesfarmers Arts – Principal Partner
303
The Sunday Times
The International Foundation for Arts and Culture
Audi
Mirvac Hotels and Resorts
Channel Seven Perth
Ernst & Young

Sponsors who supported programs and exhibitions in 2009-10 included:

ABC 720	Gordon Darling Foundation
Adhshel	Heathway – act belong commit
Audi	Little Creatures
Curriculum Council of Western Australia	Nova 93.7
Department of Education and Training	The International Foundation for Arts & Culture
Driftwood Winery	Water Corporation
Ernst & Young	

Performance Management Framework

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.”¹

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.”²

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.”³

Agency Performance – Report on Operations

State Art Collection

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

The State Art Collection comprises 17,214 works in a range of media including paintings, sculptures, craft and design, watercolours, drawings, photographs and prints. From 1 July 2009 the areas of curatorial responsibility were restructured. These new areas of curatorial responsibility for Collection development and display resulted in a renewed emphasis on research and interpretation in new displays and through purchases and donations.

¹ 2009-10 Budget: Budget Statements, vol. 3, part 11, p.663.

² Ibid.

³ Ibid., p. 667.

Acquisitions

The Board approved a new five-year acquisition plan for 2009 - 2013. It supports the Collection to ensure that primary access to art, heritage and ideas locally, nationally and internationally is preserved now and for future generations through acquisition, care and display. The Gallery places a high priority on the purchase of the art of today to create a legacy for future generations. This priority received significant emphasis this year through the support from the Art Gallery of Western Australia TomorrowFund.

The emphasis for acquisitions, through purchase and donation, is to acquire Western Australian Historical, Modern, Contemporary and Indigenous art and design in comprehensive depth, represent nationally significant Australian artists and through highly selective purchases represent high points of individual achievement from artists of international significance, influence and impact on Australian visual art. Of the 203 works of art were acquired sixty percent were works by Western Australian artists.

TomorrowFund income has increased the purchasing capacity of the Art Gallery of Western Australia to create a rich visual legacy for future generations to experience. This year 95 works were acquired including 94 works by Australian artists, of which 55 were by Western Australians and one work by an International artist. The purchases included significant contemporary works of art by Australian artists Helen Britton and Justine McKnight, Tarryn Gill and Pilar Matta Dupont, Conor O'Brien, Gregory Pryor, Therese Howard, Joanna Lamb, Jessica Loughlin, Graham Miller, Andrew Nicholls, Gail Nichols, Brad Rimmer, Trevor Richards, Stewart Scambler, Helen Smith and Toni Wilkinson; International artists Teresa Hubbard and Alexander Birchler, and Indigenous art by Tony Albert, Kuruwariyngathi Bijarrb (Paula Paul), Fiona Foley, Dennis Nona, Reko (Gwaybilla) Rennie, Owen Yalandja

Funds from the State Government, the Sir Claude Hotchin Art Foundation, the Leah Jane Cohen Bequest, the Tom Malone Prize, The Peter Fogarty Design Fund and the Art Gallery of Western Australia Foundation TomorrowFund supported 139 purchases. Major purchases of Western Australian Indigenous art by Jan Billycan, Jack Britten, Christopher Pease, Spider Kalbybidi, Daniel Walbidi were achieved with funds from the Foundation's Leah Jane Cohen Bequest. The collection of Australian glass was enriched again through the Foundation and the Tom Malone Prize which supported the purchase of a glass and DVD installation work by Deidre Feeney. The Foundation's Peter Fogarty Design Fund enabled the Gallery to purchase three outstanding pieces of contemporary furniture by Western Australian maker Jon Goulder.

Significant gifts included an outstanding installation *Plein Air* 1994 by Rosalie Gascoigne donated by Art Gallery of Western Australia Foundation Patrons Sue and Ian Bernadt. Their generosity spanning over twenty-five years was acknowledged this year for its outstanding contribution to the breadth and strength of the Collection.

The collection of contemporary Australian art was greatly enhanced this year with the gifts from artists Kate McMillan, Callum Morton, Max Pam, Louise Paramor, David Serisier, Jon Tarry and David Walker. Australian artist Callum Morton donated a major early sculpture and Ricardo Idagi, the winner of the Western Australian Indigenous Art Award, donated *Baizam Tirig* 2008.

The collection of Historical art was enriched with gifts from Robert D Keall, Helen and Ben Korman, and Patrick Hanrahan. Patrick Hanrahan donated an outstanding group of modern European ceramics works. Helen and Ben Korman gifted the first work by Paddy Bedford to enter the Collection, *Emu Dreaming and Bedford Downs Massacre* 2001. The Gallery also received a significant group of Indigenous works, including five works by Shane Pickett, by transfer from the Department of Commerce, Science, Innovation and Business.

(See full list of acquisitions at Appendix F)

Preservation

Preservation continues through an ongoing program of conservation treatments and framing. In 2009-10 the Gallery completed significant treatments on works by Peter Booth and Anne Zahalka. Our program of research and making period frames for major works in the Collection continued with the highlight being the reframing of William Powell Frith's *The Matchseller* and Frederick McCubbin's *Collins Street*. This work supports the display and interpretation of the Collection as we prepare of new integrated chronological displays to be installed on the ground floor of the Gallery and the Centenary Gallery in 2011.

Events, exhibitions and interpretative programs

The Gallery commenced its strategy to relocate the temporary exhibition program to the upper level galleries in order to provide Gallery visitors with immediate access to the State Art Collection and permanent displays. Throughout the year the Art Gallery of Western Australia's strong commitment to making the State Art Collection available through our display program resulted in 727 works from the Collection being displayed.

The temporary exhibitions program included the delivery of the exceptional second Western Australian Indigenous Art Awards, the photography of Western Australian artist Richard Woldendorp, a fresh look at the late work of Frederick McCubbin, the popular Year 12 student exhibition, and a major survey of acclaimed Australian artist Patricia Piccinini.

The *Western Australian Indigenous Art Award 2009* featured outstanding work by 23 contemporary Indigenous artists. The winner of the \$5,000 People's Choice Award announced in November 2009 was Shane Pickett for the second year in a row. Sadly, Shane Pickett passed away on 15 January 2010.

Abstract Earth: The Photography of Richard Woldendorp a photographic exhibition depicting the Australian landscape from a unique perspective being the sky creating

a unique and important body of work that challenges how we experience and understand our place within the Australian landscape.

McCubbin: Last Impressions 1907-17 was a fresh look at Frederick McCubbin's late work, concentrating on the last 11 years of his life when he produced his most vibrant works, expressing his sense of delight in, and comfort within, the Australian landscape. This was the first comprehensive Frederick McCubbin exhibition to be held in Perth in 18 years. The exhibition features 76 works from the major galleries in Australia, including 25 rarely seen works from private collections.

Year 12 Perspectives offered the public a chance to view students' artistic talent and gain an insight into their perceptions of our society through an exciting exhibition of dynamic, colourful and thought provoking artworks. *Year 12 Perspectives* represents a long-term partnership between the International Foundation for Arts and Culture (IFAC), the Department of Education and Training and the Curriculum Council of Western Australia. IFAC's contribution incorporates an exchange of selected student works with a student exhibition in Japan and two student scholarships.

Patricia Piccinini '*RELATIVITY*' is the first major survey of the artist's sculptural works in Western Australia. Patricia Piccinini is one of Australia's most acclaimed contemporary artists having received worldwide attention for her startling sculptures and digital environments that blend species in the frontier world of experimental biotechnological intervention. It is a both strange and beautiful world where she explores the unending connectivity of her fantastical creatures, new communities and bio-ethical conundrums. The sculptures give form to her fascination with the relationship between the 'natural' and the 'artificial'.

(See full list of exhibitions at Appendix G)

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

The temporary exhibitions presented by the Art Gallery during the year were accompanied by exhibition catalogues and a program of artists' talks. The catalogues produced for the *Artist in focus* series provided audiences with additional interpretative information about key holdings within the State Art Collection.

Participation and access

The Gallery continued to provide broad access to the community, with 362,598 people participating in a diverse calendar of functions and events, together with a very successful schools program, attracting 21,611 students during the reporting period.

Visitor satisfaction with services remains steady with 88.7 percent satisfied with their visit.

The Gallery continued to provide outstanding disability access and inclusion programs through the provision of touch tours for sight-impaired visitors and art workshops designed for groups that have special or additional needs.

The Gallery also provided Community Outreach programs including 'Moment with McCubbin' and 'Process not Product and *Sculpture by the Sea Touch Tours* for the vision impaired. 'Moment with McCubbin' and *Sculpture by the Sea* was a pilot program and collaboration between the Gallery and Alzheimer's Association WA, bringing together people living with dementia, their carers and Voluntary Gallery Guides. A number of groups from residential and day care as well as people living in the community visited the Gallery for guided tours and practical art workshops. This highly successful program has been extended beyond the pilot program. Additional tours have been booked by Alzheimer support groups and an ongoing program will be run for couples by Alzheimer's Association WA at the Art Gallery. 'Process not Product' was a number of visual literacy and practical art workshops at the Gallery for child care workers organised by PSCWA, childcare support services.

An increasingly important way in which people access visual art information is through the internet and the Gallery embarked on new initiatives to improve online information and services. These initiatives have included regular improvements to the Gallery website and the introduction of new technologies such as Facebook and Twitter for Gallery patrons. The changes and new services have attracted increased visitation with 104,943 website visitors. The regular e-newsletter continues to attract a growing list of subscribers.

Volunteer Gallery Guides continued to make a significant contribution to the visitor experience and visitors' enjoyment and understanding of the State Art Collection and temporary exhibitions. Volunteers provided the equivalent of an additional eight full-time staff during the year.

Regional Services

The Gallery is responsible for the running of the Geraldton Regional Art Gallery. In July 2009 James Davies was appointed the new Director of regional gallery and is working with the newly-created Creative Communities Directorate at the City of Geraldton-Greenough to increase understanding of the role the Gallery plays in the local community. The Geraldton Regional Art Gallery provides an active program of exhibitions and services to the community. Valuable relationships with local indigenous communities have been further developed particularly through the exhibition by Aboriginal artists from or residing in the Mid-West Region, *Ilgarijiri – things belonging to the sky*. The official opening of this exhibition had a record attendance of more than 480 people. The staff and the City are exploring an initiative to create a Mid West Award style exhibition for 2011.

The Gallery provides a grant to assist in the running of the Bunbury Regional Art Gallery. As well the Chief Curator has provided ongoing advice regarding the development of *Survey 2010*, a new project that will be the highlight of the Bunbury Regional Art Gallery's exhibition program. By request of the artist, the Associate Curator of Contemporary Art opened the exhibition, *Tracing the Steps of the Last*

Day by Michael Wise. The Curator of Indigenous Art assisted the Indigenous Art Development Officer at Bunbury with the selection of Nyoongar works for the City of Bunbury Collection. These works were selected from the exhibition, *Noongar Country*.

Curatorial staff also assisted with exhibitions and art prizes in Albany, Busselton and Northam.

Public Programs staff, with support from Healthways, conducted workshops in Karratha and Roebourne under the banner of *Act, Belong, Commit*. Fifty-two secondary and primary school students and teachers attended the workshops.

The Gallery continued to provide on and off-site conservation support for the Antony Gormley installation at Lake Ballard in the Shire of Menzies.

Sponsorship

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

The continuity provided by the Art Gallery's annual partners - Wesfarmers Arts principal partner, 303, The Sunday Times, Audi, the International Foundation for Arts and Culture, Mirvac Hotels and Resorts, Channel Seven Perth, and Ernst & Young is critical to the delivery of a range of exhibitions and programs, and they are commended for their commitment and foresight.

Year 12 Perspectives, now in its 18th year continued with the ongoing support of the International Foundation for Arts and Culture, the Healthway Act-Belong-Commit campaign, the Department of Education and Training and the Curriculum Council of Western Australia.

Art Gallery of Western Australia program sponsors include the Water Corporation sponsorship of the *Water Walk* visitor trail and education activities; and Audi as the principal partner for Artbar.

The Gallery continued to receive strong support from organisations that acknowledge the significant benefits of a flourishing arts sector to their businesses and employees as well as to the broader community. The corporate sector partnered with the Gallery in 2009-10 to provide \$362,000 in cash and an additional \$182,000 in in-kind support. Strategically, the Gallery will continue to focus on long-term industry-exclusive partnerships.

Philanthropy

The Art Gallery of Western Australia Foundation enjoyed a 21 percent increase in membership during the year. The Gallery received Foundation revenue of \$1,446,000 and interest revenue on Trust Funds of \$885,000.

The Gallery is particularly grateful to donors to the Art Gallery of Western Australia TomorrowFund who have contributed \$18,063,650 to date in cash and pledges, with lead gifts pledged last year by BHP Billiton, NAB, Wesfarmers and Woodside.

TomorrowFund President, Mr Michael Chaney, and Chairman, Mr Adrian Fini are particularly commended for their commitment to ensuring the success of this \$25million campaign.

Significant Issues Impacting the Agency

Current and emerging issues and trends

- The Gallery is expected to achieve Government desired outcomes for Art Gallery Services within a complex financial environment. This environment impacts on the Gallery's budget including benefaction and sponsorship and along with rising costs presents considerable challenges for the Gallery's operations.
- The Gallery's major exhibition program will focus on the delivery of a successful Great Collections of the World Series.
- The Gallery's display program will emphasise the State Art Collection and dedicate resources to Collection development, care, interpretation and display. This underscores our commitment to infrastructure renewal, staffing and programming delivery to provide public access to this unique heritage asset.
- The Gallery's facilities are thirty years old and maintaining and updating existing buildings (including heritage buildings) is critical to the future of the Gallery. Significant maintenance issues impact on the operations of these buildings and the Gallery is committed to working with the Department of Culture and the Arts to develop sustainable approaches to funding the Gallery asset investment program.
- Inadequate and insufficient storage for the State Art Collection is a major risk in caring for the Collection and impacts on the acquisition of works of art through purchase and donation.
- Demand for online services and Collection access will require significant investment in intellectual property development and technology.
- The Gallery supports Western Australian Indigenous artists through the WA Indigenous Art Award exhibition and international partnerships for the presentation of Indigenous exhibitions developed from the State Art Collection.
- The Art Gallery will allocate resources to the development of the Gallery within the context of EPRA, the Perth Cultural Centre and Northbridge Link.

Challenges:

- Increasing public participation in line with brand promise with limited resources.
- Retention of high level of visitor satisfaction with the Gallery.
- Strengthening stakeholder relationships.
- Reduced exhibition and public programs.
- Upgrading and on-going maintenance of website with no dedicated staffing resources and minimal technical support.
- Inadequate storage and display space for the State Art Collection.
- Increasing acquisition costs of high-quality works of art.
- Maintaining revenue from commercial activities.
- Meeting philanthropic and sponsorship targets for Capital Campaign and programs in current economic climate, with insufficient resources.
- Maintaining and upgrading aging and unreliable infrastructure including lifts, cladding, floor coverings, etc., including improving energy efficiency.
- Improving leave and workforce planning.
- Meeting compliance standards with reduced resources.

Looking Ahead – Major Initiatives in 2010-11

The Director to lead the Gallery, influence stakeholders, and build 'brand' profile through the implementation of cultural change which aligns and delivers the Strategic Plan 2010 – 2015 outcomes.

Deliver successful Great Collections of the World – *Peggy Guggenheim* and associated Public Programs.

Agree contract and implement Great Collections of the World #2 for 2011.

Develop and deliver a program of exhibitions and public programs, including *Patricia Piccinini Relativity*, *Western Australia Indigenous Art Award 2010*, and *Remix: Contemporary Western Australian Art* which focuses on opportunities for target markets and increase public participation rates.

Relocate the State Art Collection on the ground floor in new displays.

A major fund-raising capital campaign; the TomorrowFund, with the goal to match the \$10 million contribution from the State Government.

Improve provision of an online presence and multi-media experience for visitors, equivalent to that provided by equivalent-sized institutions in Australia and world-wide.

Implement Acquisition policy priorities with purchases of significant works of Contemporary Art with the income from the TomorrowFund.

Manage short-term storage risks to the State Art Collection and submit a long-term storage solution business case for Capital Funding.

Implement major capital works to upgrade the Art Gallery main building façade.

Advocate for the renewal and expansion of the Art Gallery as part of the redevelopment of the Perth Cultural Centre.

Disclosures and Legal Compliance

Financial Statements

Certification of Financial Statements for the year ended 30 June 2010

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 2010 and the financial position as at 30 June 2010.

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.



Renato Sansalone
Finance Business Manager
23 August 2010



Fiona Kalaf
Chair, Board of the Art Gallery of Western Australia
23 August 2010



Alan Davies
Member, Board of the Art Gallery of Western Australia
23 August 2010

Auditor's Opinion



Auditor General

INDEPENDENT AUDIT OPINION

To the Parliament of Western Australia

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA FINANCIAL STATEMENTS AND KEY PERFORMANCE INDICATORS FOR THE YEAR ENDED 30 JUNE 2010

I have audited the accounts, financial statements, controls and key performance indicators of The Board of the Art Gallery of Western Australia.

The financial statements comprise the Statement of Financial Position as at 30 June 2010, and the Statement of Comprehensive Income, Statement of Changes in Equity and Statement of Cash Flows for the year then ended, a summary of significant accounting policies and other explanatory Notes.

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

Board's Responsibility for the Financial Statements and Key Performance Indicators

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 the key performance indicators. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements and key performance indicators that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; making accounting estimates that are reasonable in the circumstances; and complying with the Financial Management Act 2006 and other relevant written law.

Summary of my Role

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the financial statements, controls and key performance indicators based on my audit. This was done by testing selected samples of the audit evidence. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion. Further information on my audit approach is provided in my audit practice statement. This document is available on the OAG website under "How We Audit".


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

**The Board of the Art Gallery of Western Australia
Financial Statements and Key Performance Indicators for the year ended 30 June 2010**

Audit Opinion

In my opinion,

- (i) the financial statements are based on proper accounts and present fairly the financial position of The Board of the Art Gallery of Western Australia at 30 June 2010 and its financial performance and cash flows for the year ended on that date. They are in accordance with Australian Accounting Standards and the Treasurer's Instructions;
- (ii) the controls exercised by the Board 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; and
- (iii) the key performance indicators of the Board are relevant and appropriate to help users assess the Board's performance and fairly represent the indicated performance for the year ended 30 June 2010.


COLIN MURPHY
AUDITOR GENERAL
27 August 2010

THE BOARD OF THE ART GALLERY OF WESTERN
AUSTRALIA

STATEMENT OF COMPREHENSIVE INCOME
for the year ended 30 June 2010

	Note	2010 \$000	2009 \$000
COST OF SERVICES			
Expenses			
Employee benefits expense	6	4,518	4,426
Supplies and services	7	2,574	2,314
Depreciation and amortisation expense	8	806	789
Accommodation expenses	9	2,493	2,596
Grants and subsidies	10	177	180
Cost of sales	13	585	647
Other expenses	11	172	122
Total cost of services		11,325	11,074
Income			
Revenue			
User charges and fees	12	560	264
Sales	13	928	1,007
Sponsorship	14	544	559
Donated works of art	15	2,224	576
Bequest trust and special purpose funds contributions	16	1,446	927
Bequest trust and special purpose funds interest	17	885	966
Interest revenue	17	128	172
Other revenue	18	441	462
Total Revenue		7,156	4,933
Total income other than income from State Government		7,156	4,933
NET COST OF SERVICES		4,169	6,141
INCOME FROM STATE GOVERNMENT			
Service appropriation	19	3,819	3,673
Assets assumed		46	14
Resources received free of charge		3,778	3,715
Total income from State Government		7,643	7,402
SURPLUS FOR THE PERIOD		3,474	1,261
OTHER COMPREHENSIVE INCOME			
Changes in reserves	30	(1,781)	9,368
Total other comprehensive income		(1,781)	9,368
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		1,693	10,629

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 2010

	Note	2010 \$000	2009 \$000
ASSETS			
Current Assets			
Cash and cash equivalents	31	3,083	2,998
Restricted cash and cash equivalents	20, 31	19,019	14,947
Inventories	21	751	884
Receivables	22	568	402
Amounts receivable for services	23	-	217
Total Current Assets		23,421	19,448
Non-Current Assets			
Restricted cash and cash equivalents	20, 31	3,923	3,923
Amounts receivable for services	23	3,041	2,283
Property, plant and equipment	24	46,118	46,699
Works of art	25	204,482	203,574
Intangible assets	26	66	20
Total Non-Current Assets		257,630	256,499
TOTAL ASSETS		281,051	275,947
LIABILITIES			
Current Liabilities			
Payables	28	1,292	719
Other current liabilities	29	14	6
Total Current Liabilities		1,306	725
TOTAL LIABILITIES		1,306	725
NET ASSETS		279,745	275,222
EQUITY			
	30		
Contributed equity		74,039	71,209
Reserves		204,152	202,032
Accumulated surplus		1,554	1,981
TOTAL EQUITY		279,745	275,222

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 2010

	Note	Contributed equity \$000	Reserves \$000	Accumulated surplus / (deficit) \$000	Total equity \$000
Balance at 1 July 2008	30	60,603	191,037	2,347	253,987
Total comprehensive income for the year		-	9,368	1,261	10,629
Transactions with owners in their capacity as owners:					
Capital appropriations		10,606	-	-	10,606
Transfer from accumulated surpluses to reserves		-	1,627	(1,627)	-
Total		10,606	10,995	(366)	21,235
Balance at 30 June 2009		71,209	202,032	1,981	275,222

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

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 2010

	Note	2010 \$000	2009 \$000
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriation		2,999	3,106
Capital appropriation		2,830	10,606
Holding account drawdowns		279	326
Net Cash provided by State Government		6,108	14,038
Utilised as follows:			
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(67)	(729)
Supplies and services		(2,927)	(2,969)
Accommodation		(2,468)	(2,615)
Grants and subsidies		(177)	(180)
GST payments on purchases		(569)	(616)
Other payments		(148)	(112)
Receipts			
Sale of goods and services		914	1,009
User charges and fees		557	478
Interest received		899	1,163
GST receipts on sales		188	171
GST receipts from taxation authority		379	424
Other receipts		2,170	1,716
Net cash used in operating activities	31	(1,249)	(2,260)
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of non-current physical assets		(702)	(787)
Net cash used in investing activities		(702)	(787)
Net increase in cash and cash equivalents		4,157	10,991
Cash and cash equivalents at the beginning of period		21,868	10,877
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD	31	26,025	21,868

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

1. Australian Accounting Standards

General

The Board's financial statements for the year ended 30 June 2010 have been prepared in accordance with Australian Accounting Standards. The term 'Australian Accounting Standards' refers to 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 Treasurer's Instructions (TI) 1101 'Application of Australian Accounting Standards and Other Pronouncements'. No Australian Accounting Standards that have been issued or amended but are not yet effective have been early adopted by the Board for the annual reporting period ended 30 June 2010.

2. Summary of significant accounting policies

a) General Statement

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

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

Where modification is required and has 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).

The judgements that have been made in the process of applying the Board's accounting policies that have the most significant effect on the amounts recognised in the financial statements are disclosed at note 4 'Judgements made by management in applying accounting policies'.

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, 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.

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 Note 30 'Equity'.

e) Income

Revenue recognition

Revenue is 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 nominal 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 note 19 'Income from State Government').

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

Gains may be realised or unrealised and 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

All items of 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 cost model for all other property, plant and equipment. Land, buildings and works of art are carried at fair value less accumulated depreciation on buildings 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 revalued 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 revalued amount.

Where market-based evidence is not available, the 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, ie. 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.

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

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

The Gallery's works of art collection is subject to a revaluation every five years, using a sampling methodology. The revaluation methodology is based upon certain criteria that enables the Collection to be valued at a reasonable estimate of its fair value. A full revaluation has been undertaken in 2010 (fourth year of the current cycle). The Revaluation Policy is to be reviewed in 2011.

Refer to note 24 'Property, plant and equipment' and note 25 'Works of art' for further information on revaluations.

Derecognition

Upon disposal or derecognition 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 24 '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.

Land is not depreciated. Depreciation on other assets is calculated using the straight line method, using rates which are reviewed annually. Estimated useful lives for each class of depreciable asset are:

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

Refer also to 'Changes in accounting estimates' at Note 5.

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.

g) Intangible Assets

Capitalisation/Expensing of assets

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

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

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

Amortisation for intangible assets with finite useful lives is calculated for the period of the expected benefit (estimated useful life) on the straight line basis using rates which are reviewed annually. 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
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(a) Software that is not integral to the operation of any related hardware.

Licences

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

Computer Software

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

Website costs

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

h) Impairment of Assets

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

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

Refer to note 27 'Impairment of assets' for the outcome of impairment reviews and testing.

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

i) Leases

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

j) Financial Instruments

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

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

These have been disaggregated into the following classes:

Financial Assets

- Cash and cash equivalents
- Restricted cash and cash equivalents
- Receivables
- Amounts receivable for services

Financial Liabilities

- Payables

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

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

k) Cash and Cash Equivalents

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

l) Accrued Salaries

Accrued salaries represent the amount due to staff but unpaid at the end of the financial year, as the pay date for the last pay period for that financial year does not coincide with the end of the financial year. Accrued salaries are settled within a fortnight of the financial year end. All staff of the Culture and the Arts portfolio agencies, including the Board of the Art Gallery of Western Australia, are employees of the Department of Culture and the Arts. Therefore, the Board has no liabilities in relation to employee entitlements and accrued salaries. Accrued salaries are offset against resources received free of charge in the Statement of Comprehensive Income. Refer to note 3 'Department of Culture and the Arts'.

m) Amounts Receivable for Services (holding account)

The Board receives funding on an accrual basis that recognises the full annual cash and non-cash cost of services. The appropriations are paid partly in cash and partly as an asset (holding account receivable) that is accessible on the emergence of the cash funding requirement to cover items such as leave entitlements and asset replacement.

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

n) Inventories

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

See note 21 'Inventories'.

o) Receivables

Receivables are recognised and carried 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 note 2(j) 'Financial Instruments' and note 22 'Receivables'.

p) Payables

Payables are recognised at the amounts payable 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 they are generally settled within 30 days. See note 2(j) 'Financial Instruments' and note 28 'Payables'.

q) 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.

(i) **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'.

(ii) **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 note 11 'Other expenses'.

r) **Resources received free of charge or for nominal cost**

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

Where assets or services are received from another State Government agency, these are separately disclosed under Income from State Government in the Statement of Comprehensive Income.

s) **Comparative figures**

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

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 and fringe benefits tax expense. 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.

4. Judgements made by management in applying accounting policies

The judgements that have been made in the process of applying accounting policies that have the most significant effect on the amounts recognised in the financial statements include:

(i) *Operating Lease Commitment*

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

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 2009 that impacted on the Board:

Title	Operative for reporting periods beginning on/after
AASB 101	<i>Presentation of Financial Statements (September 2007)</i> . This Standard has been revised and introduces a number of terminology changes as well as changes to the structure of the Statement of Changes in Equity and the Statement of Comprehensive Income. It is now a requirement that owner changes in equity be presented separately from non-owner changes in equity. There is no financial impact resulting from the application of this revised Standard.
AASB 2007-10	<i>Further Amendments to Australian Accounting Standards arising from AASB101</i> . The Standard changes the term 'general purpose financial report' to 'general purpose financial statements', where appropriate in Australian Accounting Standards and the Framework to better align with IFRS terminology. There is no financial impact resulting from the application of this Standard.
AASB 2008-13	<i>Amendments to Australian Accounting Standards arising from AASB Interpretation 17 – Distribution of Non-cash Assets to Owners [AASB 5 and AASB 110]</i> . This standard amends AASB 5 Non-current Assets Held for Sale and Discounted Operations in respect of the classification, presentation and measurement of non-current assets held for distribution to owners in their capacity as owners. This may impact on the presentation and classification of Crown land held by the Board where the Crown land is to be sold by the Department of Regional Development and Lands (formerly Department for Planning and Infrastructure). The Board does not expect any financial impact when the Standard is first applied prospectively.
AASB 2009-2	<i>Amendments to Australian Accounting Standards – Improving Disclosures about Financial Instruments AASB 4, AASB 7, AASB 1023 and AASB 1038</i> . This Standard amends AASB 7 and will require enhanced disclosures about fair value measurements and liquidity risk with respect to financial instruments. There is no financial impact resulting from the application of this Standard.

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 the following Australian Accounting Standards that have been issued and which may impact the Board. Where applicable, the Board plans to apply these Standards and Interpretations from their application date:

Title	Operative for reporting periods beginning on/after
<p><i>AASB 2009-11 'Amendments to Australian Accounting Standards arising from AASB 9 [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 121, 127, 128, 131, 132, 136, 139, 1023 and 1038 and Interpretations 10 and 12]'</i></p> <p>The amendment to AASB 7 requires modification to the disclosure categories of financial assets. The Board does not expect any financial implications when the Standard is first applied. The disclosure of categories of financial assets in the notes will change.</p>	1 January 2013
<p><i>AASB 1053 Application of Tiers of Australian Accounting Standards.</i></p> <p>This Standard establishes a differential financial reporting framework consisting of two tiers of reporting requirements for preparing general purpose financial statements.</p> <p>The standard does not have any financial impact on the Board. However it may affect disclosures in the financial statements of the Board if the reduced disclosure requirements apply. DTF has not yet determined the application or the potential impact of the new Standard for agencies.</p>	1 July 2013
<p><i>AASB 2010-2 Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements.</i></p> <p>This Standard makes amendments to many Australian Accounting Standards, including interpretations, to introduce reduced disclosure requirements into these pronouncements for application by certain types of entities.</p> <p>The Standard is not expected to have any financial impact on the Board. However this Standard may reduce some note disclosures in the financial statements of the Board. DTF has not yet determined the application or the potential impact of the amendments to these Standards for agencies.</p>	1 July 2013

Changes in accounting estimates

The Board reassessed the remaining useful life of its three building assets from 1 July 2009 to be 50 years. The effect on the current and future periods of the change in remaining useful life of these assets is a slightly lower depreciation expense as the consumption of service potential of the buildings will now occur over a greater length of time. The estimated useful lives of the Board's three building assets will continue to be reassessed on an annual basis.

6. Employee benefits expense

	2010	2009
	\$000	\$000
Wages and salaries ^(a)	3,735	3,613
Superannuation - defined contribution plans ^(b)	365	352
Annual leave ^(c)	289	292
Long service leave ^(c)	88	51
Other related expenses	41	118
	4,518	4,426

- (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'.

	2010	2009
	\$000	\$000
7. Supplies and services		
Exhibition fees	385	55
Advertising	307	412
Repairs and maintenance	215	205
Travel	211	229
Consultants and contractors	188	325
Freight and cartage	177	153
Insurance premiums	174	138
Materials	149	149
Consumables	131	94
Printing	94	80
Performance fees	87	9
Licences, fees and registrations	78	54
Communications	66	73
Motor vehicles	54	62
Minor equipment	40	37
Lease and hire costs	34	9
Exhibition construction costs	30	63
Entertainment expenses	23	25
Photographic services	18	33
Bank charges	14	9
Other	99	100
	2,574	2,314

8. Depreciation and amortisation expense

Depreciation

Buildings	605	611
Plant, equipment and vehicles	117	95
Office equipment	70	67
Total depreciation	<u>792</u>	<u>773</u>

Amortisation

Intangible assets	<u>14</u>	<u>16</u>
Total amortisation	<u>14</u>	<u>16</u>

Total depreciation and amortisation	<u>806</u>	<u>789</u>
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9. Accommodation expenses

Security services	960	1,159
Electricity and gas	876	676
Accommodation maintenance	403	526
Facilities management	114	86
Cleaning	106	110
Water	26	24
Other	8	15
	<u>2,493</u>	<u>2,596</u>

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	2010	2009
	\$000	\$000
10. Grants and subsidies		
<u>Recurrent</u>		
Bunbury Regional Art Galleries	167	170
Other grants	10	10
	<u>177</u>	<u>180</u>
11. Other expenses		
Prizes paid	75	80
Workers' compensation insurance	48	(1)
Audit fees	34	38
Write-off – bad debts	10	-
Gifts	2	-
Other expenses	3	5
	<u>172</u>	<u>122</u>
12. User charges and fees		
Exhibition revenue	201	19
ARTBAR	103	9
Venue hire	89	101
Rent	61	65
Public programs	49	30
Parking revenue	37	33
Hire of works of art	1	6
Other	19	1
	<u>560</u>	<u>264</u>
13. Trading profit		
Sales	928	1,007
Cost of sales:		
Opening inventory	(884)	(644)
Purchases	(452)	(887)
	<u>(1,336)</u>	<u>(1,531)</u>
Closing inventory	751	884
Cost of Goods Sold	<u>(585)</u>	<u>(647)</u>
Trading profit	<u>343</u>	<u>360</u>

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

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	2010	2009
	\$000	\$000
14. Sponsorship		
Cash sponsorship	362	324
Sponsorship in kind	182	235
	<u>544</u>	<u>559</u>

15. Donated works of art		
Donated works of art	2,224	576
	<u>2,224</u>	<u>576</u>

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 25 'Works of art'.

16. Bequest trust and special purpose funds contributions		
Trust and special purpose funds contributions	1,446	927
	<u>1,446</u>	<u>927</u>

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.

17. Interest revenue		
Interest revenue	128	172
Bequest, trust and special purpose funds interest revenue	885	966
	<u>1,013</u>	<u>1,138</u>

18. Other revenue		
Grants and contributions – State/local government and private	286	387
Recoups of expenditure	49	17
Donations	37	19
Insurance revenue	37	15
Commissions received	28	18
Recoup of prior year expenses	3	4
Other revenue	1	2
	<u>441</u>	<u>462</u>

	2010	2009
	\$000	\$000
19. Income from State Government		
Appropriation received during the year:		
Service appropriation ^(a)	3,819	3,673
 The following property has been assumed from other state government agencies during the financial year: ^(b)		
Department of Culture and the Arts - consumables (computing hardware)	12	14
Department of Commerce, Science, Innovation and Business – works of art	34	-
Total assets assumed	<u>46</u>	<u>14</u>
 Resources received free of charge ^(c)		
 Determined on the basis of the following estimates provided by agencies:		
Services provided by the Department of Culture and the Arts:		
Salaries, wages, allowances and employee reimbursements	3,375	3,328
Superannuation	364	352
Fringe benefits tax	39	34
	<u>3,778</u>	<u>3,714</u>
 State Solicitors Office – legal services	<u>-</u>	<u>1</u>
 Total resources received free of charge	3,778	3,715
 Total Income from State Government	<u>7,643</u>	<u>7,402</u>

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

(b) Discretionary transfers of assets between State Government agencies are reported as assets assumed/(transferred) under Income from State Government. Non-discretionary non-reciprocal transfers of net assets, other than those resulting from a restructure of administrative arrangements, have been classified as Contributions by Owners (CBOs) under TI 955 and are taken directly to equity.

(c) Where assets or services have been received free of charge or for nominal cost, the Board recognises revenues equivalent to the fair value of the assets and/or the fair value of those services that can be reliably measured and which would have been purchased if they were not donated, and those fair values shall be recognised as assets or expenses, as applicable. Where the contribution of assets or services are in the nature of contributions by owners, the Board makes an adjustment direct to equity.

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	2010	2009
	\$000	\$000
20. Restricted cash and cash equivalents		
Current		
Bequest, trust and special purpose accounts ^(a)	19,019	14,947
	<u>19,019</u>	<u>14,947</u>
Non-current		
Bequest, trust and special purpose accounts ^(b)	3,923	3,923
	<u>3,923</u>	<u>3,923</u>

(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.

21. Inventories

Current		
Inventories held for resale:		
- Finished goods		
At cost	751	884
	<u>751</u>	<u>884</u>

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

22. Receivables

Current		
Receivables	189	116
Allowance for impairment of receivables	-	-
Accrued interest	295	181
GST receivable	70	85
	<u>554</u>	<u>382</u>
Prepayments	14	20
Total current	<u>568</u>	<u>402</u>

Reconciliation of changes in the allowance for impairment of receivables:

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

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

See also note 2(o) 'Receivables' and note 36 'Financial Instruments'.

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	2010	2009
	\$000	\$000
23. Amounts receivable for services		
Current	-	217
Non-current	3,041	2,283
	<u>3,041</u>	<u>2,500</u>
<p>Represents the non-cash component of service appropriations. See note 2(m) 'Amounts receivable for services (Holding Account)'. It is restricted in that it can only be used for asset replacement or payment of leave liability.</p>		
24. Property, plant and equipment		
Land		
At fair value ^(a)	15,400	15,100
Accumulated impairment losses	-	-
	<u>15,400</u>	<u>15,100</u>
Buildings		
At fair value ^(a)	29,314	30,264
Accumulated depreciation	-	-
Accumulated impairment losses	-	-
	<u>29,314</u>	<u>30,264</u>
Buildings under construction		
At cost	160	-
	<u>160</u>	<u>-</u>
Plant, equipment and vehicles		
At cost	2,214	2,162
Accumulated depreciation	(1,251)	(1,133)
Accumulated impairment losses	-	-
	<u>963</u>	<u>1,029</u>
Office equipment		
At cost	778	744
Accumulated depreciation	(497)	(438)
Accumulated impairment losses	-	-
	<u>281</u>	<u>306</u>
	<u>46,118</u>	<u>46,699</u>

(a) Land and buildings were revalued as at 1 July 2009 by the Western Australian Land Information Authority (Valuation Services). The valuations were performed during the year ended 30 June 2010 and recognised at 30 June 2010. In undertaking the revaluation, fair value of land and buildings was determined on the basis of depreciated replacement cost. See note 2(f) 'Property, Plant and Equipment and Works of Art'.

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

	Land \$000	Buildings \$000	Buildings under construction \$000	Plant, equipment and vehicles \$000	Office equipment \$000	Total \$000
2010						
Carrying amount at start of year	15,100	30,264	-	1,029	306	46,699
Additions	-	-	160	51	45	256
Disposals	-	-	-	-	-	-
Transfers	-	-	-	-	-	-
Revaluation increments/ (decrements)	300	(345)	-	-	-	(45)
Impairment losses	-	-	-	-	-	-
Impairment losses reversed	-	-	-	-	-	-
Depreciation	-	(605)	-	(117)	(70)	(792)
Carrying amount at end of year	15,400	29,314	160	963	281	46,118
2009						
Carrying amount at start of year	16,900	28,921	-	1,077	297	47,195
Additions	-	40	-	47	76	163
Disposals	-	-	-	-	-	-
Transfers	-	-	-	-	-	-
Revaluation increments/ (decrements)	(1,800)	1,914	-	-	-	114
Impairment losses	-	-	-	-	-	-
Impairment losses reversed	-	-	-	-	-	-
Depreciation	-	(611)	-	(95)	(67)	(773)
Carrying amount at end of year	15,100	30,264	-	1,029	306	46,699

	2010 \$000	2009 \$000
25. Works of art		
At fair value	203,574	192,969
Additions	387	775
Donations at fair value	2,224	576
Revaluations ^(a)	(1,736)	9,254
Transfers from other state government agencies	33	-
	<u>204,482</u>	<u>203,574</u>

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

See note 2(f) 'Property, Plant and Equipment and Works of Art' and note 30 'Equity'.

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	2010	2009
	\$000	\$000
26. Intangible assets		
Computer software		
At cost	250	190
Accumulated amortisation	(184)	(170)
Accumulated impairment losses	-	-
	<u>66</u>	<u>20</u>
Reconciliation:		
Computer software		
Carrying amount at start of year	20	36
Additions	60	-
Disposals	-	-
Amortisation expense	(14)	(16)
Carrying amount at end of year	<u>66</u>	<u>20</u>

27. Impairment of assets

There were no indications of impairment of property, plant and equipment, works of art and intangible assets at 30 June 2010.

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 2010 have either been classified as assets held for sale or written off.

28. Payables

Current		
Trade payables	1,069	431
Payables for works of art acquisitions	159	235
Accrued expenses	64	53
	<u>1,292</u>	<u>719</u>

See also note 2(p) 'Payables' and note 36 'Financial Instruments'.

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	2010	2009
	\$000	\$000
29. Other liabilities		
Current		
Income received in advance	14	6
	<u>14</u>	<u>6</u>
30. Equity		
Equity represents the residual interest in the net assets of the Board. The Government holds the equity interest in the Board on behalf of the community. The asset revaluation surplus represents that portion of equity resulting from the revaluation of non-current assets.		
Contributed equity		
Balance at start of period	71,209	60,603
<u>Contributions by owners</u>		
Capital appropriation ^(a)	2,830	10,606
Balance at end of period	<u>74,039</u>	<u>71,209</u>
(a) Under the Treasurer's Instruction TI 955 'Contributions by Owners Made to Wholly Owned Public Sector Entities' Capital appropriations have been designated as contributions by owners in accordance with AASB Interpretation 1038 'Contributions by Owners Made to Wholly-Owned Public Sector Entities'.		
Reserves		
Asset revaluation surplus:		
Balance at start of year	177,338	167,970
Net revaluation increments/(decrements):		
Land	300	(1,800)
Buildings	(345)	1,914
Works of art	(1,736)	9,254
Balance at end of year	<u>175,557</u>	<u>177,338</u>
Bequest, trust and special purpose reserve^(b):		
Balance at start of year	9,022	7,971
Transfer from accumulated surplus	1,677	1,051
Balance at end of year	<u>10,699</u>	<u>9,022</u>
(b) The bequest, trust and special purpose reserve is used to record increments and decrements to bequest, trust and special purpose funds.		
Donated works of art reserve^(c):		
Balance at start of year	15,672	15,096
Transfer from accumulated surplus	2,224	576
Balance at end of year	<u>17,896</u>	<u>15,672</u>
Total Reserves	<u>204,152</u>	<u>202,032</u>

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

	2010	2009
	\$000	\$000
Accumulated surplus		
Balance at start of year	1,981	2,347
Result for the period	3,474	1,261
Transfers to above reserves	(3,901)	(1,627)
Balance at end of year	<u>1,554</u>	<u>1,981</u>

31. 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:

Cash and cash equivalents	3,083	2,998
Restricted cash and cash equivalents (see note 21 'Restricted cash and cash equivalents')	22,942	18,870
	<u>26,025</u>	<u>21,868</u>

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

Net cost of services	(4,169)	(6,141)
Non-cash items:		
Depreciation and amortisation expense (note 8)	806	789
Resources received free of charge (note 19)	3,778	3,715
Assets assumed – consumables (minor equipment) (note 19)	12	14
Donated works of art (note 15)	(2,224)	(576)
Adjustment for other non-cash items	4	-
(Increase)/decrease in assets:		
Current receivables	(181)	236
Current inventories	133	(240)
Increase/(decrease) in liabilities:		
Current payables	573	(99)
Other current liabilities	8	6
Net GST receipts/(payments)	(3)	(21)
Change in GST in receivables/payables	14	57
Net cash used in operating activities	<u>(1,249)</u>	<u>(2,260)</u>

2010	2009
\$000	\$000

32. Commitments

Capital expenditure commitments

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

Within 1 year	88	-
	88	-

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:

Within 1 year	36	43
Later than 1 year and not later than 5 years	15	52
	51	95

The six motor vehicle leases are all cancellable operating leases with lease expenditure payable monthly in advance. These lease commitments are all inclusive of GST.

Other expenditure commitments

Other expenditure commitments for an art exhibition contracted for at the end of the reporting period but not recognised as a liability, are payable as follows:

Within 1 year	613	-
	613	-

33. Contingent liabilities and contingent assets

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

34. 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.

35. 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 2010

	2010 Estimate \$000	2010 Actual \$000	Variation Over/(Under) \$000
Expenses			
Supplies and services	3,491	2,574	(917)
Depreciation and amortisation expense	567	806	239
Income			
Donated works of art	400	2,224	1,824
Bequest trust and special purpose funds contribution received	1,304	1,446	142
Bequest trust and special purpose funds interest received	716	885	169
Other revenue	757	441	(316)

Supplies and services

Supplies and services was below estimates for the year largely because of a delay in capital works projects that were expected to be expensed, an underspend/savings in the delivery of the exhibition *McCubbin Last Impressions 1907-17* and an underspend in staff travel.

Depreciation and amortisation expense

Estimates for depreciation are based on the level of funding (accrual appropriations) provided by Government for the purpose of asset replacement. The level of funding when the Board approved the Gallery budget reflected the level of funding provided in the prior year. The funding was increased late in 2010 to \$820,000.

Donated works of art

The estimate for donated works of art is based on an average of past contributions. The level of donated works from year to year does not necessarily follow trends, as these works are donated at irregular intervals and are often the result of long-standing relationships between the donors and the Art Gallery of Western Australia.

Bequest trust and special purpose funds contributions received

Contributions received were greater than estimated during the year mainly due to an increase in fundraising from the private sector 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

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

Other revenue

Other revenue was less than estimated for the year due to the delay in the receipt of a grant that is now expected to be received in 2011.

Significant variances between actual results for 2009 and 2010

	2010	2009	Variance
	\$000	\$000	Over/(Under)
			\$000
Expenses			
Supplies and services	2,574	2,314	260
Income			
User charges and fees	560	264	296
Donated works of art	2,224	576	1,648
Bequest trust and special purpose funds contribution received	1,446	927	519

Supplies and services

The increase in expenditure is mainly due to a contract payment made in 2010 for a 2011 major exhibition.

User charges and fees

The increase from prior year is due to admissions income collected in 2010 for the exhibition *McCubbin Last Impressions 1907-17* (there were no exhibition admissions collected in 2009) and ticketing revenue collected for ARTBAR 2009 and 2010 during the 2010 financial year.

Donated works of art

The greater level of donated works in 2010 is mainly due to the donation of one major work during the year. The level of donated works from year to year, however, does not necessarily follow trends as these works are donated at irregular intervals and are often the result of long-standing relationships between the donors and the Art Gallery of Western Australia.

Bequest trust and special purpose funds contributions received

2010 trust fund contributions were greater than 2009 due to an increase in fundraising from the private sector towards the TomorrowFund, a legacy fund for the acquisition of new contemporary works for the Art Gallery of Western Australia.

36. 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 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 36(c) 'Financial Instrument Disclosures' and Note 22 'Receivables'.

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

Liquidity risk

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

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

Market risk

Market risk is the risk that changes in market prices such as foreign exchange rates and interest rates will affect the Board's income or the value of its holdings of financial instruments. The Board does not trade in foreign currency and is not materially exposed to other price risks. The Board is not significantly exposed to market risk. The Board has no borrowings or finance leases. Some cash and cash equivalents are interest bearing and restricted cash and cash equivalents are interest bearing however the exposure to market risk for changes in interest rates is minimal as the Board does not rely on interest income for its principal operating activities. Refer to interest rate sensitivity analysis table at Note 36(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:

	2010	2009
	\$000	\$000
Financial Assets		
Cash and cash equivalents	3,083	2,998
Restricted cash and cash equivalents	22,942	18,870
Loans and receivables ^(a)	3,525	2,797
Financial Liabilities		
Financial liabilities measured at amortised cost	1,292	719

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

(c) Financial Instrument Disclosures

Credit Risk and Interest Rate Exposures

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

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

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

Interest rate exposures and ageing analysis of financial assets ^(a)

	Weighted Average Effective Interest Rate	Carrying Amount	Interest rate exposure		Past due but not impaired					Impaired financial assets
			Variable interest rate	Non- interest bearing	Up to 3 months	3-12 months	1-2 years	2-5 years	More than 5 years	
	%	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Financial Assets 2010										
Cash and cash equivalents	4.0	3,083	2,979	104	-	-	-	-	-	-
Restricted cash and cash equivalents	4.0	22,942	22,942	-	-	-	-	-	-	-
Receivables (a)	-	484	-	484	77	7	-	-	-	-
Amounts receivable for services	-	3,041	-	3,041	-	-	-	-	-	-
		29,550	25,921	3,629	77	7	-	-	-	-
2009										
Cash and cash equivalents	5.4	2,998	2,794	204	-	-	-	-	-	-
Restricted cash and cash equivalents	5.4	18,870	18,870	-	-	-	-	-	-	-
Receivables (a)	-	297	-	297	7	1	-	-	-	-
Amounts receivable for services	-	2,500	-	2,500	-	-	-	-	-	-
		24,665	21,664	3,001	7	1	-	-	-	-

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

Liquidity Risk

The following table details the contractual maturity analysis for financial liabilities. The contractual maturity amounts are representative of the undiscounted amounts at the end of the reporting period. The table includes interest and principal cash flows. An adjustment has been made where material.

Interest rate exposure and maturity analysis of financial liabilities

	Weighted Average Effective Interest Rate	Carrying Amount	Interest rate exposure		Maturity dates				
			Variable interest rate	Non- interest bearing	Up to 3 month s	3-12 months	1-2 years	2-5 years	More than 5 years
	%	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Financial Liabilities 2010									
Payables	-	1,292	-	1,292	-	-	-	-	-
		1,292	-	1,292	-	-	-	-	-
2009									
Payables	-	719	-	719	-	-	-	-	-
		719	-	719	-	-	-	-	-

The amounts disclosed are the contractual undiscounted cash flows of each class of financial liabilities.

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 balance sheet date 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.

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 June 2010

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

2009	Carrying amount \$000	-100 basis points		+100 basis points	
		Surplus \$000	Equity \$000	Surplus \$000	Equity \$000
Financial Assets					
Cash and cash equivalents	2,794	(27.94)	(27.94)	27.94	27.94
Restricted Cash and cash equivalents	18,870	(188.70)	(188.70)	188.70	188.70
Total		(216.64)	(216.64)	216.64	216.64
Increase/(Decrease)					

Fair Values

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

37. 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:

\$0 - \$10,000	8	8
	2010	2009
	\$000	\$000
The total remuneration of the members of the Board is:	3	5

The total remuneration includes the superannuation expense incurred by the Board in respect of members of the Board.

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:

	2010	2009
	\$000	\$000
\$90,001 - \$100,000	-	1
\$100,001 - \$110,000	-	1
\$110,001 - \$120,000	2	1
\$120,001 - \$130,000	-	2
\$130,001 - \$140,000	1	1
\$150,001 - \$160,000	1	-
\$160,001 - \$170,000	1	-
\$180,001 - \$190,000	1	-
\$230,001 - \$240,000	-	1
\$250,001 - \$260,000	1	-
The total remuneration of senior officers is:	<u>1,120</u>	<u>930</u>

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.

38. Remuneration of auditor

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

Auditing the accounts, financial statements and performance indicators	34	33
------------------------------------------------------------------------	----	----

The expense is included at note 11 'Other expenses'.

39. Related bodies

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

40. Affiliated bodies

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

41. Special Purpose Accounts

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.

	2010	2009
	\$000	\$000
Balance at the start of the year	16,092	4,975
Receipts:	4,641	11,716
Payments:	(659)	(599)
Balance at the end of the year	20,074	16,092

42. Supplementary financial information

Write-Offs

Debts written off by the Board during the financial year	10	-
----------------------------------------------------------	----	---

Losses Through Theft, Defaults and Other Causes

Losses of public moneys and public and other property through theft or default	-	-
Amounts recovered	-	-
	-	-

Gifts of Public Property

Gifts of public property provided by the Board	2	-
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43. Schedule of Income and Expenses by Service

For the financial year ended 30 June 2010, 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 2010

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 2010.



Fiona Kalaf
Chair, Board of the Art Gallery of Western Australia
23 August 2010



Alan Davies
Member, Board of the Art Gallery of Western Australia
23 August 2010

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.”⁴

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.”⁵

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.”⁶

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

Preservation

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

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

Key Effectiveness Indicators	2007-08 Actual	2008-09 Actual	2009-10 Actual	2009-10 Target
Proportion of time that the storage and display environment has not been breached	97%	99%	98%	99%

⁴ 2009-10 Budget: Budget Statements, vol. 3, part 11, p.663.

⁵ Ibid.

⁶ Ibid., p. 667.

Explanatory notes

The environment within which artworks are stored and displayed is a principal indicator of the effort being taken to preserve them for future generations. Indicators of the 'storage and display environment' are temperature and relative humidity. The Gallery uses the generally agreed international standards for temperature of 21° C ± 2° C and relative humidity of 50% ±5% as the benchmarks. In calculating the proportion of time that the storage and display environment has not been breached, that is the proportion of time temperature and humidity have been within the accepted standards, the Gallery uses a composite average of the environmental data from the three principal storage and display environments within the Art Gallery: the main Gallery, the Centenary Galleries and the Collection Stores. Averages for these are calculated at 99%, 96.4% and 99.6% respectively. On average the Gallery maintained the storage and display environment within the standards for 99.8% of operational hours.

Accessibility

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

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

Key Effectiveness Indicators	2007-08 Actual	2008-09 Actual	2009-10 Actual	2009-10 Target
Number of accesses	586,107	427,779	467,541	380,000
Number of accesses to Western Australia's State Art Collection per capita. ⁷	277 per 1,000	199 per 1,000	206 per 1,000	176 per 1,000

Explanatory notes

Accesses are determined by the number of attendances, Internet user sessions (website hits) and attendances at venue hire functions. Accesses are expressed per capita, based on the population of WA. The number of Gallery visitors was 350,311 and 12,287 people attended functions for a total of 362,598 attendances. The website unique visitors totalled 104,943.

Despite the Gallery being closed on Tuesdays from 1 July 2009 the overall number of accesses was considerably higher than the previous year. The increased number of daily visitors reflects the popularity of exhibitions and programs. Improvements to website design and content saw a 35% increase in website visitors over 2008-09.

Following a review of the people counting methodology the number of visitors includes visitors entering the Gallery both by the main entrance and by the café entrance. Figures from the café entrance into the Gallery were not included in the actuals for previous years. The actuals and the number of accesses in the above table for the previous years have been re-calculated to include the café entrance figures in order to provide a consistent basis of comparison with the current year figures.

⁷ Population (Per Capita) based on ABS data table for WA at time of annual reports: 2007-08 = 2,112,872; 2008-09 = 2,146,000. For 2009-10 = 2,270,300 (based on ABS 3101.0 Dec. 2009, released 24 June 2010).

The previously reported figures for the preceding two years were:

Key Effectiveness Indicators	2007-08 Actual	2008-09 Actual
Number of accesses	519,091	382,814
Number of accesses to Western Australia's State Art Collection per capita.	246 per 1,000	178 per 1,000

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

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

Key Effectiveness Indicator	2007-08 Actual	2008-09 Actual	2009-10 Actual	2009-10 Target
Percentage of clients satisfied with the services associated with accessing Western Australia's State Art Collection.	91%	93%	88.7%	91%

Explanatory notes

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

Overall satisfaction was high with 43.7% 'very satisfied' with their visit to the Art Gallery and 45% were 'satisfied' (so net satisfaction of 88.7%). The 2009-10 result shows a slight overall decrease in satisfaction rates and dissatisfaction increasing to 6.1%. A total of 5.2% of visitors were neutral. The satisfaction rating correlates very closely to the satisfaction level with exhibitions on display at the time of the survey.

Sustainability

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

The sustainability measure has moved from 0.73% in 2008-09 to 0.45% in 2009-10.

Key Effectiveness Indicator	2007-08 Actual	2008-09 Actual	2009-10 Actual	2009-10 Target
Value of State Art Collection renewal, content development and/or expansion as a proportion of Collection value.	0.69%	0.73%	0.45%	0.69%

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.

The decline in sustainability reflects the ongoing decrease of Gallery resources dedicated to these activities.

Efficiency indicators

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

Key Efficiency Indicator	2007-08 Actual	2008-09 Actual	2009-10 Actual	2009-10 Target
Average cost of art gallery services per Art Gallery access.	\$18.45	\$25.89	\$24.22	\$27.69

Explanatory notes

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

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

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

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

The previously reported figures for the preceding two years were:

Key Efficiency Indicator	2007-08 Actual	2008-09 Actual
Average cost of art gallery services per Art Gallery access.	\$20.84	\$28.93

Ministerial directives

No ministerial directives were received during the year.

Other financial disclosures

Pricing policies

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

Capital works

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

Completed capital projects

As with most organisations, commissioning minor works in the current economic climate, sourcing reasonable quotes and completing projects has been problematic. The Gallery has, however, continued with its capital works and maintenance program during 2009-10 as follows.

The special maintenance fund allocated to the main gallery exterior block-work was used to perform an investigation and report on cladding options for the Gallery Main Building façade.

Significant purchases included PC replacement and associated equipment.

Capital works in progress

There were no major capital works commenced during the year that remained in progress at the end of the financial year.

Employment and industrial relations

Staff profile

	2008-09	2009-10
FTEs at 30 June	58.8	53.88

	2008-09	2009-10
Permanent – full-time	36	36
Permanent – part-time	14	15
Fixed term – full-time	7	4
Fixed term – part-time	5	3
Casual	11	19
Other*	3	2
	76	79

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

	2008-09	2009-10
Women	51	54
Men	25	25
	76	79

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.⁸)

Staff development and recruitment

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

In 2009-10 staff took advantage of professional development opportunities in areas such as conservation practices, leadership and professional development, and risk management. Staff were funded to attend conferences focusing on a variety of specific art-museum practices.

The Art Gallery's recruitment and selection policies and procedures aim to attract and retain the most suitably qualified and experienced people. During the year, the Gallery, in conjunction with the Department for Culture and the Arts, worked on improved work force planning including strategies to improve recruitment.

⁸ MOIR data provided by the DCA

Workers' compensation

	2008-09	2009-10	2009-10 Targets
Number of fatalities or severe claims	0	0	0
Number of lost time injuries (LTI)	0	0	0 or 10% reduction on previous year
Lost time injury severity rate		0	0 or 10% reduction on previous year

The most common injuries in 2009-10 were minor.

The Art Gallery's Occupational Safety and Health Committee met regularly during 2009-10 to discuss and resolve issues raised by staff, review hazard reports, discuss injury trends and identify preventative measures to promote a safe working environment.

In 2009-10, 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.

Governance disclosures

Contracts with senior officers

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

Director's liability insurance

The Art Gallery takes out through RiskCover a Directors and Officers Liability Policy to cover Board members against liability incurred under sections 13 and 14 of the *Statutory Corporations (Liability of Directors) Act 1996*. The Gallery contributed \$12,574 to the annual premium.

Other Legal Requirements

Advertising – Electoral Act 1907 section 175ZE

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

	\$
Expenditure with advertising agencies 303	121,471
Expenditure with market research agencies Synovate	34,400
Expenditure with polling agencies	-
Expenditure with direct mail agencies	7,649
Expenditure with media advertising agencies	
Marketforce / Optimum Media Decisions	75,065
DMG Radio Perth	7,500
Sunday Times	71,199
Geraldton Guardian	544
Total expenditure	<u>317,828</u>

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

Art Gallery staff are employees of the Department of Culture and the Arts. Human resource services are provided by the Human Resource Unit of the Department of Culture and the Arts. They provide specific advice on compliance with the Standards in regard to recruitment, transfer, secondment, redeployment, termination, discipline, 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 2009-10 in regard to Public Sector Standards, the WA Code of Ethics or the Department of Culture and the Arts Code of Conduct:

Initiatives in 2009-10 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 2009-10, 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.

Gallery activities and initiatives in 2009-10 that relate to the six desired Disability Access and Inclusion Plan outcomes included:

Outcome 1: Visitors to the Art Gallery with disabilities have the same opportunities as other people to access our services and events:

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

Outcome 2: Visitors to the Art Gallery with disabilities have the same opportunities as other people to access our buildings and facilities:

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

Outcome 3: People with disabilities receive information at or from the Art Gallery in a format that will enable them to access the information as readily as other people are able to access it:

- provision of essential product information, including signs and didactic materials, in various forms including print, 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.

Record-keeping plan

During 2009-10 the Gallery maintained the delivery of a cohesive record-keeping program bound by policy, procedure and a planned approach to improving record-keeping at the Art Gallery of Western Australia. A particular focus has been the supporting of improved electronic record-keeping within the organisation with a project to review and arrange electronic files on a shared server according to the Gallery's record-keeping system. The project also ensured that information on electronic files have been captured in the record-keeping system.

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

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

Appendix A – Board member profiles

The Board held six ordinary meetings and one Planning Day during 2009-10. Each Board member's attendance record at meetings is provided following his or her name.

Helen Cook, Chair (Attended 5 Meetings and the Board Planning Day)

Helen is the Executive Director, Australia, of KPMG's Energy and Natural Resources Group and has more than twenty years experience in the Western Australian professional services sector supporting resources companies. She has been a member of the Art Gallery of Western Australia Board since 2004 and currently sits on the Women's Advisory Council for the Heart Foundation of Australia (WA). Ms Cook graduated from the University of Western Australia with a Bachelor of Science; she is an Associate of the Institute of Company Directors and a member of the Financial Services Institute of Australasia. Ms Cook retired from the Board at the expiration of her appointment on 30 June 2010.

Hamish Beck (Attended 6 Meetings and the Board Planning Day)

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

Kellie Benda (Attended 5 Meetings)

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

Helen Carroll Fairhall (Attended 6 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 Programmes Coordinator and Curator of Australian Art at Lawrence Wilson Art Gallery, The University of Western Australia. She has curated several exhibitions and written on Australian art for a range of publications. Her previous Board appointments include Art on the Move Western Australia, of which she was Chair from 2003 to 2005, Lawrence Wilson Art Gallery Advisory Board and Swan Bells Foundation.

Alan Davies (Attended 2 Meetings)

Alan is the Managing Director – Global Development & Chief Financial Officer for Rio Tinto Iron Ore and has been with the Rio Tinto group since 1997. Mr Davies has a Bachelor of Business – Accountancy, Bachelor of Laws from the Queensland University of Technology in Brisbane, and a Master of Laws from the University of Sydney. Mr Davies is a Trustee for the Rio Tinto Staff Superannuation Fund Board, Chairman of the Rio Tinto Staff Superannuation Fund Investment Committee and is also a Member of the Chamber of Commerce and Industry Western Australia General Council and the Institute of Chartered Accountants in Australia. Alan joined the Board in February 2010 replacing the vacancy left by Kieran Kinsella's retirement.

Adrian Fini (Attended 5 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, plus a committee member for the Australian Business Arts Foundation (WA Chapter).

Fiona Kalaf, Deputy Chair (Attended 6 Meetings and the Board Planning Day)

Fiona is a business development, strategic planning and marketing communications professional with experience in commercial, corporate and non-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, and is currently director of management consulting firm Buro. 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 East Perth Redevelopment Authority and the Western Australian Planning Commission's Central Perth Planning Committee. Fiona Kalaf has been appointed as Chair of the Board effective from 1 July 2010.

Kieran Kinsella (Attended 2 Meetings and the Board Planning Day)

Kieran has held the position of Chief Executive Officer of the Midland Redevelopment Authority since May 2000. Between 1993 and 2000 he held the positions of Director of the Gascoyne Development Commission, Western Divisional Manager of the Indigenous Land Corporation and Project Director at the Western Australian Tourism Commission. He has previously been on the boards of the Gascoyne Arts Council, Country Arts WA and Regional Arts Australia. Kieran Kinsella retired from the Board at the expiration of his appointment on 31 December 2009.

Allanah Lucas (Attended 5 Meetings)

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

Appendix B – Foundation Council profiles

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

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

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

Peter Eggleston, Councillor from August 2008 until November 2009. Peter joined Chevron Australia as their External Affairs Manager in July of this year and is responsible for policy, government and public affairs including legislative and regulatory advocacy, external communication, workforce communications and community engagement. He has extensive prior experience with Perilya Limited, as Director Corporate Affairs for GRD Limited, a 10 year career with Rio Tinto and has worked in London with the Global Mining Initiative. Peter has completed a Bachelor of Arts degree in Geography and holds numerous postgraduate qualifications. Peter has also been a member of the Australian Institute of Company Directors, the NSW Minerals council, Water and Rivers Commission Board, the Aboriginal Economic Development Council, the State Training Board, the Central Pilbara Region Infrastructure Study Management Committee and a delegate to the International Zinc Association.

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

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

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

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

Appendix C – Foundation Members 2009-10

Honorary Patron

His Excellency Dr Kenneth Michael, AC
Governor of Western Australia

Patrons

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

Sue and Ian Bernadt
BHP Billiton Iron Ore
The Leah Jane Cohen Bequest
Robert Juniper
Dr Jo Lagerberg and Dr Steve Swift
National Australia Bank
The late Dr Harold Schenberg
Anonymous Donor
Wesfarmers
Woodside

Honorary Arts Patron

Robert Juniper

Vice Patrons

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

Government of Western Australia
The Sir Claude Hotchin Art Foundation
The Linton Currie Trust
Anonymous Donor
The late Dr Rose Toussaint
Barbara and the late Albert Tucker

Governors

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

Brian Blanchflower	Dr Tim Jeffery
Robert and Lesley Girdwood	Ben and Helen Korman
Bob Brighton	Elizabeth Malone
Margot Bunning and family	The late May Marland
The Christensen Fund	John McBride
Dr David Cooke	James Mollison, AO
Rick and Carol Crabb	John Nixon
James Fairfax, AO	Max Pam and Jann Marshall
Adrian and Michela Fini	The Stan Perron Charitable Trust
Freehills	John Poynton
Friends of the Art Gallery of Western Australia	The late Clifton Pugh, AO
Sandra Galvin	Spirac Pty Ltd
Gordon Darling Foundation	Kerry Stokes, AO
Evelyn and the late Kemp Hall	The late Sheila and Howard Taylor, AM Lyn Williams

Benefactors

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

Agapitos/Wilson Collection	Dr Douglas Kagi
John Brunner	J. Barris and Judith Lepley
Gunter Christmann	Malcom McCusker
Helen Cook	Graeme Morgan
Sir James and Lady Cruthers	Judge Jim O'Connor
Lauraine Diggins	Thomas Potter
Marco D'Orsogna	The Shell Company of Australia Limited
Robin and Elizabeth Forbes	Mitchiko Teshima
Warwick Hemsley and Family	The Myer Foundation
Mandy Juniper	Ray Wilson

Fellows

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

Michael Abbott	The late Cliff Jones
Tony Albert	Kathleen O'Connor Advisory Committee
Dr David Alltree	David Larwill
Dario and Susan Amara	The Leederville Hotel
AngloGold Ashanti Australia Limited	Dr Graham Linford
Daniel Archer	James Litis and Desi Litis
Neil Archibald	Robert MacPherson
Monique Atlas and Kim Hawkins	Sandy Mackellar
Hamish and Ngaire Beck	Lloyd Marchesi
Dr Bruce Bellinge	Jan Marshall
Barbara Blackman	Diane McCusker
Lin Bloomfield	Ken and Merran McGregor
E.L. (Mick) Bolto	Callum Morton
Sue Bolto	Dan Mossenson
Eileen Bond	Dr Fred and Mrs Georgina Nagle
Busby Family	Avril S. and Brian J. O'Brien
Fiona Clarke (In memory of Mrs Jean Clarke)	ICI Australia
Kate Collin	Louise Paramor
Esther Constable	The Peploe family
Professor Ian Constable, AO	Angela Roberts
Syd and Danae Corser	Ruth Rowell Phelps
Anne Cranston	Anthony Russell
Alan R. Dodge	Dr John and Thea Saunders
Siné MacPherson and Gary Dufour	Linda Savage and Dr Stephen Davis
Judy and Trevor Eastwood	Anna Schwartz
Ernst & Young Chartered Accountants	The late Christine Sharkey
Larry and Peggy Foley	Gene and Brian Sherman
Christine and Winston Foulkes-Taylor	Marlene and Graham Stafford
Ben Gascoigne	Vivienne Stewart
Ian George	The late John Stringer
Rodney Glick	The Sullivan Family
Julian Goddard and Glenda de Fiddes	Brian Swan
David Goldblatt	Gene Tilbrook
Helen Grey-Smith and children	Ian and Sue Trahar
Diether Hanisch	Lynnette Voevodin
Gerie and Ole Hansen	Women's Service Guild of Western Australia
Lyn-Marie Hegarty	Ashley Zimpel
Kevin and Jan Jackson	

Members

(Not less than \$5,000)

Susan Adler	Elaine Featherby
Robyn Ahern	Lisa Fini
Aisen Family Trust	Susanne Finn
ANZ Banking Group Limited	Fire & Emergency Services Authority
Shelley Barker	Allan and Lynette Fletcher
John Barrett-Lennard	Annie and Brett Fogarty
Corinne Barton	Alison Gaines
R.G. Bennett	Leonie and David Garnett
Tracy Blake	Tom Gibbons and Miriam Stannage
Peter and Stella Blaxell	Gary Giles
Frank and Margaret Bongers	David and Hannah Goldstone
Angela Bowman	Mark Grant
Keith Bradbury	Alix and Geoffrey Grice
Brigitte Braun	Lloyd and Jan Guthrey
Claire Brittain	Sean Hamilton
Margaret Brophy	John Hanley, AM
Karen Brown	Dorothea Hansen-Knarhoi
The late Lina Bryans	Kathy Hardie
Peter and Christine Buck	Jane Hegarty
Janet Burchill	Michael Hoad
Sally Burton	John and Linda Hoedemaker
Bruce Callow & Associates Pty Ltd	Marie and Michael Hobbs
Fraser Campbell	Estate of Dr Ernest Hodgkin
Estate of John Chilvers	Diana Hodgson
Joe Chindarsi and Andrew Patrick	Sandy and Peter Honey
Susan Clements	Glen Host and Jill Potter
Jock Clough	Anne Holt
Ian and Rosana Cochrane	Clive Hovell
Libby Cocks	Julie Hoy
Catherine Cole	John Hughan
John Corser	Don and Joan Humphreys
The late Chandler Coventry	Jim and Freda Irenic
Susan and Michael Croudace	Eric and Louise Isaachsen
Digby and Susan Cullen	Japan Chamber of Commerce and Industry Perth Inc.
Dr Ben Darbyshire	Stewart and Gillian Johnson
Brett Davies Lawyers	Ishbelle Johnstone
Dr and Mrs N.J. Davis	Angus and Louise Jones
Jo Dawkins	Ashley and Nina Jones, Gunyulgup Galleries
Sandra Di Bartolomeo	Joyce Corporation Ltd
Brahma Dharmananda	Dr Patricia Kailis AM OBE
Pamela Douglas	Katherine Kalaf
The Hon Peter and Mrs Benita Dowding	Nancy Keegan and Don Voelte
Hilaire Dufour	Melissa and Kasia Kelly Dang
Hollis Dufour	Annie Keeping-Hood
Meredith Dufour	Jennie Kennedy
Edwin Eames	Jeff Kerley
Peter Eggleston	Denis and Valerie Kermode
The late David Englander	Kingfisher Gallery
The Everist Family	Carmen La Cava
Jenny and Bill Fairweather	Lauder and Howard
Michael J. Fallon	Lamb Printers Pty Ltd
The Feilman Foundation	Estate of Clifford Last

Janine Lauder	Yacht Grot
The late Marjorie Le Souef	Estate of Ian Richmond
Ross and Fran Ledger	John and Yvonne Roston
Cherry Lewis	Jann Rowley
Christine J Lewis	Jenny and Wyborn Seabrook
Gianluca Lufino	Roslyn Seale
Heather Lyons	Celia Searle
Darryl Mack and Helen Taylor	Scoop Publishing
Michele MacKellar	Eve Shannon-Cullity
Bea Maddock	Asher and Fraida Shapiro
Lesley Maloney	Stirling and Judy Shaw
Bettina Mangan	J & J Shervington
Aneka Manners and Pasquale Cianfagna	Patricia Simpson
Jan and Bill Manning	John and Marie-Louise Simpson
Dr Anthony McCartney and Jacinta McCartney	Singapore Airlines
Bryant and Tedye McDiven	Cecily Skrudland
John McGlue and Sharon Dawson	Garnett Skuthorp
Marshall and Amanda McKenna	Darryl and Heather Smalley
Grant McPherson	Amanda Stafford
Margaret McPherson	Kathryn Stafford-Rowley
Ian and Jayne Middlemas	Stateships
Mrs Jan and Dr Stuart Miller	Paul and Carla Sullivan
Geraldine Milner	Geoffrey Summerhayes, OAM
John and Carolyn Milton-Smith	Gloria Sutherland
Esther Missingham	Greenhill Galleries
Möet & Chandon Art Foundation	Victor Tana
Milton Moon	John and Antoinette Tate
Tim and Rose Moore	Lisa Telford
The Moran family	Clare Thompson
Geoff and Joanne Motteram	Rodney and Penelope Thompson
Charles and Caroline Morgan	Wendy Treasure
Geoffrey and Valmae Morris	Edna Trethowan
Jock and Jane Morrison	Peter Tyndall
The late Kenneth Myer	Elizabeth and Max Vinnicombe
Etsuko Nishi	Patsy Vizents
Robert O'Hare	David Walker
Norah Ohrt	Mark Walker
Dr Walter Ong	Patti Warashina
Helen and Barry Osboine	Sara Warren
Gillianne Packer	Davson+Ward
Mimi and Willy Packer	Diana and the late Bill Warnock
Ron and Philippa Packer	Darryl and Margaret Way
Angela Padley	Estate of Ian Whalland
Maureen Paris	Donna White
Susan Pass	Anonymous Donor
Shane Pavlinovich	Dr Heather Whiting
Georgina Pearce	Grant Thornton Chartered Accountants
Leon and Moira Pericles	Richard Wilenski and Fiona Kalaf
Guardian Resources (Joshua Pitt)	Ian and Jean Williams
Bob and Ann Poolman	Ron and Sandra Wise
Rosemary Pratt	Mark Woffenden
Jamie Price and Gillian Gallagher	Woodside Petroleum Ltd
Howard and Lindsey Read	Brigid Woss
Marcus Read	Michael Wright

Di Yarrall
Clifford and Gillian Yulelman

Carlos Zerpa
Dr Dolph W. Zink, AM, and Mrs Zink

Appendix D – Gallery Executive and Staff (as at 30 June 2010)

(Arranged alphabetically)

Executive

Dr Stefano Carboni, PhD

Director

Dr Carboni was appointed in October 2008. He was previously at the Metropolitan Museum of Art as Curator and Administrator in the Department of Islamic Art and Visiting Professor at the Bard Graduate Center in New York. Dr Carboni joined the curatorial staff at the Metropolitan Museum in 1992 after completing his graduate studies in Arabic and in Islamic Art at the University of Venice and his Ph.D. in Islamic Art at the University of London.

James Davies, Bachelor of Arts (Fine Arts)

Director – Geraldton Regional Art Gallery

Mr Davies has over 20 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

Deputy Director | Chief Curator

Mr Dufour has over thirty years' curatorial and executive management experience in public art museums in Australia and Canada.

Lynne Hargreaves, BA (Hons), MA

General Manager, Collections and Exhibitions

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

Lyn-Marie Hegarty, BA

Development Director

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

Cathy Roads

General Manager, Operations

Ms Roads had over twenty years' public sector experience, including substantial experience in change management and art museum practice and retired from the Gallery in January 2010.

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

Deputy Director | Chief Operating Officer

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

Executive Support

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

Curatorial

Clotilde Bullen, Curator of Indigenous Art
Robert Cook, Curator of Modern and Contemporary Photography and Design
Jenepher Duncan, Curator of Contemporary Australian Art
Lucy Harper, Associate Curator of Historical Works on Paper
Melissa Harpley, Curator of Historical Painting, Sculpture and 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, Senior Conservator
Kate Woollett, Paper Conservator

Collections and Exhibitions

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

Community Relations

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

Development

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

Operations

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

Geraldton Regional Art Gallery

Sari Jacobsen, Regional Attendant
Julie-Anne Sproule, Administrator

Appendix E – Staff Achievements

Staff awards & membership of external professional committees

(Arranged alphabetically)

Stephanie Baily

- Member, Australian Institute for the Conservation of Cultural Material (AICCM)

Clotilde Bullen

- Judge, Western Australian Indigenous Art Awards 2009
- Member, National Indigenous Arts Reference Group (supported by the Aboriginal and Torres Strait Islander Advisory Board, Australia Council)
- Board member, Yirra Yaakin Noongar Theatre (until February 2010)
- Member, Advisory committee for the Wesfarmers Arts Indigenous Fellowship
- Participant, National Indigenous Knowledge Centre consultation held at the State Library, 7 May 2010

Stefano Carboni

- Judge, Western Australian Indigenous Art Awards 2009
- Judge, Kalgoorlie Art Prize, October 2009
- Invited Participant, Berlin roundtable for TASWIR project, Jan 2010
- Judge, Albany Art Prize, March 2010
- Judge, Castaways Sculpture Awards, April 2010
- Invited Participant, Roundtable ABaF and WA Business News, Perth, April 2010
- Invited Participant, 'Building a culture of giving through art', ABaF Roundtable, Sydney, May 2010
- Invited Participant, Museum Leadership Program - Creating the Future 9 – 14 August 2009

Robert Cook

- Member, Lawrence Wilson Art Gallery Advisory Panel, University of Western Australia
- Member, Editorial Committee, Broadsheet: Contemporary Visual Arts + Culture, Contemporary Art Space, South Australia

James Davies

- Member, City of Geraldton Greenough Public Art Committee 2010 ‘
- Member, City of Geraldton Greenough Management Committee 2010
- Member, Bunbury Regional Arts Management Board

Gary Dufour

- Judge - Cossack Art Awards, 2009
- Member, Department of Art Advisory Board, School of Art and Design, Curtin University (to January 2010)
- Member, Advisory Board, Lawrence Wilson Art Gallery, The University of Western Australia (to 12 February 2010)
- Member, Faculty Board, Faculty of Architecture, Landscape and Visual Arts, The University of Western Australia
- Member, Advisory Committee, Lake Ballard Association, Menzies, Western Australia
- Member, Advisory Committee, Warburton Art Project, Warburton, Western Australia
- Recipient Gordon Darling Foundation Domestic Travel Award, 2010

Jenepher Duncan

- Member, Advisory Committee Herrison Island Sculpture Park
- Member, Memorial for Forgotten Australians Committee (Department of Child Protection)
- Judge, Esperance Art Award August 2009

Lucy Harper

- Awarded the Harold Wright Scholarship, for research studies undertaken at the British Museum, London, August-December 2009.

Lyn-Marie Hegarty

- Vice President Fundraising Institute Australia (WA)

Glenn Iseger-Pilkington

- Judge, Western Australian Indigenous Art Awards 2010

Sari Jacobsen

- Member, Board of Country Arts WA

Maria Kubik

- National Professional Membership Officer and State Vice President, Australian Institute for the Conservation of Cultural Materials (AICCM)
- Secretary, Mandorla Religious Art Award

Peter Lowe

- Judge, Printmakers' Association of WA Print-Media Awards 2010
- Judge, Centre for Hellenic Studies School Art Competition 2010

Jude Savage

- Chair, Museums Australia Multimedia and Publications Design Awards
- Chair, Art on the Move Committee
- Committee Member, Museums Australia State (WA) Committee
- Director, FotoFreo Board

Staff presentations

Clotilde Bullen

- Presenter, The advocacy role of the Gallery and its role in the broader arts community, Western Australian Aboriginal Arts Community Hub meeting, April 2010
- Presenter, Ricky Maynard exhibition, Lawrence Wilson Gallery, April 2010
- Presenter, talks on Gallery collection to Indigenous artists from Artsource, Kidogo Art Gallery, Yinjaa Barndi Arts
- Presenter, Gallery collection, for Indigenous students studying through the Kulbardi Indigenous Studies unit at Murdoch University
- Interview for NITV program "Noongar Danjoo" on Shane Pickett filmed at the Gallery, aired May 2010

Stefano Carboni

- Presenter, 'Winter Salons', Holmes a Court Gallery, July 2009
- Presenter, 'Visual Arts in WA', Bureau of Ideas, August 2009
- Presenter, Karrakatta Club, Sept 2009 & June 2010
- Lecturer, 'Mongols', Curtin University, Oct 2009

- Lecturer, 'Liquid frontiers', UWA, Oct 2009
- Lecturer, 'Venice and Islam', ADFAS, Oct 2009
- Lecturer, Venice, Friends of the Art Gallery, Nov 2009
- Glass lecture American University in Cairo
- Invited Distinguished Visitor Professor, Public lectures on Venice, Arab and Islamic Civilization Department of the School of Human Social Sciences of the American University in Cairo, Feb 2010
- Lecturer, Survey lecture, UWA, March 2010
- Lecturer, 'Venice', NGV, March 2010
- Lecturer, 'Venice', Brunei University, May 2010
- Presenter, 'What is the Business of a Contemporary Art Gallery', Commonwealth Bank, Sydney, May 2010

James Davies

- Guest speaker, Geraldton Rotary Club July 2009
- Guest Speaker, Geraldton Camera Club 2009 & 2010
- Guest Speaker, Friend so the Geraldton Library August 2010
- Guest Speaker, ABaF Professional Development Workshop for Mid West Artists 2010
- Launched inaugural Mid West Art Prize exhibition 2011

Jenepher Duncan

- Presenter, AGWA Foundation TomorrowFund event November 2009
- Presenter, AGWA staff and guides – BUILT exhibition Talk 17 November 2009
- Presenter Esperance Art Award lecture re AGWA State Art Collection 2009
- Presenter, Patricia Piccinini exhibition
- Presenter, Introduction – Foundation preview artist's talk, 30 April 2010
- Presenter, Introduction – Public Programs event, 1 May 2010
- Presenter, Teachers Preview, 6 May 2010
- Presenter, Public Programs Event 16 May 2010
- Presenter, new acquisitions, Board Meeting 22 June 2010

Lesley Goodman

- Presenter, Touch Tours, Sculpture by Sea, Cottesloe, 2010
- Presenter, 'Moments with McCubbin', pilot program for people living with dementia in collaboration with Alzheimer's Australia WA.

Melissa Harpley

- Presenter with Maria Kubik, 'McCubbin's methods and materials', AICCM Lecture and tour, 2010

Maria Kubik

- Invited speaker, 11th Congress of the International Colour Association, University of NSW, 2009.
- Session chair and refereed paper, AICCM National Conference Fremantle Maritime Museum, 2009
- Presenter, 'Conservation Guidelines', Art in Bloom Allocation night, 2010
- Invited speaker, 'Concepts in conservation', AGWA Gallery Guides, 2010
- Presenter with Melissa Harpley, 'McCubbin's methods and materials', AICCM Lecture and tour, 2010
- Presenter with Vanessa Wiggin, 'Modular Cleaning Program - Workshop review', AICCM Lecture, 2010

Staff publications

Clotilde Bullen

- “A little less conversation, a little more action: the work of Dianne Jones” Artlink magazine, Blak on Blak issue, vol 30:1, 2010.

Stefano Carboni

- “Mahmud al-Kurdi and his Italian customer”, in J. Anderson (ed.), *Crossing Cultures: Conflict, Migration and Convergence. Proceedings of the 32nd International Congress of the History of Art (CIHA)*, The University of Melbourne (13-18 January 2008), Melbourne, 2009, pp. 592-96
- “A ‘prince’ to the Department of Islamic Art”, in James R. Houghton et al., *Philippe De Montebello and The Metropolitan Museum of Art 1977-2008*, The Metropolitan Museum of Art, New York, 2009, pp. 104-111
- Entry no. 98 in Z. Vesel, S. Tourkin, and Y. Porter (eds.), *Images of Islamic Science, Illustrated Manuscripts from the Iranian World*, L’Institut Français de Recherche en Iran, Tehran, 2009, p. 152
- Entries in C. Bullen (ed.), *Western Australian Indigenous Art Awards 2009*, Art Gallery of Western Australia, Perth, 2009, pp. 12-15, 20-21, 38-39
- “Engagement amid multi-tasking”, *Artsource Newsletter*, Aug.-Nov. 2009, pp. 8-10

Robert Cook

- ‘While doing’ [interview with Swedish artist Johanna Billing] in Hannah Mathews (ed.). 2009. Johanna Billing: Tiny Movements. Australian Centre for Contemporary Art: Victoria.
- ‘Curator opinion: the perfect installation’ in Monument, Issue 96, April/May, 2010.
- ‘Under the counter: interview with Ken Bolton’ in Broadsheet: Contemporary Visual Arts + Culture, Contemporary Art Space, South Australia, vol. 39, no1.

Maria Kubik

- ‘Preserving the painted image: The art and science of conservation’ in *Colour: Design and Creativity*. Bradfield, UK: Society of Dyers and Colourists, 2010
- ‘Preserving colour balance: Art conservation and the changing image’ in preprints, 11th Congress of the International Colour Association, Sydney, 27 Sep-22 Oct 2009, Sydney: AIC
- With Creagh, D., Lee, A., Otieno-Alego, V., ‘Recent and future developments in the use of radiation for the study of objects of cultural heritage significance’ in *Radiation Physics and Chemistry*, vol 78:6, pp. 367-374, Amsterdam: Elsevier.

Appendix F – Acquisitions

Purchases

WESTERN AUSTRALIAN ART

Contemporary Design

BOGUCKI, Helena

Power: A study, T 2010

Powder-coated sterling silver vulcanite

African trading beads and linen thread

41.0 x 5.6 cm

Peter Fogarty Design Fund

BRITTON, Helen

Night 2009

plastic, silver

76.0 (unfastened) x 2.00 cm

Art Gallery of Western Australia Foundation:

TomorrowFund

BRITTON, Helen and

McKNIGHT, Justine

Necklace for t-shirt, t-shirt for brooch 2010

plastic, organic cotton t-shirt, fibre-reactive dyes and print-paste

t-shirt: 63.0 x 60.cm; necklace (irregular diameter) 28.0 x 21.0 cm

Art Gallery of Western Australia Foundation:

TomorrowFund

GOULDER, Jon

LD desk, 2010

American black walnut, press-laminated desktop, black legs sprayed in black polyurethane finish and coloured Marblo dividers

80.0 x 146.0 x 80.0 cm

The Peter Fogarty Design Fund

GOULDER, Jon

Amore mio low chair, 2009

American black walnut, press-laminated seat, upholstered back in Kvadrat Maharam teal fabric

54.0 x 67.0 x 74.0 cm

The Peter Fogarty Design Fund

GOULDER, Jon

Oh la la dining chair, 2009

Rock maple veneer, press laminated plywood seat, black upholstered in Kvadrat Maharam fabric

84.0 x 56.0 x 56.0 cm

The Peter Fogarty Design Fund

NICHOLLS, Andrew

Australian sporting 2004

eight Spode bone China plates

dinner plates: 27.0 cm diameter

entrée plates: 22.0 cm diameter

Art Gallery of Western Australia Foundation:

TomorrowFund

NICHOLLS, Andrew

Blue Australia wall plate and *Kangaroo paw* entrée plate(Star gazer) 2004/2009

decal print on Spode China

dinner plate: 27.0 cm diameter

entrée plate: 22.0cm diameter

Art Gallery of Western Australia Foundation:

TomorrowFund

NICHOLLS, Andrew

Blue Australia wall plate and *Kangaroo paw* entrée plate (Australian sporting) 2004/2009

decal print on Spode China

dinner plate: 27.0 cm diameter

café plate: 22.0 cm diameter

Art Gallery of Western Australia Foundation:

TomorrowFund

SCAMBLER, Stewart

The wet 2009

wood-fired ceramic

31.0 x 27.0 cm

Art Gallery of Western Australia Foundation:

TomorrowFund

SCAMBLER, Stewart

Plateau form 4 2009

wood-fired ceramic

27.0 x 17.0 cm

Art Gallery of Western Australia Foundation:

TomorrowFund

SCAMBLER, Stewart

Conical bottle 4 2009

wood-fired ceramic

40.0 x 15.0 cm

Art Gallery of Western Australia Foundation:

TomorrowFund

Contemporary Painting

PRYOR, Gregory

Underwood 2

oil on linen

140.3 x 208 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

RICHARDS, Trevor

Concertina

synthetic polymer paint on canvas

162.0 x 156.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

Contemporary Photography

GILL, Tarryn and DUPONT, Pilar Matta

Bride or the north 2009

giclee print (edition 1/1)

120.0 x 180.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

RIMMER, Brad

Silence, 2005-2009

30 colour photographs (Fuji)

75.0 x 75.0 cm each

Art Gallery of Western Australia Foundation:
TomorrowFund

MILLER, Graham

Aina 2007

archival inkjet print

80.0 x 100.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

MILLER, Graham

Alice 2005

archival inkjet print

80.0 x 100.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

MILLER, Graham

Rhonda + Chantelle 2007

archival inkjet print

80.0 x 100.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

MILLER, Graham

Jessica 2007

archival inkjet print

80.0 x 100.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

MILLER, Graham

Johnno 2006

archival inkjet print

80.0 x 100.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

MILLER, Graham

Eric's Café 2009

archival inkjet print

100.0 x 80.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

O'BRIEN, Conor

Mike, alley 2003

digital print

51.0 x 76.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

O'BRIEN, Conor

Lily 2003

digital print

71.0 x 51.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

O'BRIEN, Conor

Bushfire 2004

digital print

101.0 x 71.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

O'BRIEN, Conor

Bike on grass 2004

digital print

71.0 x 101.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

O'BRIEN, Conor

Kate at the river 2005/06

digital print

89.0 x 127.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

O'BRIEN, Conor

Rachel, tower 2006/7

digital print

53.0 x 38.5 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

O'BRIEN, Conor

Tarawarra 2006/7

O'BRIEN, Conor

Tom, guitar 2006/7

digital print
72.0 x 51.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

O'BRIEN, Conor
Smoke 2006/7
digital print
72.0 x 51.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

SMITH, Helen
Atocha – Justa, AVE 2270 #4 2009
giclee print
120.0 x 180.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

SMITH, Helen
Collingwood vs St Kilda, 15-09-08 #1 2009
giclee print
78.0 x 98.9 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

SMITH, Helen
Collingwood vs St Kilda, 15-09-08 #3 2009
giclee print
78.0 x 98.9 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

WILKINSON, Toni
#13 from the *fifteen* series 2007
giclee print
127.0 x 100.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

digital print
51.0 x 72.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

SMITH, Helen
Questa Casa #1, Kalgoorlie WA 2003
giclee print
120.0 x 180.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

SMITH, Helen
Atocha – Justa, AVE 2270 #5 2009
giclee print
120.0 x 180.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

SMITH, Helen
Collingwood vs St Kilda, 15-09-08 #2 2009
giclee print
78.0 x 98.9 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

WILKINSON, Toni
#3 from the *fifteen* series 2009
giclee print
127.0 x 100.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

WOLDENDORP, Richard
Aerial over cleared and natural landscape, South
Australia 2008
inkjet colour print
72.0 x 30.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

Contemporary Sculpture

HOWARD, Therese
What's your poison? 2009
bronze, sterling silver, 18ct gold, 115 diamonds, marble, wire and rat whiskers
21.0 x 16.0 x 23.5cm
Art Gallery of Western Australia Foundation: TomorrowFund

Contemporary Work on Paper

LAMB, Joanna
Lowrise #1, 2, 3, 4 2009
screenprint (edition of 10)
60.0 x 90.0 cm
Art Gallery of Western Australia Foundation: TomorrowFund

Historical Design

NORTON, Audrey
Plate with leschenaultia decoration 1960s
hand-painted porcelain blank
24.0 cm (diam)
Linton Currie Trust

NORTON, Audrey
Plate with floral decoration 1960s
ceramic
17.6 cm (diam)
Linton Currie Trust

Indigenous Painting

BILLYCAN, Jan
Kirriwirri (triptych) 2009
acrylic on plywood
90.0 x 60.0 cm (each – 3 boards)
The Leah Jane Cohen Bequest

KALBYBIDI, Spider
Naru
acrylic on canvas
167.0 x 115.0 cm
The Leah Jane Cohen Bequest

WALBIDI, Daniel
Kirriwirri 2007
acrylic on canvas
90.8 x 91.0 cm
Leah Jane Cohen Bequest

NORTON, Audrey
Plate with Bottle-brush decoration
1960s
hand-painted porcelain blank
26.6 cm (diam)
Linton Currie Trust

SHAW, Marina
Teapot, sugar bowl and creamer
1944 - 1945
hand-painted porcelain blank
various sizes
Linton Currie Trust

BRITTEN, Jack
Ngalawan-Purnululu 2001
natural ochre pigments on canvas
90.0 x 120.0 cm
The Leah Jane Cohen Bequest

PEASE, Christopher
Balga resin 2008
balga resin on canvas
175.0 x 280.0 cm
Leah Jane Cohen Bequest

AUSTRALIAN ART

Contemporary Design

COELHO, Kirsten
Oil and tea can 2009
matt white glaze, banded iron oxide
two units: 26.5 x 9 and 16.5 x 10 cm
Peter Fogarty Design Fund

FEENEY, Deirdre
That evening, 2009
waterjet-cut, kiln-worked, cold-worked, lamp-
worked glass and projected video animation
3.15 x 25.0 x 35.5 cm
Tom Malone Prize

NICHOLS, Gail
Tall ice bowl, 2010
soda vapour glazed stoneware
30.0 x 24.0 x 24.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

CORR, Brian
Merge 2008
kiln formed and cold-worked glass
20.0 x 95.0 x 70.0 cm
Leah Jane Cohen Bequest

LOUGHLIN, Jessica
in close
kiln-formed glass
89.0 x 119.0 x 6.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

NICHOLSON, Tom
Fragments from melancholia (Documents after
five actions, Berlin), 2002
suite of nine photographs, Lambda photographic
print
22.0 x 18.0 cm (image); 24.0 x 20.0 cm (paper)
Consolidated Account

Historical Works on Paper

CALVERT, Samuel (after)
A corroboree of the Australian Aborigines, 1867
colour wood engraving
40.3 x 49.9 cm (sheet)
The Sir Claude Hotchin Art Foundation

LYCETT, Joseph
View of the south end of Schouten's Island, Van
Diemen's Land, 1824
coloured etching and aquatint
26.0 x 35.7 cm (sheet)
The Sir Claude Hotchin Art Foundation

LYCETT, Joseph
Raby, a farm belonging to Alexander Riley Esq.,
New South Wales, 1825
coloured etching and aquatint
26.3 x 35.6 cm (sheet)
The Sir Claude Hotchin Art Foundation

VON GUERARD, Eugene
Ben Lomond, Epping Forest (Tasmania), 1867
colour lithograph
48.1 x 68.7 cm (sheet)
The Sir Claude Hotchin Art Foundation

DRYSDALE, Russell
not titled [Study for Gatekeeper's wife], c1965
ink
38.8 x 25.3 cm (sheet)
Consolidated Account

LYCETT, Joseph
View of Windsor, upon the Hawkesbury, New
South Wales, 1824
coloured etching and aquatint
26.1 x 35.9 cm (sheet)
The Sir Claude Hotchin Art Foundation

PROCTOR, Thea
The aeroplane
(also known as 'Stunting'), c1918
lithograph (edition of 24)
53.9 x 42.9 cm (sheet)
Consolidated Account

VON GUERARD, Eugene
View on the Upper Mitta Mitta, 1863-64
coloured lithograph
41.2 x 51.6 cm (sheet)
The Sir Claude Hotchin Art Foundation

Indigenous Object

YALANDJA, Owen
Yawkyawk (white), 2009
carved wood, natural ochre
207.0 x 11.5 x 15 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

YALANDJA, Owen
Yawkyawk (black), 2009
carved wood, natural ochre
212.0 x 26.0 x 26.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

Indigenous Painting

BIJARRB, Kuruwariyngathi
(Paula Paul)
Flat Reef 2009
synthetic polymer paint on linen
91.0 x 121.0 cm
Art Gallery of Western Australia Foundation: TomorrowFund

Indigenous Photography

ALBERT, Tony
Optimism #3 2008
chromogenic print on paper
80.0 x 80.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

ALBERT, Tony
Optimism #4 2008
chromogenic print on paper
80.0 x 80.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

ALBERT, Tony
Optimism #6 2008
chromogenic print on paper
80.0 x 80.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

ALBERT, Tony
Optimism #8 2008
chromogenic print on paper
80.0 x 80.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

ALBERT, Tony
Optimism #10 2008
chromogenic print on paper
80.0 x 80.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

ALBERT, Tony
No place 3 2008
chromogenic print on paper
100.0 x 100.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

ALBERT, Tony
No place warrior 2008
watercolour on paper
76.0 cm x 57,0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

FOLEY, Fiona
H.H.H #2 2004
ultrachrome print on paper
76.0 x 101.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

FOLEY, Fiona
H.H.H #4 2004
ultrachrome print on paper
76.0 x 101.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

FOLEY, Fiona
H.H.H #6 2004
ultrachrome print on paper
76.0 x 101.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

FOLEY, Fiona
H.H.H #8 2004
ultrachrome print on paper
76.0 x 101.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

Indigenous Works on Paper

NONA, Dennis
Kisai Mari Patan 7/45 2008
etching on Hahnemüle paper
104.0 x 69.0 cm (image)
120.0 x 80.0 cm (sheet)
Art Gallery of Western Australia Foundation:
TomorrowFund

NONA, Dennis

ALBERT, Tony
No place 2 2008
chromogenic print on paper
100.0 x 100.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

ALBERT, Tony
No place 5 2008
chromogenic print on paper
100.0 x 100.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

FOLEY, Fiona
H.H.H #1 2004
ultrachrome print on paper
76.0 x 101.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

FOLEY, Fiona
H.H.H #3 2004
ultrachrome print on paper
76.0 x 101.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

FOLEY, Fiona
H.H.H #5 2004
ultrachrome print on paper
76.0 x 101.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

FOLEY, Fiona
H.H.H #7 2004
ultrachrome print on paper
76.0 x 101.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

FOLEY, Fiona
Nulla 4 Eva #3 2009
ultrachrome print on Hahnemühle paper
80.0 x 120.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

NONA, Dennis
Bywa Udthaik 2008
etching on Hahnemüle paper
120.0 x 62.0 cm (image)
140.0 x 85.0 cm (sheet)
Art Gallery of Western Australia Foundation:
TomorrowFund

Maman 2008
etching on Hahnemüle paper
80.0 x 120.0 cm (sheet)
Art Gallery of Western Australia Foundation:
TomorrowFund

INTERNATIONAL ART

Contemporary Photography

HUBBARD, Teresa and
BIRCHLER, Alexander
Stripping 1998
light-jet photographs
(artist's proof 2/2, edition 5)
five units: 145.0 x 180.0 cm (each)
Art Gallery of Western Australia Foundation:
TomorrowFund

Historical Design

POLI, Flavio (attrib. designer)
Vase, 1960
Blown glass, sommerso technique
50 cm high
The Leah Jane Cohen Bequest

SEGUSO, Archimede
Bowl, 1954
blown glass with 'Merletto' decoration
12 x 24 (diam) cm
The Leah Jane Cohen Bequest

DONATIONS

WESTERN AUSTRALIAN ART

Contemporary Design

McMILLAN, Kate
Occupation, 2002-2003
framed colour photograph, acrylic paint,
camping stool, rubber gloves
approximately 1.5 x 3 m overall installed
Kate McMillan

PARAMOR, Louise
Letters, lies & alibis 2004
collage of acrylic paint on paper
275.0 x 1097.0 cm
Louise Paramor

TARRY, Jon
Washington 2008
aviation rubber
140.0 x 90.0 x 5.0 cm
Jon Tarry

WALKER, David
Brandy warming spoon 1961
925 silver; forged handle, sunk disk bowl,
fabricated lip
27.5 x 7.2 x 3.5 cm
David Walker

WALKER, David
Coffee pot 1961-62
925 silver, black nylon; fabricated
25.8 x 20.0 x 12.5 cm
David Walker

WALKER, David
Neckpiece 1973
925 silver; forged neckring, cuttlebone
casting, die forming
34.5 x 23.5 x 3.5 cm (overall, including
attached neckpiece)
David Walker

WALKER, David
Bracelet 1978
925 silver; fire gilding, paper die embossing
10.0 x 10.0 x 0.3 cm
David Walker

MILLER, Graham
Abe's Penny: a micro magazine, issues 1-4
(Volume 1.11), 2010
four postcards
10.0 x 15.0 cm each
Graham Miller

TARRY, Jon
Baghdad 2008
aviation rubber
140.0 x 90.0 x 5.0 cm
Jon Tarry

WALKER, David
Salt and pepper pots with Rosewood base 1961
925 silver, rosewood
9.9 x 19.0 x 6.7 cm
David Walker

WALKER, David
Untitled [Brandy warming spoon sketch] 1961
pencil on paper
53.5 x 38.4 cm (sheet)
David Walker

WALKER, David
Today's Canberra: Planning for growth and
change
1969 (Design), 1970 (Published)
book, published by the Australian National
University Press
30.5 x 22.0 x 2.2 cm
David Walker

WALKER, David
Untitled [Neckpiece sketch 1-3] 1973
pencil on paper
33.2 x 20.4 cm (each, sheet)
David Walker

WALKER, David
Neckring and pendant 1979
925 silver; paper die embossing, die forming,
fabrication
27.0 x 12.8 x 1.2 cm (overall, including attached
neckpiece)
David Walker

WALKER, David
Pendant 1980
925 silver, titanium; fabrication, die forming,
electrochemical oxidisation
19.0 x 15.0 x 0.4 cm (overall, including attached
neckpiece)
David Walker

Contemporary Photography

PAM, Max
Portrait of Janno as a Black and Gold
cornflakes product 2007
archival inkjet print
120.0 x 100.0 cm
Max Pam

PAM, Max
Portrait of Janno as a Black and Gold cornflakes
product - reverse 2007
archival inkjet print
120.0 x 100.0 cm
Max Pam

Indigenous Object

SANDY, Aileen
Silk basket, 2008
silk, natural fibre
17.0 x 17.0 x 17.0 cm
Rio Tinto Iron Ore

SANDY, Aileen
Silk basket, 2008
silk, natural fibre
17.0 x 17.0 x 17.0 cm
Rio Tinto Iron Ore

Indigenous Painting

BEDFORD, Paddy (Nyunkuny)
Emu Dreaming and Bedford Downs
Massacre 2001
synthetic polymer paint on linen
150.0 x 180.0 cm
Helen and Ben Korman

BURGU, Jeffrey
Pantijan Wandjinas (n.d.)
acrylic on linen
73.0 x 112.0 cm
Transfer from Department of Commerce,
Science, Innovation and Business

JAMIN, Mignonette
Nyoonybarling and Ngalarrmberrung (n.d.)
natural earth pigments on canvas
140.0 x 100.0 cm
Transfer from Department of Commerce,
Science, Innovation and Business

LONG, Lily
Pinarti Partu Jara – One special tree, (n.d.)
acrylic on canvas
183.0 x 122.0 cm
Transfer from Department of Commerce,
Science, Innovation and Business

MACK, Clifton
Millstream Tableland, 2009
polymer paint on canvas
140.0 x 88.0 cm
Rio Tinto Iron Ore

MITCHELL, Tommy
Ngaturn Tingari Wati Tjukurrpa (n.d.) acrylic on
canvas
213.4 x 152.4 cm
Transfer from Department of Commerce,
Science, Innovation and Business

PICKETT, Shane
Noongar 6 seasons I, 1998
acrylic on canvas
151.0 x 122.0 cm each
Transfer from Department of Commerce,
Science, Innovation and Business

PICKETT, Shane
Noongar 6 seasons II, 1998
acrylic on canvas
151.0 x 122.0 cm each
Transfer from Department of Commerce,
Science, Innovation and Business

PICKETT, Shane
Noongar 6 seasons III, 1998
acrylic on canvas
151.0 x 122.0 cm each
Transfer from Department of Commerce,
Science, Innovation and Business

PICKETT, Shane
Noongar 6 seasons IV, 1998
acrylic on canvas
151.0 x 122.0 cm each
Transfer from Department of Commerce,
Science, Innovation and Business

PICKETT, Shane
Diptych (2 panels) 1998
acrylic on canvas
112.0 x 73 cm each
Transfer from Department of Commerce,
Science, Innovation and Business

TAYLOR, Graham (Swag)
My Heartland (n.d.)
acrylic on canvas
198.0 x 125.0 cm
Transfer from Department of Commerce,
Science, Innovation and Business

Historical Works on Paper

CLIFTON, Louisa
Tents among the trees at Australind, c1841
pencil
19.5 x 27.0 cm (sight)
Mr Robert D. Keall

CLIFTON, Louisa
View of Leschenault Bay, 1841
pencil
19.1 x 27.6 cm (sight)
Mr Robert D. Keall

CLIFTON, Mary
View of the Commissioner's cottage in
Koombana Gardens, 1841
pencil
19.5 x 27.0 cm (sight)
Mr Robert D. Keall

PRIEST, Margaret
not titled [study for Young girl, two figures], 1946
pencil
36.2 x 27.2 cm
Margaret Priest

PRIEST, Margaret
not titled [study for Young girl, one figure], c1945
pencil
17.8 x 9.1 cm
Margaret Priest

PRIEST, Margaret
not titled [study for Young girl, two figures], c1945
pencil
17.8 x 11.6 cm
Margaret Priest

PRIEST, Margaret
not titled [study for Young girl, three figures],
c1945
pencil
17.7 x 15.0 cm
Margaret Priest

AUSTRALIAN ART

Contemporary Sculpture

GASCOIGNE, AM, Rosalie
Plein Air 1994
masonite, white wood, box, galvanized mild steel
wire netting, sawn wooden soft drink crates,
craftboard
installation dimensions variable:
nine wall-units: 122 x 91.5, 202.5 x 179, 120 x
114, 122 x 182, 91.5 x 122, 71.5 x 120, 119.5 x
81, 113 x 85.5, 123 x 57 cm
three floor units: 120 x 90 x 120, 30 x 240 x 60
and 90 x 90 x 120 cms
twenty - six floor/wall units: each 75cm(approx) in
height and from 30 to 122 cm in width (overall
length 1200 cm)
Dr Ian and Sue Bernadt

MORTON, Callum
Convenience 1996-1997
wood, laminate, acrylic, vinyl
80.0 x 480.0 x 50.0
Callum Morton

POLINESS, Kerrie
Untitled (silk scarf); Untitled (silk scarf)
silk, hand-stitched and hand-rolled border
98 x 98cm; 98 x 110 cm
Mrs Lyn Williams

Contemporary Painting

SERISIER, David
Deep blue, 1998
oil on linen
3 panels 176.0 x 176.0 cm each, total 528.0 cm
Gillian Serisier

Indigenous Object

IDAGI, Ricardo
Baizam Tirig 2008
feathers, mussel shell, goa nuts, bamboo,
cane and raffia
86.0 x 30.0 x 36.0 cm
Ricardo Idagi

Indigenous Photography

ALBERT, Tony
Optimisim1 2008
chromogenic print on paper
80.0 x 80.0 cm
Tony Albert

ALBERT, Tony
Optimisim 2 2008
chromogenic print on paper
80.0 x 80.0 cm
Tony Albert

ALBERT, Tony
Optimisim 5 2008
chromogenic print on paper
80.0 x 80.0 cm
Tony Albert

ALBERT, Tony
Optimisim 9 2008
chromogenic print on paper
80.0 x 80.0 cm
Tony Albert

ALBERT, Tony
Optimisim 10 2008
chromogenic print on paper
80.0 x 80.0 cm
Tony Albert

ALBERT, Tony
No place 1
chromogenic print on paper
100.0 x 100.0 cm
Tony Albert

ALBERT, Tony
No place 4
chromogenic print on paper
100.0 x 100.0 cm
Tony Albert

Historical Painting

OLSEN, John
Wheels within wheels, 1959
oil on canvas
112 x 131 cm
Helen and Ben Korman

INTERNATIONAL ART

Contemporary Sculpture

BIGGERS, Sanford
Cheshire Smile 2008
plastic with LED lights
5.1 x 10.2 cm
Siné MacPherson and Gary Dufour

KATCHADOURIAN, Nina
Untitled (salt and pepper) 2007
crystal glass, nickel plated steel, white and black
particulates in fluid
9.42 x 4.9 cm each
Siné MacPherson and Gary Dufour

POZZI, Ambrogio (designer)
GRIESHABER, Helmut Andreas Paul (decorator)
ROSENTHAL AG (manufacturer)
'Duo' coffee set with 'Pastorale' decoration 1970s
porcelain with painted silver lustre and printed
decoration in black enamel

SWANSON, Marc
Untitled (jeweled antler) 2009
antler, rhinestones
9.5 x 20.0 x 15.0 cm
Siné MacPherson and Gary Dufour

coffee pot (21.0 cm high with cover)
creamer (8.0 cm high)
sugar bowl (8.1 cm high with cover)
6 cups (7.1 cm high each)
6 saucers (13.5 cm diam. each)
6 plates (19.6 cm diam. each)
Patrick Hanrahan

Contemporary Photography

COFFIN, Peter
Untitled (Spiral, pop-up photo album) 2006
vinyl coated paper, black paper and c-type
photographs
30.48 x 30.48 x 2.54 cm
Siné MacPherson and Gary Dufour

Historical Design

BREUER, Marcel
Vassily chair des 1925/produced c1970
steel and brown leather
71 x 78.8 x 70cm
Diether Hanisch

FESCA, Ursula (designer)
WACHTERSBACHER STEINGUTFABRIK
(manufacturer)
'Haarlem' tea pot, jug, sugar bowl, cup, saucer
and plate, designed 1932
ceramic
tea pot (19.0 cm high)
creamer (5.5 cm high)
sugar bowl (8.0 cm high),
2 cups (5.0 cm high each)
2 saucers (15.0 cm diam. each)
2 plates (18.0 cm diam. each)
Patrick Hanrahan

FREIDLAENDER, Marguerite
(designer)
KPM (Königliche Porzellan Manufaktur / Royal
Porcelain Manufactory) (manufacturer)
'Halle' series vase 1930-1931
porcelain
10.0 cm high
Patrick Hanrahan

FREIDLAENDER, Marguerite
(designer)
KPM (Königliche Porzellan Manufaktur / Royal
Porcelain Manufactory) (manufacturer)
'Halle' series vase 1930-1931
porcelain
13.5 cm high
Patrick Hanrahan

FREIDLAENDER, Marguerite
(designer)
KPM (Königliche Porzellan Manufaktur / Royal
Porcelain Manufactory) (manufacturer)
'Halle' series vase 1930-1931
porcelain
13.5 cm high
Patrick Hanrahan

FREIDLAENDER, Marguerite
(designer)
KPM (Königliche Porzellan Manufaktur / Royal
Porcelain Manufactory) (manufacturer)
'Halle' series vase 1930-1931
porcelain
12.8 cm high
Patrick Hanrahan

LATHAM, Richard S (designer)
LOEWY, Raymond Fernand (designer)
ROSENTHAL AG (manufacturer)
Form '2000' coffee set with 'Ebony Black'
decoration 1950s
porcelain
coffee pot (23.1 cm high with lid)
creamer (10.0 cm high)
sugar bowl (8.8 cm high, 10.0 cm diam.)
Patrick Hanrahan

LATHAM, Richard S (designer)
LOEWY, Raymond Fernand (designer)
ROSENTHAL AG (manufacturer)
Form '2000' coffee set with 'Ebony Black'
decoration 1950s
porcelain
coffee pot (23.1 cm high with lid)
creamer (10.0 cm high)
sugar bowl (8.8 cm high, 10.0 cm diam.)
Patrick Hanrahan

LATHAM, Richard S (designer)
LOEWY, Raymond Fernand (designer)
ROSENTHAL AG (manufacturer)
Form '2000' casserole and cover, six bowls with
'Ebony Black' decoration, designed 1954
porcelain
casserole and cover (21.6 cm diam.)
6 bowls (6.0 cm high, 11.7 cm diam. each)
Patrick Hanrahan

PETRI, Trude (designer, attrib.)
Vase c1930
ceramic
7.6 cm high
Patrick Hanrahan

Unknown designer
ROSENTHAL AG (manufacturer)
Vase 1930s
porcelain
18.0 cm high
Patrick Hanrahan

VON WERSIN, Wolfgang (designer)
PORZELLAN MANUFATUR NYMPHENBURG
(manufacturer)
'Lotos' coffee pot, creamer, and plates 1932-36
ceramic
coffee pot (17.5 cm high)
creamer (9.5 cm high)
6 plates (20.1 cm diam. each)
Patrick Hanrahan

PETRI, Trude (designer)
KPM (Königliche Porzellan Manufaktur / Royal
Porcelain Manufactory) (manufacturer)
'Großer Bär' [Big Bear] vase designed 1938
celadon porcelain
14.8 cm high
Patrick Hanrahan

PETRI, Trude (designer)
KPM (Königliche Porzellan Manufaktur / Royal
Porcelain Manufactory) (manufacturer)
Flower flask [Blumenflasche] 1935
porcelain
20.8 cm high
Patrick Hanrahan

WAGENFELD, Wilhelm (designer)
JENAER GLASWERK SCHOTT & GEN.,
(manufacturer)
Tea pot, cups saucers and plates designed 1932
heat-resistant glass
tea pot (13.5 cm high)
creamer (4.5 cm high)
sugar bowl (4.7 cm high)
6 cups (4 cm high each)
6 saucers (16.8 cm diam. each)
6 plates (21.7 cm diam. each, irregular)
Patrick Hanrahan

Appendix G – Exhibitions

2009

Black Manor House and White Orchid wall works Helen Smith and Jeremy Kirwan-Ward

4 April 2009 - January 2010

Two well-known and highly regarded Perth based artists created an artwork in situ. The work created an architectural intervention that looks back to the past but embraced the present in the visitors' area between galleries one and two. It referenced both traditional and contemporary notions of beauty and nostalgia being a combination of wall paper and hard edged painting applied directly on the gallery walls.

Artist in focus David Walker: Anatomy of the object

27 June – 18 October 2009

The exhibition traced the artist's past and current practice and included works from his student days to new works made specifically for this exhibition. David Walker was initially trained in silver smithing, ceramics and industrial design in Manchester, England. After his arrival in Perth in 1964, he then turned to jewellery making and made an immediate and enduring impact on local, national and international craft and design fields as an artist, craftsman, educator and mentor.

Artist in focus Mari Funaki, works 1992 -2009

27 June – 18 October 2009

Mari Funaki is one of Australia's leading jewellers and this exhibition celebrates her considerable achievements between 1992 to the present day. The exhibition was her first major exhibition in a State Gallery and included nearly fifty objects. This was the first time Perth audiences have seen her work in depth with many of these new works being produced especially for this exhibition. Unfortunately, Mari Funaki passed away in May 2010 adding to the significance of the presentation at the Gallery.

Western Australian Indigenous Art Awards 2009

25 July – 15 November 2009

The sixteen finalists for the *Western Australian Indigenous Art Awards 2009* represented artists from across the continent working in a dynamic range of media, including sculpture, painting and photography. The exhibition incorporated eight Western Australian artists and eight from across Australia.

The winner of the \$50,000 Western Australian Indigenous Art Award was Ricardo Idagi, with Lorraine Connelly-Northey highly commended in this category. Warkartu Cory Surprise was the winner of the \$10,000 Western Australian Award, with Christopher Pease being highly commended in this category.

The People's Choice Award of \$5,000 went to Shane Pickett for a second year running. Sadly this artist also passed away in January 2010.

Abstract Earth: The Photography of Richard Woldendorp'

1 August – 8 November 2009

With a career that spans more than 50 years, there are few aspects of Australian life that Richard Woldendorp has not photographed. This exhibition depicted the Australian landscape from a unique perspective – the sky. From his aerial vantage point he has photographed, with great skill and precision, shifting tides, moving sands, the reflective waterways, roads, farmed regions, forests and more. Richard Woldendorp has created a unique and important body of work that challenges how we experience and understand our place within the Australian landscape.

McCubbin: Last Impressions 1907-17

11 December 2009 – 29 March 2010

The national touring exhibition from the national gallery of Australia *McCubbin: Last Impressions 1907–17* was a fresh look at Frederick McCubbin's late work, concentrating on the last 11 years of his life when he produced his most vibrant works, expressing his sense of delight in, and comfort within, the Australian landscape. This was the first comprehensive Frederick McCubbin exhibition to be held in Perth in 18 years and featured 76 works from the major galleries in Australia, including 25 rarely seen works from private collections.

For well over a century, Frederick McCubbin has been one of Australia's best-loved artists. *McCubbin: Last Impressions 1907–17* included a range of paintings from all his areas of interest including landscapes, seascapes, views of docks and industry, city life, portraits and interiors. These are some of Australia's greatest works of the Federation period.

2010

Year 12 Perspectives 2009

20 February – 31 May 2010

The exhibition *Year 12 Perspectives* presents work by the best of our graduating State's Year 12 Art and Art & Design students and has become a much-loved fixture on the Art Gallery's annual calendar. This exhibition includes paintings, prints, textiles and sculpture and is an important community based event on the Art Gallery calendar which attracts over 60,000 visitors. It is also a key focus for secondary art students and teachers.

Year 12 Perspectives is now in its eighteenth year and is an important community based event. This year works by 67 young artists from across Western Australia have been selected. In a continuing commitment to cross-cultural engagement, works from young artists in Japan are also featured in the exhibition, through the generous support of the International Foundation for Arts and Culture.

A selection of work by West Australian students is exhibited Japan. This year the exhibition also toured to Karratha and Geraldton.

Patricia Piccinini 'RELATIVITY'

1 May – 22 August 2010

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

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

State Art Collection Displays

Built

7 November 2009 – 24 April 2011

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

Body

21 November 2009 – 6 February 2011

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

2009-2010 Touring Exhibitions

Year 12 Perspectives 2008

Tokyo, Japan 29 July – 2 August 2009

Karratha Community Library 25 August – 17 September 2009

Geraldton Regional Galleries 2 October – 6 December 2009

A selection of work from the 2008 Year 12 Perspectives exhibition toured to Japan as part of an international cultural exchange and then regionally to Geraldton.

The tour was made possible by partners:

Japan – International Foundation for Arts and Culture

Regional – Healthway

Artist in focus Roger Ballen Photography: Brutal Tender Human Animal

Monash Gallery of Art, Victoria 4 September to 1 November 2009

This Artist in focus exhibition presented a range of work by the South African photographer Roger Ballen, a major figure of the international photographic scene. Born in New York in 1950, Ballen is a geologist by training and has lived and worked in Johannesburg, South Africa, for the last thirty years.

This exhibition included a range of material from the late 1970s through to 2005, centring on the series *Shadow Chamber* and supported by earlier works from the *Outland*, *Platteland*, *Dorps* and *Boyhood* series that present humans, animals and inanimate objects in taut arrangements that comment on the animism running through all things.

Art Gallery Location, Services, Programs and Amenities

For further information concerning the Art Gallery of Western Australia, its programs and facilities, please contact:

Art Gallery of Western Australia

Perth Cultural Centre, Perth WA 6000

PO Box 8363, Perth Business Centre, Perth WA 6849

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Infoline: (08) 9492 6622

Facsimile: (08) 9492 6655

Internet: www.artgallery.wa.gov.au

Email: admin@artgallery.wa.gov.au

Opening Hours

Wednesday to Monday 10am–5pm

Closed Anzac Day, Good Friday and Christmas Day

Admission

General admission is free

Admission fees apply to some exhibitions

Art Gallery Shop

For Gallery publications and gifts, please contact the Gallery Shop

Telephone: (08) 9492 6766

Art Gallery Café

Telephone: (08) 9228 3100

Art Gallery of Western Australia Foundation

For information on how you can become involved with the Gallery, including membership and bequests, please telephone (08) 9492 6761 or email foundation@artgallery.wa.gov.au. Gifts to the Foundation of \$2 or more are tax deductible.

Friends of the Art Gallery of Western Australia

Membership and general enquiries can be made by telephone (08) 9492 6750, email friends@artgallery.wa.gov.au or facsimile (08) 9492 6755.

Sponsorship

For information on becoming a Gallery partner please contact the Partnership Manager by telephoning (08) 9492 6693.

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