



Annual Report 2011-12



Our Vision

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

Our Purpose

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

Location

Perth Cultural Centre, Western Australia

Opening hours

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

Postal Address

PO Box 8363,
Perth Business Centre,
PERTH WESTERN AUSTRALIA 6849

Admission

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

Contact

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

In line with State Government requirements, the Art Gallery of Western Australia's annual report is published in an electronic format. The Gallery encourages people to use recycled paper if they print a copy of this report.

Art Gallery of Western Australia Annual Report 2011-12
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Front Cover Image:

Ethel Spowers, 'Swings' 1932
colour linocut on buff oriental laid tissue
State Art Collection, Art Gallery of Western Australia
Purchased through the Sir Claude Hotchin Art Foundation
Art Gallery of Western Australia Foundation, 2011

Statement of Compliance
For the year ended 30 June 2012

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 2012.

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



Fiona Kalaf
Chair
Board of the Art Gallery of Western Australia
21 August 2012



Brian Roche
Member
Board of the Art Gallery of Western Australia
21 August 2012

About the Art Gallery of Western Australia

The Art Gallery of Western Australia was founded and acquired its first work of art in 1895. Today it is established by the Art Gallery Act 1959 and a part of the Culture and Arts portfolio.

The Gallery, the oldest visual arts organisation in the State, is housed in three heritage buildings located in the Perth Cultural Centre. The Main Galleries were completed in 1979 and façade maintenance was finished in May 2012. Opened in 1995 were the adjoining Centenary Galleries, which were originally the Perth Police Courts. The historic Barracks building houses the administration offices, the theatre, the public programs and the Voluntary Gallery Guides areas.

The Gallery collects and maintains the State Art Collection which currently comprises 16,909 works by Western Australian, Australian and international artists and is committed to providing access to the visual arts and delivering programs that connect, stimulate, involve, educate and entertain.

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

Art Gallery of Western Australia Foundation

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

Friends of the Art Gallery of Western Australia

Membership and enquiries can be made by telephone 9492 6750, email friends@artgallery.wa.gov.au

Sponsorship

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

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

Overview of the Agency..... 6

Executive Summary.....6
Highlights and Achievements7
Financial Overview9
Operational Structure.....10
Organisational Chart11
Agency Structure.....12
Board12
Board Committees.....13
Executive Management Team.....15
Partners and Sponsors16
Volunteers16
Art Gallery of Western Australia Foundation16
Foundation Council16
Friends of the Art Gallery of Western Australia17

Agency Performance 18

Collections18
Programs22
Infrastructure.....25
Relationships27
Performance29
Regions.....31
Geraldton Regional Art Gallery.....31
Bunbury Regional Art Galleries31

Significant opportunities impacting the Art Gallery33

Looking Ahead – Major Initiatives in 2012-13..... 34

Disclosures and Legal Compliance.....35

Financial Statements..... 35
Auditor’s Opinion 36
Key Performance Indicators 98
Ministerial directives 105
Other financial disclosures 105
Pricing policies 105
Capital works 105
Completed capital projects..... 105
Capital works in progress..... 105
Employment and industrial relations 106
Occupational Health, Safety and Injury Management 107
Governance disclosures..... 109
Other Legal Requirements 110
Advertising – Electoral Act 1907 section 175ZE..... 110
Compliance with Public Sector Standards and Ethical Codes 111
Disability access and inclusion plan outcomes..... 111
Record-keeping plan 113
Appendix A – Board Member Profiles 114
Appendix B – Foundation Council Profiles..... 117

Appendix C – Foundation Members	119
Appendix D – Gallery Executive and Staff.....	126
Appendix E – Staff Achievements	129
Appendix F – Acquisitions	137
Appendix G – Exhibitions	151

Overview of the Agency

Executive Summary

The 2011-12 year has been an exciting year for the Art Gallery of Western Australia with the Gallery's continued commitment to presenting, exclusively to Western Australia, the 'Great Collections of the World' series. The second exhibition in this series was 'Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum' which opened in September 2011.

The Commonwealth Heads of Government Meeting (CHOGM) in October 2011 provided increased engagement with arts and culture through a four-day Commonwealth Festival. Highlights were 'Princely Treasures' and the Western Australian Indigenous Art Awards which were exhibited during CHOGM.

The third exhibition in the 'Great Collections of the World' series - 'Picasso to Warhol: Fourteen Modern Masters' opened in June 2012. This exhibition launched a unique opportunity and exclusive partnership with the internationally renowned Museum of Modern Art (MoMA) in New York to deliver six world-class exhibitions in Perth between 2012 and 2015. The series will demonstrate that Western Australia has both the ability and stature to deliver outstanding international exhibitions and that the vitality of the State's cultural activity matches its dynamic economic sector.

In May 2012, the exhibition 'JEFF WALL Photographs' opened, and also played an important role in profiling Perth's ongoing commitment to the development of high calibre international exhibitions. The exhibition organised by the Gallery will tour nationally to Melbourne and Sydney.

The Gallery's ongoing commitment to purchasing important and iconic works for the State Art Collection on behalf of the people of Western Australia saw many exciting acquisitions made throughout the year in all areas of the Collection. These included major works by Brian Blanchflower, Candice Breitz, Paul Caporn, Charles Conder, Pippin Drysdale, Roe Ethridge, Gunybi Ganambarr, Emile Gallé, Joy Hester, Queenie McKenzie, Patrick Mung Mung, Callum Morton, John Nixon, Ethel Spowers, Ricky Swallow and James Welling.

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

In 2009 the State Government allocated a \$10 million budget to restore the exterior of the main heritage building façade. This was to mitigate any public safety issues posed by the ongoing deterioration of the existing block work.

This maintenance project commenced in April 2011 and was completed on schedule and on budget in May 2012. Thanks to additional funding provided by the Government construction began on the installation of LED screens and canopies which are due to be completed in early 2012-13, giving the Gallery an aesthetic facelift.

This year saw two members leave the Board. Trish Ridsdale was appointed in December 2011 to replace Kellie Benda whose term expired after serving five years on the Board. Andrea Horwood-Bux was appointed in late June 2012 to replace Alan Davies who retired in April 2012 after serving two years on the Board.

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

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



Stefano Carboni
Director



Fiona Kalaf
Chair
Board of the Art Gallery of Western Australia

Highlights and Achievements

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

Highlights and Achievements in 2011-12 were:

August 2011

- The 'Western Australian Indigenous Art Awards' celebrating the achievement of Australia's Indigenous artists are now in their fourth year. In 2011, the \$50,000 award went to Gunybi Ganambarr with the West Australian Artist Award of \$10,000 going to Jan Billycan.

September 2011

- The Director led a trip to Venice with Foundation Members from 4 to 9 September prior to the Gallery launching the second of the Great Collections of the World Series, 'Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum'.
- The 'Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum' exhibition opened on 23 September 2011 as part of the Great Collection of the World Series. The exhibition closed in January 2012 and attracted over 33,000 visitors.

October 2011

- The Gallery and the Water Corporation were awarded the National Winner as well as the Western Australian winners of the AbaF Visy Arts & Environment Award for a partnership between business and arts that contribute to environment sustainability.

November 2011

- The installation of 'Your Collection 1800 – today' displaying works from the State Art Collection throughout the ground floor of the Gallery's main building and the Centenary Galleries were completed. This display brings together Western Australian Indigenous and non-Indigenous, national and international art, craft and design from the State Art Collection. It is the first time the Collection has been displayed chronologically and traces art made from the early nineteenth century, locally and around the world, to the art of today.
- Michael Cook from the Sunshine Coast in Queensland won the 'People's Choice Award' of \$5,000 in the 'Western Australian Indigenous Art Awards 2011'.

December 2011

- 'Translucence: contemporary glass' opened marking a decade of the Tom Malone Prize. This acquisitive award for Australian glass artists has been the platform for the Gallery to collect some of the best work being made in the country today.

January 2012

- The appointment and location of an Indigenous Community Liaison and Project Officer in the Kimberley launched a joint initiative with Rio Tinto. The partnership seeks in this initial year to consult with communities to explore the potential for collaborations and cultural projects.

February 2012

- 'Year 12 Perspectives 2011' opened as an annual showcase of the freshest and most exciting art being made by young Western Australian Students. Now in its twentieth year, this exhibition continues to contribute to the Government's commitment to providing a platform to celebrate the creative and talented youth of Western Australia.

May 2012

- 'JEFF WALL Photographs' opened to the public with the first Australian survey of this renowned Canadian artist's work. The exhibition, which will tour nationally at the end of its Western Australian season, brings together 26 photographs which present an overview of his outstanding achievements and featured major works from over three decades of artistic and photographic innovation. Jeff Wall is recognised throughout the world as one of the most innovative and influential artists working today.
- Completion of the \$10,000,000 main building façade Maintenance Project on time and on budget. In 2009 the State Government allocated the Department of Culture and the Arts \$10,000,000 for the Art Gallery façade maintenance

project like-for-like to mitigate any public safety issues posed by the ongoing deterioration of the existing block work.

June 2012

- As the first exhibition in series of six exciting shows from The Museum of Modern Art in New York 'Picasso to Warhol: Fourteen Modern Masters' opened to the public on 16 June 2012 and is on display until 3 December 2012. This is the third instalment in the 'Great Collection of the World Series' and features a rich selection of works by the world's most important and inspiring modern artists attracting over 14,000 visitors to 30 June 2012.

Financial Overview

The Year at a Glance

In 2011-12 the Gallery:

- Purchased acquisitions totalling \$1,422,917
- Received donations of acquisitions totalling \$355,800
- Generated \$1,026,000 revenue, with \$719,998 being ticketing revenue from admissions to exhibitions
- Received cash donations from the Foundation of \$557,000
- Received sponsorship of \$795,000
- Received from the Friends of the Art Gallery \$3,342
- Trading profit of \$405,000

Revenue

The Gallery received funding of \$19,338,000 from the State Government. The increase in income compared to previous financial years is mainly due to the MoMA exhibition series and the façade maintenance project. The Gallery also generated its own revenue from the operations of the Gallery through visitor admissions, commercial activities and fundraising. In addition, the Gallery receives grants and sponsorships.

The Gallery generated a total revenue of \$5,953,000, compared to the previous year's revenue of \$10,375,000. The higher revenue in 2010-11 was due to a large donation to the TomorrowFund.

Revenue from venue hire for the Gallery was \$119,000 compared to the previous year of \$201,000.

Expenditure

The total operating expenditure for 2011-12 was \$30,828,000. Salaries, wages and staffing costs accounted for 17% of expenditure. This included direct costs of employee salaries and wages, costs of providing for leave liabilities and indirect payroll costs such as superannuation.

Depreciation and asset write-off made up 2%. Accommodation expenses, comprising security, utilities, facilities management and maintenance made up 40% of overall costs. This included the \$8,528,000 for repairs and maintenance to upgrade the main building façade.

Assets and Liabilities

The Gallery's total assets at the end of this financial period were \$293,722,000. Works of art accounted for \$207,607,000 of the total.

The Gallery's total liabilities at the end of this financial period were \$6,222,000.

Operational Structure

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

Responsible Minister:

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

Enabling Legislation:

Art Gallery Act 1959

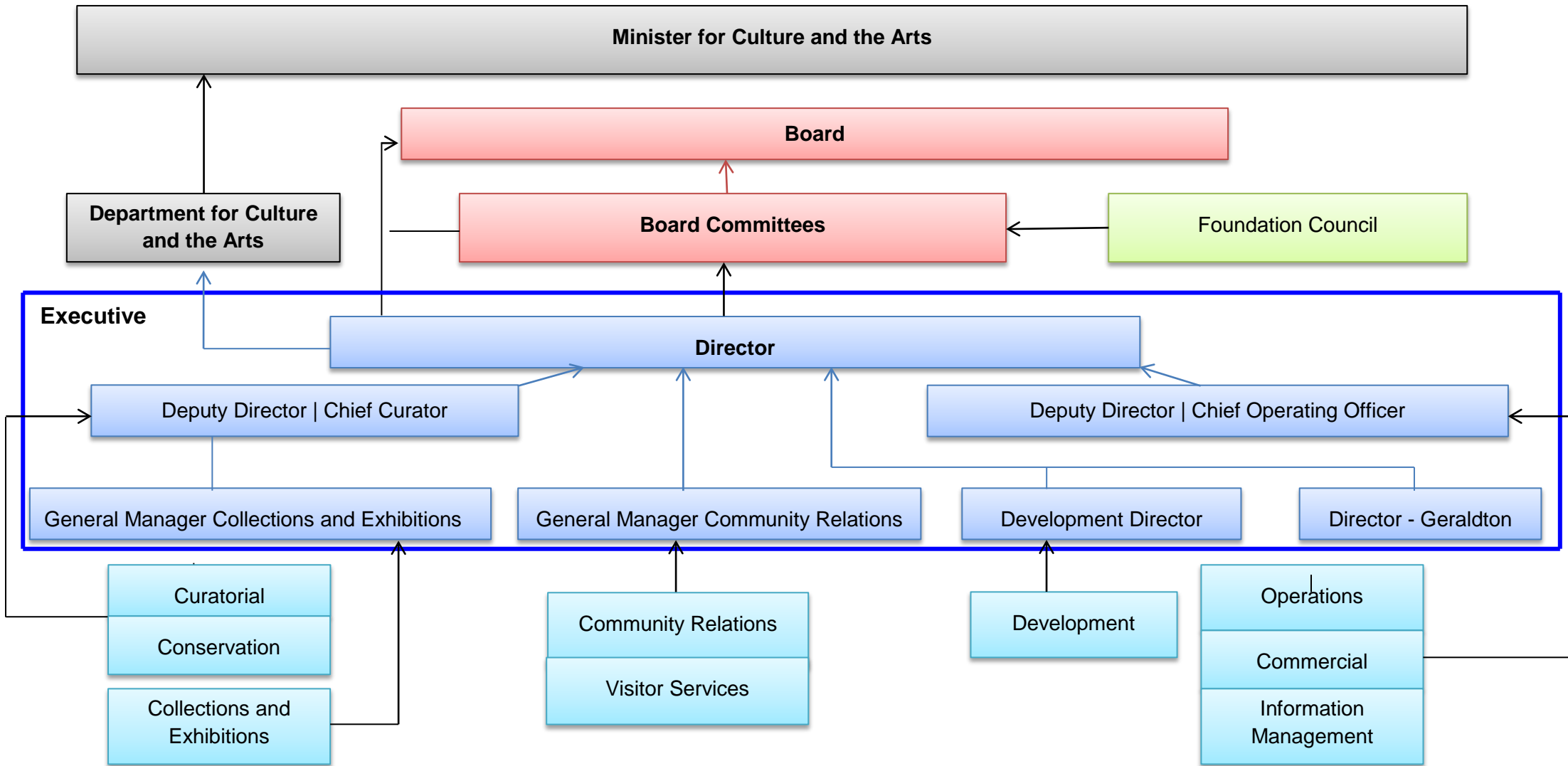
Legislation and regulations administered by the Authority:

Art Gallery (Common Seal) Regulations 1979
The Art Gallery of Western Australia Foundation Rules 1989

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

Auditor General Act 2006
Corruption and Crime Commission Act 2003
Disability Services Act 1993
Electoral Act 1907
Equal Opportunity Act 1984
Financial Management Act 2006
Freedom of Information Act 1992
Industrial Relations Act 1979
Library Board of Western Australia Act 1951
Minimum Conditions of Employment Act 1993
Occupational Safety and Health Act 1984
Public and Bank Holidays Act 1972
Public Interest Disclosure Act 2003
Public Sector Management Act 1994
Resale Royalty Right for Visual Artists Act 2009
Salaries and Allowances Act 1975
State Records Act 2000
State Superannuation Act 2000
State Supply Commission Act 1991
Workers' Compensation and Injury Management Act 1981

Organisational Chart



Note: The Director General, Department for Culture and the Arts is the employing authority for Art Gallery of Western Australia staff.

Agency Structure

The Gallery's objectives and outcomes are delivered through the Executive who report to the Director. The Director is responsible to the Board of the Art Gallery of Western Australia for the day to day operations of the Gallery.

The Director and Executive meet weekly to consider key planning and discuss operational matters and provide updates on the Gallery's activities and Board Meeting outcomes.

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

Board

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

Board members during the 2011-12 financial year were:

Chair	Fiona Kalaf
Members	Hamish Beck Kellie Benda (to 31 December 2011) Helen Carroll Fairhall Alan Davies (resigned 25 April 2012) Adrian Fini Andrea Horwood-Bux (appointed 25 June 2012) Trish Ridsdale (appointed 31 December 2011) Brian Roche
Ex Officio	Allanah Lucas

See Appendix 'A' for Board Member profiles.

Board (continued)

During the 2011-12 financial year the following appointments were made:

- Mr Hamish Beck was re-appointed to the Board on 31 December 2011 for a further term of two years. Mr Beck was first appointed to the Board in 2006.
- Ms Trish Ridsdale was appointed to the Board on 31 December 2011 for a term of three years to replace Ms Kellie Benda.
- Ms Helen Carroll Fairhall was re-appointed to the Board for a further term of two years. Ms Carroll Fairhall was first appointed to the Board in 2009.
- Ms Andrea Horwood-Bux was appointed to the Board on 25 June 2012 for a term of three years to replace Mr Alan Davies.
- Mr Adrian Fini's appointment to the Board was extended a further six months. Mr Fini was first appointed to the Board in 2006.

The Board met in August, October, December, February, April and June, with a Board Strategy Review Workshop in November 2011 and an extraordinary Board Meeting on 19 March 2012.

Board Fees

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

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

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

Board Committees

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

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

Members: Kellie Benda (Chair – until 31 December 2011)
Alan Davies (Chair – until 21 February 2012)
Brian Roche (appointed Chair – from 21 February 2012)
Fiona Kalaf (temporary appointment from 21 February 2012)
Shane Devitt (Pricewaterhouse Coopers)

By Invitation: Stefano Carboni, Director
Brian Stewart, Deputy Director | Chief Operating Officer
Roz Mitchell, Executive Officer – Board Support
DCA Finance Business Manager
Office of the Auditor General Representative

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

Members: Helen Carroll Fairhall - Chair
Fiona Kalaf
Kellie Benda (until 31 December 2011)
Trish Ridsdale (appointed 31 December 2011)
Marie Mills (Mills Wilson)

By Invitation: Stefano Carboni, Director
Lyn-Marie Hegarty, Development Director
Di Yarrall, General Manager Community Relations
Roz Mitchell, Executive Officer – Board Support

Investment Committee assists the Board in ensuring Art Gallery of Western Australia acquisition funds are managed to meet objectives for Acquisition Fund investment growth and returns are over time.

Members: Alan Davies (Chair - until 21 February 2012)
Hamish Beck (appointed Chair 21 February 2012)
Kellie Benda (until 31 December 2011)
Brian Roche (appointed 21 February 2012)
Fiona Kalaf (appointed 21 February 2012)

By Invitation: Stefano Carboni, Director
Lyn-Marie Hegarty, Development Director
Roz Mitchell, Executive Officer – Board Support

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

Members: Fiona Kalaf - Chair
Hamish Beck
Brian Roche
Adrian Fini

By Invitation: Roz Mitchell, Executive Officer – Board Support

Executive Management Team

(Arranged alphabetically)

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

See Appendix 'D' for further information and a full list of the Gallery Staff.

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

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

Lynne Hargreaves – General Manager, Collections and Exhibitions is responsible for Exhibition delivery and Collection display, information and asset management.

Lyn-Marie Hegarty – Development Director is responsible for Development.

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

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

Partners and Sponsors

Volunteers

The Art Gallery volunteers continue to contribute each year thousands of hours of service to the Art Gallery by enriching the experience of visitors with guided tours, front-of-house support and research. In 2011-12, 16 new trainee guides joined the Voluntary Gallery Guides. During the year over 200 volunteers provided services to Gallery visitors, including public tours of both the Collection and special exhibitions, and providing assistance to our Visitor Information Assistants.

Specially trained Voluntary Gallery Guides are available to assist vision impaired visitors with Descriptor Tours for all exhibitions at the Gallery. During the 'Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum' exhibition, four descriptor tours ran with the Guides describing works for visitors and assisting them to visualise the works in front of them.

The Gallery Guides assisted for the eighth year, the 'Sculpture by the Sea' exhibition held at Cottesloe Beach in March 2012.

Art Gallery of Western Australia Foundation

The Art Gallery of Western Australia Foundation forms the principal support group for the Gallery. The Foundation, established in 1989 provides an opportunity for art lovers to support the Gallery both financially and in-kind, by nurturing the cultural wellbeing of the Western Australian community.

Foundation Council

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

Chair	Hamish Beck
Councillors	Marco D'Orsogna
	Will Galvin
	Ray van Kempen
	Aneka Manners
	Anita Percudani
	Andrew Shearwood

See Appendix 'B' for Foundation Council Profiles; and Appendix 'C' for a full list of Foundation Members.

Friends of the Art Gallery of Western Australia

The Friends of the Art Gallery of Western Australia provide members with a range of benefits and privileges which bring them in close touch with the Gallery, its exhibitions, collection and special events.

The Friends ran a series of documentary film nights during the 'Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum' exhibition including 'Russia in the Age of Peter the Great', 'Marie Antoinette', 'Inside the Vatican', 'Charles 1: 1625 – 1649', Peter Paul Rubens' and 'Catherine the Great of Russia'. The Friends also ran the Children's Activity Space adjacent to the exhibition.

Friends Council

President	Robert Buratti
Members	Marcel Anderson (appointed March 2012)
	Mariana Atkins
	David Bliss
	Kay Campbell (appointed March 2012)
	Rosemary Fitzgerald (resigned March 2012)
	Reg Gillard (resigned 2011)
	Allan Green
	Colleen Harris (resigned March 2012)
	Kevin Jackson
	Fiona Johnson (appointed March 2012)
	Gregory Jude
	Melanie Price (appointed March 2012)
	Annie Silberstein (resigned March 2012)
	Helen Smith

Agency Performance

The Gallery's Agency performance for the 2011-12 is in line with the annual priorities and objectives set out in the Art Gallery of Western Australia Operating Plan and Budget which is within the framework of the Gallery's Strategic Plan for 2011-16.

Collections

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

The Gallery's key strategies in 2011-12 to meet this objective were to:

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

Overview

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

At 30 June 2012, the State Art Collection comprised 16,909 works.

Outcomes

During the year 109 works of art were added to the Collection:

- 33% were works by 21 Western Australian artists,
- 52% were works by 29 Australian artists, and
- 15% were works by 9 International artists.

69 purchases (totalling 63% of the acquisitions) were supported with funds from:

- the State Government,
- the Art Gallery of Western Australia Foundation: TomorrowFund
- the Sir Claude Hotchin Art Foundation,
- the Leah Jane Cohen Bequest,
- the Linton Currie Bequest,
- the Tom Malone Prize, and
- the Peter Fogarty Design Fund.

Collections (continued)

A wide range of priority targets were achieved through purchase including a long-standing major historical target to acquire an Australian painting by Charles Conder as well as works by:

- Jan Billycan
- Candice Breitz
- Paul Caporn
- David Chesworth
- Kirsten Coelho
- Michael Cook
- Helen and May Creeth
- Pippin Drysdale
- Roe Etheridge
- Emile Gallé
- Gunybi Ganambarr
- Lindsay Harris
- Joy Hester
- Kitty Kantilla
- Sonia Leber
- Jennie Kemarre Martiniello
- Callum Morton
- Nick Mount
- Patrick Mung Mung
- John Nixon
- Justin Puruntatameri
- Vivianne Sassen
- Stephen Shore
- Jason Sims
- Ethel Spowers
- Ricky Swallow

- Daniel Walbidi
- Charles Wittenoom
- Jurek Wybraniec
- Barrupu Yunupingu
- Gulumbu Yunipingu, and
- Nyapanyapa Yunupingu.

The Peter Fogarty Design Fund enabled the acquisition of works by Cinnamon Lee, and the work of Brian Corr was purchased through the Tom Malone Prize.

Significant gifts included Western Australian artist Brian Blanchflower's suite of ten paintings, 'Black is a Serious Colour' 1999 from Howard and Penny Knight.

The continued generosity of John McBride AM saw the collection enriched with works by Tom Nicholson, Ricky Swallow and Dick Watkins.

Gifts were received of historical works by Annie Andrews, Frank Hinder and Daisy Rossi.

Artists Brenda L Croft, Clare Davies and Tony Nathan donated fine examples of their work.

Gifts were also received of the work of significant Indigenous artists including Charlene Carrington, Angelina George, Lily Karadada, Gary Lee, and Queenie McKenzie.

See full list of acquisitions at Appendix 'F'

Collections (continued)

Loans from the State Art Collection to State, national and international institutions and exhibitions totalled 68. These included:

- 'Documenta 13' in Kassel
- 'Lucian Freud Portraits' in London and Fort Worth
- Eugene von Guerard: 'Nature Revealed' in Melbourne, Brisbane and Canberra; and
- 'Tjukurrjtjanu Origins of Western Desert Art' in Melbourne and Paris.

Conservation treatments this year included:

- re-stretching of –
 - Miriam Stannage 'Evening scene'
 - Cory Surprise 'Karru Jila,
 - Michael Shannon 'The city'
- cleaning of –
 - Lesley Dumbrel 'Foxglove',
 - Dale Frank 'Mike's hairy armpit – the foot and mouth painter'
 - Josephine Muntz-Adams 'Sunlight Coolgardie'
 - four works by Daisy Rossi; and
- the treatment of -
 - Colonial works of art on paper from the Collection including a major treatment of Louisa Clifton 'View of Leschenault Bay' 1841.

This year frames were completed for:

- James Holland 'The Piazzetta'
- Richard Wilson 'Study at Maecenas Villa, Tivoli, 1765
- Richard Bonington 'Lake Lugano'

- Daisy Rossi 'Still life with Grapes', and After Canaletto 'Church of S Giorgio Maggiore, Venice'.

Traditional frames were also manufactured for:

- Louis Buvelot 'On the road to Dromana'
- Charles Richardson 'Casting the Spell'; and
- Michael Shannon 'The city'.

In line with best practice, the Gallery undertook the first full stocktake of the Collection over a five-year period. Work on the stocktake began in the 2005/06 financial year. Completed in June 2010, this was the first comprehensive stocktake of the State Art Collection since the Gallery was founded in 1895.

The completion of the stocktake has been the culmination of significant research work over several years to ensure the Collection management practices at the Gallery are consistent with national and international museum standards and to make sure these fully comply with the requirements and standards agreed with the Office of the Auditor General.

The stocktake addressed issues of collection management and improved record keeping practices. The Gallery's archival investigations revealed that all items that had been previously identified as unlocated on the collection database record were confirmed as unlocated.

A total of 44 works which have been held at the Western Australian Museum were formally transferred into their care.

Collections (continued)

The completion of this stocktake has consolidated and improved the knowledge base on the Collection, with the Gallery having fully verified the location of all works in the Collection.

The Collection database is now a fully up-to-date and verified record of the State Art Collection, ensuring that future stocktakes will be based on a sound record of the existing Collection.

The Gallery launched the 'Collection in focus' series with two publications, 'William Kentridge Shadow quartet' and 'Plates, blocks and stones: five centuries of international prints'. This print exhibition included 88 rarely seen works spanning a period from Durer to Warhol, and included many works that had not been seen on display in the Gallery for over a decade.

See full list of exhibitions and displays at Appendix 'G'.

Programs

Strategic Objective: To deliver programs that connect, stimulate, involve, educate, and entertain our audience.

The Gallery's key strategies in 2011-12 to meet this objective were to:

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

Overview

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

The Gallery's Visitor Access Program, established in 2007 as part of the Disability Access and Inclusion Plan, aims to provide all visitors, and in particular those with disabilities, equal access to the Gallery's facilities and exhibitions. These include the

provision of touch tours for sight-impaired visitors and art workshops designed for groups that have special or additional needs.

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

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

Outcomes

A total of 318,825 people visited the Gallery during the year compared to 345,171 people visiting the Gallery the previous year. This was a good result considering the façade maintenance project was underway for 2011-12.

The Gallery's website attracted 165,962 unique visitors, compared to 167,303 for the previous year.

The Gallery's social media offerings currently include 8,670 subscribers to its e-newsletter, with 4,977 Facebook and 7,789 Twitter followers.

Programs (continued)

Research was undertaken by the international strategic research company Morris Hargreaves McIntyre early in 2012. This research was in the form of focus/groups and workshops with selected groups of potential visitors, and some on-line research. Recommendations based on the findings significantly influenced the format of events planned in support of the MoMA series of exhibitions.

In June 2012, Morris Hargreaves McIntyre, conducted a series of visitor satisfaction interviews on behalf of the Gallery. Responses and key findings of the market research were as follows:

- Visitor satisfaction levels were very good with 96% being satisfied overall
 - 57% of visitors felt very satisfied with their visit to the Gallery
 - a further 39% were quite satisfied; and
- no visitors felt unsatisfied with their visit.

Just over two thirds (68%) of visitors said they would definitely recommend the Art Gallery of Western Australia to their friends and family, with a further 24% saying they would probably recommend it.

Many visitors expressed their thanks and appreciation for the quality of the exhibitions at the Gallery and that they were given the opportunity to view the works from the State Art Collection. Visitors articulated their desire for more places like the Art

Gallery of Western Australia in the area, and that they were looking forward to seeing what the Gallery brings in the future.

The Gallery's pro-active media program through 2011-12 covered stories relating to the Gallery's exhibitions and programs.

Media coverage included television, radio and local, national and international publications with news stories of over 3,300 individual articles, reviews and listings. The Gallery's exhibitions were also featured highly on-line websites.

Events

The successful ARTBAR Season 3 series final, in July 2011 concluded with Australian Singer Robert Forster. Season 4 of ARTBAR for 2012 will commence in July 2012.

The Gallery's very successful school programs attracted over 15,000 students during the 2011-12 financial year.

Programs highlights included:

- October, and December 2011-January 2012 school holidays:
 - children's activities in support of the 'Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum' exhibition with children being able to make their own 'Courtly Characters' inspired by the fashions in the exhibition
 - the extremely popular Lego Art Event at the end of the first week of the October 2011 school holidays

Programs (continued)

- On 12 November 2011, as part of the Heritage Perth Days Events, the Volunteer Gallery Guides ran free tours of the historic Centenary Galleries. These tours included the history of the French Renaissance architecture and the old Police Law Courts, currently home to the Gallery's Administration.
- 13 November 2011, Heritage Day Lego Art Event.

During the 'Princely Treasures European Masterpieces 1600-1800 from the Victoria and Albert Museum' exhibition the Gallery extended its opening hours on Fridays which was supported by the Gallery Café, several Northbridge cafés and small bars which were offered discounts on meals and/or drinks on presentation of 'Princely Treasures' exhibition tickets.

Another popular innovation which was introduced in 2011-12 was the introduction of Grandparents Days, with grandparents being encouraged to visit the exhibition with their grandchildren.

Gallery Retail and Commercial Activities

The trend of lower consumer spending continued in the Gallery Shop and café. Commercial revenue was also affected by the renovation work being done during the year as part of the Gallery façade maintenance project.

During the year the Gallery Shop provided a second outlet as part of the 'Princely Treasures European Masterpieces 1600-1800 from the Victoria and Albert Museum' exhibition. The exhibition themed merchandise proved popular with visitors. For the MoMA exhibition series (six exhibitions in the series) the Gallery Shop has acquired an exciting range of related products for visitors to buy.

Significant changes in ticketing prior to the launch in June 2012 of the MoMA Exhibition Series were implemented by the Gallery. A tender process for the ticketing service was contracted out, with the new system providing more support to the Gallery's business functions, including marketing activities to new audiences. Visitors can now book on-line preplanning their Gallery visit. The ticketing system increases future opportunities for e-commerce.

Gallery Functions

The Gallery's functions and venue hire continue to play an important role in promoting exhibitions and encouraging attendance. With the MoMA series of exhibitions, the Gallery introduced a new strategy, offering the full range of corporate entertainment options for Sponsors and Foundation members to enhance their relationship with the Gallery and encourage others to join in support of their State Art Collection. There are two all-inclusive exhibition packages available for those organisations not directly affiliated with the Gallery.

Infrastructure

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

The Gallery's key strategies in 2011-12 to meet this objective were to:

1. Deliver Building Renewal Capital Works Program.
2. Expand Program Space Capacity.
3. Expand Gallery Buildings and improve facilities.

Overview

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

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

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

conjunction with the City of Bunbury to progress master planning for Gallery renewal.

Outcomes

The State Government allocated a \$10 million budget to restore the exterior façade of the main Art Gallery building in 2009. The like-for-like replacement has mitigated any public safety issues posed by the ongoing deterioration of the previous block work cladding.

Construction work on the façade commenced in April 2011 and was completed on schedule and on budget in May 2012. The new cladding enables the Gallery to highlight an iconic building.

Planned additions which have been begun with the installation of five LED screens, a canopy near the Café and a canopy near the wetland, helping to transform the exterior and giving the main building an aesthetic uplift as well as provide improvements to the Perth Cultural Centre.

As part of ongoing developments to enhance public displays for visitors there have been two significant projects.

Infrastructure (continued)

The first project was completion of phase one of a showcase replacement program. This phase saw new museum-quality showcases purchased and used for 'Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum' which opened on 23 September 2011.

The second project has been the first stage of the upgrade of the gallery lighting in the two public galleries used for 'Great Collections of the World' exhibitions. The new lighting system replaces the original lighting installed when the main building was constructed in 1979. The old lighting throughout the main building will be gradually replaced in coming years.

The Gallery's aged telephone service was replaced with a new VOIP telephone system providing cost savings and better integration with existing network systems. The integration of the telephone system into the existing server environment will allow future further developments and improvements.

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

A master plan for the redevelopment of the Geraldton Regional Gallery was completed. Bunbury Regional Art Galleries achieved a number of building improvements with the support of the State Government and the City of Bunbury, and are working with the City to identify the most appropriate site for a new gallery to be built.

The Art Gallery of Western Australia continues to work with the Metropolitan Redevelopment Authority (MRA) (previously the East Perth Redevelopment Authority) on improvements and master planning of the Perth Cultural Centre. Staff who worked on the façade maintenance project worked closely with MRA to ensure the façade construction is aligned to longer-term plans for the Centre.

Relationships

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

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

1. Create a wide network through which support and advocacy are built and fostered.
2. Achieve sustainable ongoing funding for the Gallery's operations in order to meet required service delivery outcomes.

Overview

The Rio Tinto Future Fund and the Gallery established a new partnership in celebration of the rich culture of the Indigenous people of the Kimberley. This collaboration supports the exploration of the important custodial narratives and traditions often seen in Kimberley art, with an objective of developing a significant visual arts project. The first 18 months of the project focuses on comprehensive regional consultation and research with Indigenous arts communities across the spectacular Kimberley region. The project also involved the recruitment of an Indigenous community liaison officer working with the Gallery and the communities.

Outcomes

The Gallery was the National Winner and Winner Western Australia of the AbaF Visy Arts & Environment Award. Since

2007, the Art Gallery of Western Australia and the Water Corporation have benefited greatly from a partnership that uses the arts to increase community awareness of water.

The Art Gallery of Western Australia Foundation places a very high value on the relationship with members and hosted a series of special events throughout the year, including previews prior to general opening parties for the launch of exhibitions such as 'Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum'; 'Jeff Wall Photographs', and 'Picasso to Warhol: 14 Modern Masters'.

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

Relationships (continued)

In 2011-12 the Art Gallery of Western Australia was privileged to have the support of:

Annual Sponsors:

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

‘Great Collections of the World - Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum’

- Eventscorp, Government Funding Partner
- Ernst & Young, Principal Series Sponsor
- Novotel Langley, Accor Group, Accommodation Sponsor
- Channel Nine, Media Partner
- The West Australian, Media Partner

‘Great Collections of the World – Picasso to Warhol: Fourteen Modern Masters’

- Eventscorp, Government Funding Partner
- Ernst & Young, Principal Series Sponsor
- Singapore Airlines, Airlines Sponsor
- Novotel Langley, Accor Group, Accommodation Sponsor
- Channel Nine, Media Partner
- The Sunday Times, Media Partner

- Professional Public Relations
- APN News & Media

Kimberley Research Project

- Rio Tinto Future Fund

‘Year 12 Perspectives’

- Santos Ltd – Principal Exhibition Sponsor
- Department of Education
- Curriculum Council
- Catholic Education Office

Water Walk

- Water Corporation

ARTBAR

- Audi
- Little Creatures Brewing
- 720 ABC Radio – Media Partner

Performance

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

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

1. Implementation of the brand essence 'Always Inspiring' and delivering a visitor experience in line with the brand values: 'enlightening, immersive, connecting, dynamic and enjoyable'.
2. Improve organisational capability to deliver strategic plan.

Overview

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

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

The Gallery undertakes activities that will develop stronger links throughout the creative sector and assist it to develop and grow. These activities include developing public programs and conducting events that stimulate debate, discussion and understanding of the visual arts; providing support for training

and development programs and collaborating and consulting with Indigenous communities and Indigenous artists to facilitate opportunities for the creation of understanding and presentation of Indigenous arts practice that is culturally appropriate.

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

Outcomes

The Gallery partnered with the Victoria and Albert Museum, London and with the Museum of Modern Art, New York, with the first in a series of six exhibitions in continuation of the 'Great Collections of the World'.

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

Performance (continued)

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

Significant progress during the year saw the Gallery revising its policy framework. Completely revised and new policies were approved by the Audit and Risk Management Committee and the Board that will support improved corporate governance and compliance by the Gallery.

Staff awareness of procurement policy and process remained a focus for 2011-12 with continued implementation of procurement improvement including staff training. The Gallery introduced rigorous procurement procedures with relevant agency-specific contracts being developed to improve procurement efficiency.

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

A new Portfolio Strategic Workforce Plan 2012 - 17 has been drafted and is currently awaiting final endorsement. All portfolio agencies are covered by this plan. The Public Sector Commission is aware of the Department's progress. The plan is on track for completion.

Regions

Geraldton Regional Art Gallery

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

The Geraldton Regional Art Gallery, operated by the Art Gallery of Western Australia, launched the second annual Mid-West Art Prize on 3 March 2012. The exhibition was officially opened by Art Gallery of Western Australia Deputy Director | Chief Operating Officer, Mr Brian Stewart. With \$45,000 worth of non-acquisitive awards this continues as one of the richest art prizes in West Australia. The City of Greater Geraldton once again sponsored the \$20,000 overall award for excellence and further sponsorship was again generously provided by local and State industry groups and individuals including Minerals and Metals Group/Golden Grove, Grant Woodhams MLA, Eastman Poletti Sherwood Architects, GWN7 and The Guardian Newspaper. This year a new sponsor, WAFM96.5 was secured for the Youth Award. Open to artists from throughout the State, 335 works were submitted for consideration from which 75 works were selected for final exhibition.

Throughout the year the Geraldton Regional Art Gallery offered a diverse range of exhibitions and programs to the community and visitors to the region including 11 works by the late George Duerden which were donated by the Art Gallery of Western Australia to the City of Greater Geraldton Art Collection.

The year realised the completion by Griffiths Heritage Architects of a Schematic Master Plan for the redevelopment of the building, including a significant multi-purpose community workshop facility, staff amenities new air-conditioning systems, replacement of the asbestos roof and a general upgrade to both interior and exterior. Further to this, an updated Conservation Plan was completed for the building by Palassis Heritage Architects. Funding for these projects were through the City of Greater Geraldton and the Mid West Development Commission.

Bunbury Regional Art Galleries

The Bunbury Regional Art Galleries were very pleased to be invited to host 'Sidney Nolan – the Gallipoli Series', an exhibition toured by the Australian War Memorial. Bunbury was one of only two Western Australian venues to present this important national exhibition and as such it was the highlight of the 2011-12 program.

The Galleries were also privileged to be the only Australian venue for an exhibition works by Korean textiles artist Jiyoung Chung and Irish artist Helen O'Hare. These two solo exhibitions, jointly titled Unique Perspectives, were indicative of the Galleries' strong focus on contemporary practice throughout the year. Other exhibitions such national touring exhibitions Tour de Force, the National Photographic Portrait Prize and Studio, further contributed to this.

Regional and Western Australia contemporary practice were also strongly represented with a retrospective of works by Brian McKay, 'Revelations' by South West Steam Punk artist Daniel Fisher, a survey of Biennale acquisitions from the City of Bunbury Art Collection as well as solo exhibitions by Greg White and Tania Ferrier. Overall, the Galleries were proud to deliver a program that was well balanced with international, national, state and local exhibitions that was diverse and provided points of interest for all audiences.

2011-12 was also a year that saw the Bunbury Regional Art Galleries achieve a number of long held aims in terms of improvements to the building. All climate control plant was replaced, a dual purpose lift installed to transport both the public and works of art as required, digital media equipment was installed and surveillance equipment upgraded. These improvements became operational during this financial year and are essential to the ongoing operations of the Galleries and ensure A-class standards are able to be maintained. They were achieved with the support of the State Government and of the City of Bunbury.

The City of Bunbury continues to engage with the Board of the Galleries to identify the most appropriate site for a new gallery to be built. With Council's obvious commitment to securing new facilities for Bunbury, the future looks bright for the future of the visual arts in the South West.

Care of 'Inside Australia'

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

As part of the on-going care of 'Inside Australia' by Antony Gormley three damaged or missing statues identified during the regular conservation survey were reinstated on Lake Ballard, and an additional damaged work was recovered from the lake and underwent repair. Initial scoping work on extending the fence line at the lake edge to ensure vehicles are restricted from lake access as well as research on designing new bases was commenced.

Significant opportunities impacting the Art Gallery

- The Gallery in an exclusive partnership with Museum of Modern Art, New York has a unique opportunity to deliver six world-class exhibitions in Perth between 2012 and 2015. This will demonstrate that Western Australia has the ability and reputation to make successful international partnerships to deliver outstanding major exhibitions and that the vitality of the Gallery makes a dynamic contribution to the State.
- The Gallery delivered the first Australian exhibition of world renowned artist Jeff Wall. 'JEFF WALL Photographs' will tour nationally commencing in November 2012, demonstrating the capacity in Western Australia to successfully present major exhibitions of international contemporary art and contribute to the enhanced reputation of Western Australia as an innovator in the cultural sector.
- A key issue for the Gallery is the maintenance of its highly utilised buildings within a limited budget. An important consideration is that the buildings are heritage listed and the Centenary Galleries and Administration building were not built for their current purpose or usage.
- The Gallery continues to work with the Portfolio on combined storage facilities to meet critical needs for current and future storage of the State Art Collection. The lack of storage space has an impact on the ability of the Gallery to display the State Art Collection. Congested collection storage areas affect productivity levels in providing Gallery services for the public.
- The Art Gallery of Western Australia Foundation TomorrowFund now supports significant acquisitions of contemporary art. However, due to the current prices in the art market, the purchase of historical and modern art and design remains restricted. This limits the capacity to develop the State Art Collection and meet all the targets identified in the Acquisitions policy 2009 - 2013.

Looking Ahead – Major Initiatives in 2012-13

- The Gallery will present the second and third of the six world-class exhibitions in 2012-13 Museum of Modern Art (MoMA) exclusive partnership.
- Tour the first Australian exhibition of world renowned artist Jeff Wall to Victoria and New South Wales.
- The Gallery will deliver a wide range of public programs and events for the MoMA exhibitions with a particular emphasis on programs tailored for our defined audience segments which provide many opportunities to interact and give visitors the opportunity to personalize their experience.
- The Gallery will develop the State Art Collection in accordance with the targets identified in the Acquisitions policy 2009 – 2013.
- The Gallery will continue implementation of audience development strategies for partnerships, direct marketing and improved resourcing and infrastructure and for stakeholder management.
- The 2012-13 asset investment program will provide for the upgrade of key infrastructure which enhance visitor experiences and improve environmental controls.

Projects in 2012-13 include:

- Complete additions to the façade maintenance program which will see the installation of five LED screens at the entrance and completion of a canopy near the Café and a canopy near the wetland
 - Complete an upgrade to the Main Building lift
 - Implement improvements to the Centenary Galleries air conditioning and structure to ensure better environmental controls; and
 - Complete the second phase of the lighting upgrade to the major exhibitions display galleries and implement the new computer control system which replaces the old manual adjustments of each individual light unit.
- The Gallery will continue to work with the Portfolio on combined storage facilities to meet critical needs with current and future storage of the State Art Collection.

Disclosures and Legal Compliance

Financial Statements

Certification of Financial Statements for the year ended 30 June 2012

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 2012 and the financial position as at 30 June 2012

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



Tony Loiacono
Chief Financial Officer
21 August 2012



Fiona Kalaf
Chair
Board of the Art Gallery of Western Australia
21 August 2012



Brian Roche
Member
Board of the Art Gallery of Western Australia
21 August 2012

Auditor's Opinion



Auditor General

INDEPENDENT AUDITOR'S REPORT

To the Parliament of Western Australia

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Report on the Financial Statements

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

The financial statements comprise the Statement of Financial Position as at 30 June 2012, the Statement of Comprehensive Income, Statement of Changes in Equity and Statement of Cash Flows for the year then ended, and Notes comprising a summary of significant accounting policies and other explanatory information.

Board's Responsibility for the Financial Statements

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

Auditor's Responsibility

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

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

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

Opinion

In my opinion, the financial statements are based on proper accounts and present fairly, in all material respects, the financial position of The Board of the Art Gallery of Western Australia at 30 June 2012 and its financial performance and cash flows for the year then ended. They are in accordance with Australian Accounting Standards and the Treasurer's Instructions.

Report on Controls

I have audited the controls exercised by The Board of the Art Gallery of Western Australia during the year ended 30 June 2012.

Controls exercised by The Board of the Art Gallery of Western Australia are those policies and procedures established by the Board to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions.

Board's Responsibility for Controls

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

Auditor's Responsibility

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

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

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

Opinion

In my opinion, the controls exercised by The Board of the Art Gallery of Western Australia are sufficiently adequate to provide reasonable assurance that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions during the year ended 30 June 2012.

Report on the Key Performance Indicators

I have audited the key performance indicators of The Board of the Art Gallery of Western Australia for the year ended 30 June 2012.

The key performance indicators are the key effectiveness indicators and the key efficiency indicators that provide information on outcome achievement and service provision.

Board's Responsibility for the Key Performance Indicators

The Board is responsible for the preparation and fair presentation of the key performance indicators in accordance with the Financial Management Act 2006 and the Treasurer's Instructions and for such controls as the Board determines necessary to ensure that the key performance indicators fairly represent indicated performance.

Auditor's Responsibility

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

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

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

Opinion

In my opinion, the key performance indicators of The Board of the Art Gallery of Western Australia are relevant and appropriate to assist users to assess the Board's performance and fairly represent indicated performance for the year ended 30 June 2012.

Independence

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

Matters Relating to the Electronic Publication of the Audited Financial Statements and Key Performance Indicators

This auditor's report relates to the financial statements and key performance indicators of The Board of the Art Gallery of Western Australia for the year ended 30 June 2012 included on the Board's website. The Board's management is responsible for the integrity of the Board's website. I have not been engaged to report on the integrity of the Board's website. The auditor's report refers only to the financial statements and key performance indicators described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these financial statements or key performance indicators. If users of the financial statements and key performance indicators are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial statements and key performance indicators to confirm the information contained in this website version of the financial statements and key performance indicators.



DON CUNNINGHAME
ASSISTANT AUDITOR GENERAL ASSURANCE SERVICES
Delegate of the Auditor General for Western Australia
Perth, Western Australia
23 August 2012

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA
Statement of Comprehensive Income for the year ended 30 June 2012

	Note	2012 \$000	2011 \$000
COST OF SERVICES			
Expenses			
Employee benefits expense	6	5,204	4,673
Supplies and services	7	10,505	3,565
Depreciation and amortisation expense	8	754	792
Accommodation expenses	9	12,395	3,115
Grants and subsidies	10	205	181
Cost of sales	13	456	569
Other expenses	11	1,309	165
Total cost of services		30,828	13,060
Income			
Revenue			
User charges and fees	12	1,026	1,334
Sales	13	861	972
Sponsorship	14	795	1,013
Donated works of art	15	356	790
Bequest trust and special purpose funds contributions	16	836	1,512
Interest revenue	17	1,576	1,345
Other revenue	18	503	3,409
Total Revenue		5,953	10,375
Total income other than income from State Government		5,953	10,375
NET COST OF SERVICES		24,875	2,685

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

Statement of Comprehensive Income for the year ended 30 June 2012 continued

	Note	2012 \$000	2011 \$000
Income from State Government			
Service appropriation	19	13,359	4,824
State grants and contributions	19	124	-
Resources received free of charge	19	5,855	3,886
Total income from State Government		19,338	8,710
SURPLUS/(DEFICIT) FOR THE PERIOD		(5,537)	6,025
OTHER COMPREHENSIVE INCOME			
Changes in reserves	32	(660)	854
Total other comprehensive income		(660)	854
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		(6,197)	6,879

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 2012

	Note	2012 \$000	2011 \$000
ASSETS			
Current Assets			
Cash and cash equivalents	33	7,325	2,026
Restricted cash and cash equivalents	20, 33	21,101	20,936
Inventories	21	924	657
Receivables	22	1,028	765
Other current assets	23	211	746
Other financial assets	25	-	3,175
Total Current Assets		30,589	28,305
Non-Current Assets			
Restricted cash and cash equivalents	20, 32	3,923	3,923
Amounts receivable for services	23	4,381	3,541
Other financial assets	25	2,425	-
Property, plant and equipment	26	44,762	46,486
Works of art	27	207,607	205,992
Intangible assets	28	35	43
Total Non-Current Assets		263,133	259,985
TOTAL ASSETS		293,722	288,290

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA
Statement of Financial Position as at 30 June 2012 continued

	Note	2012 \$000	2011 \$000
LIABILITIES			
Current Liabilities			
Payables	30	5,979	1,296
Other current liabilities	31	243	198
TOTAL LIABILITIES		6,222	1,494
NET ASSETS		287,500	286,796
EQUITY			
Contributed equity	32	81,112	74,211
Reserves		207,517	207,666
Accumulated surplus		(1,129)	4,919
TOTAL EQUITY		287,500	286,796

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 2012

	Note	Contributed equity \$000	Reserves \$000	Accumulated surplus / (deficit) \$000	Total equity \$000
Balance at 1 July 2010	32	74,039	204,152	1,554	279,745
Surplus/(deficit)		-	-	6,025	6,025
Other comprehensive income			854	-	854
Total comprehensive income for the year		-	854	6,025	6,879
Transactions with owners in their capacity as owners:					
Capital appropriations		230	-	-	230
Other contributions by owners		272	-	-	272
Distributions to owners		(330)	-	-	(330)
Transfer from accumulated surplus to reserves		-	2,660	(2,660)	-
Total		172	3,514	3,365	7,051
Balance at 30 June 2011		74,211	207,666	4,919	286,796

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA
Statement of Changes in Equity for the year ended 30 June 2012

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

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 2012

	Note	2012 \$000	2011 \$000
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriation		12,519	4,324
Capital appropriation		6,901	172
Net Cash provided by State Government		19,420	4,496
Utilised as follows:			
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(1,229)	(786)
Supplies and services		(3,991)	(4,634)
Accommodation		(12,489)	(3,061)
Grants and subsidies		(206)	(186)
GST payments on purchases		(949)	(745)
GST payments to taxation authority		(233)	-
Other payments		(396)	(165)
Receipts			
Sale of goods and services		790	1,021
User charges and fees		1,821	1,334
Interest received		1,572	1,297
GST receipts on sales		351	38
GST receipts from taxation authority		692	734
Other receipts		1,413	2,521
Net cash used in operating activities	33	(12,854)	(2,632)

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 2012 continued

	Note	2012 \$000	2011 \$000
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments			
Purchase of non-current physical assets		(1,102)	(1,004)
Net cash used in investing activities		(1,102)	(1,004)
Net increase in cash and cash equivalents		5,464	860
Cash and cash equivalents at the beginning of period		26,885	26,025
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD	33	32,349	26,885

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

Notes to the Financial Statements for the Year Ended 30 June 2012

Note 1. Australian Accounting Standards

General

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

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

Early adoption of standards

The Board cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 Application of Australian Accounting Standards and Other Pronouncements. No Australian Accounting Standards that have been issued or amended [but not operative] have been early adopted by the Board for the annual reporting period ended 30 June 2012.

Note 2. Summary of Significant Accounting Policies

(a) General statement

The Board is a not-for-profit reporting entity that prepares general purpose financial statements in accordance with the Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the AASB as applied by the Treasurer's instructions. Several of these are modified by the Treasurer's instructions to vary application, disclosure, format and wording.

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

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

(b) Basis of preparation

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

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

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

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

(c) Reporting entity

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

(d) Contributed equity

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

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

(e) Income

Revenue recognition

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

Sale of goods

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

Provision of services

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

Interest

Revenue is recognised as the interest accrues.

Service Appropriations

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

Grants, donations, gifts and other non-reciprocal contributions

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

Other non-reciprocal contributions that are not contributions by owners are recognised at their fair value. Contributions of services are only recognised when a fair value can be reliably determined and the services would be purchased if not donated.

Gains

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

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

Capitalisation/Expensing of assets

Items of property, plant and equipment costing \$5,000 or more are recognised as assets and the cost of utilising assets is expensed (depreciated) over their useful lives. Items of property, plant and equipment costing less than \$5,000 are immediately

expensed direct to the Statement of Comprehensive Income (other than where they form part of a group of similar items which are significant in total).

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

Initial recognition and measurement

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

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

Subsequent measurement

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

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

In the absence of market-based evidence, fair value of land and buildings is determined on the basis of existing use. This normally applies where buildings are specialised or where land use is restricted. Fair value for existing use assets is determined by reference to the cost of replacing the remaining future economic benefits embodied in the asset, i.e. the depreciated replacement cost. Where the fair value of buildings is determined on the depreciated replacement cost basis, the gross carrying amount and the accumulated depreciation are restated proportionately.

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

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

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

See also note 26 'Property, plant and equipment' and note 27 'Works of art' for further information on revaluations.

De-recognition

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

Asset Revaluation Surplus

The asset revaluation surplus is used to record increments and decrements on the revaluation of non-current assets as described in note 26 'Property, plant and equipment'.

Depreciation

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

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

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

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

Land is not depreciated.

(g) Intangible assets

Capitalisation/expensing of assets

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

Intangible assets are initially recognised at cost. For assets acquired at no cost or for nominal cost, the cost is their fair value at the date of acquisition.

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

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

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

Software (a) 4 to 10 years

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

Computer Software

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

(h) Impairment of assets

Property, plant and equipment, works of art and intangible assets are tested for any indication of impairment at the end of each reporting period. Where there is an indication of impairment, the recoverable amount is estimated. Where the recoverable

amount is less than the carrying amount, the asset is considered impaired and is written down to the recoverable amount and an impairment loss is recognised. As the Board is a not-for-profit entity, unless an asset has been identified as a surplus asset, the recoverable amount is the higher of an asset's fair value less costs to sell and depreciated replacement cost.

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

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

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

See also note 29 'Impairment of assets' for the outcome of impairment reviews and testing.

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

(i) Other financial assets

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

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

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

Fair value of quoted investments held for sale is based on the last sale price.

See also note 25 "Other Financial Assets".

(j) Leases

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

(k) Financial instruments

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

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

Financial instruments have been disaggregated into the following classes:

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

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

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

(l) Cash and cash equivalents

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

(m) Accrued salaries

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

(n) Amounts receivable for services (holding account)

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

See also note 19 'Income from State Government' and note 24 'Amounts receivable for services'.

(o) Inventories

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

See note 21 'Inventories'.

(p) Receivables

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

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

(q) Payables

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

See also note 2(k) 'Financial instruments' and note 30 'Payables'.

(r) Provisions

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

Provisions - employee benefits

Annual leave and long service leave

All staff of the Culture and Arts portfolio agencies, including the Board of the Art Gallery of Western Australia, are employees of the Department of Culture and the Arts. Employee resources are received free of charge by the Board, the value of which is recognised as both a revenue and expense in the Income Statement. The Department of Culture and the Arts retains all liabilities in relation to employee benefits and accrued salaries. Therefore, the Board has no liabilities in relation to employee entitlements.

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

Provisions - other

Employment on-costs

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

See also note 11 'Other expenses'.

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

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

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

(t) Foreign Currency Translation

Transactions in foreign currencies are initially recorded by applying the exchange rates ruling at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies are translated at the rate of exchange ruling at the balance sheet date. Foreign currency differences arising on retranslation are recognised in profit or loss.

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

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

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

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

Fair value hedges

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

losses attributable to the risk hedged, and the hedging instrument is re-measured to fair value and the gains and losses of both are taken to profit or loss.

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

(u) Comparative figures

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

Note 3. Department of Culture and the Arts

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

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

Note 4. Judgements Made By Management in Applying Accounting Policies

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

Operating lease commitments

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

Note 5. Disclosure of Changes in Accounting Policy and Estimates

Initial application of an Australian Accounting Standard

The Board has applied the following Australian Accounting Standards effective for annual reporting periods beginning on or after 1 July 2011 that impacted on the Board:

AASB 1054	<p>Australian Additional Disclosures</p> <p>The Standard, in conjunction with AASB 2011-1 Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project, removes disclosure requirements from other Standards and incorporates them in a single Standard to achieve convergence between Australian and New Zealand Accounting Standards. There is no financial impact.</p>
AASB 2009-12	<p>Amendments to Australian Accounting Standards [AASB 5, 8, 108, 110, 112, 119, 133, 137, 139, 1023 & 1031 and Int 2, 4, 16, 1039 & 1052]</p> <p>This Standard makes editorial amendments to a range of Australian Accounting Standards and Interpretations. There is no financial impact.</p>
AASB 2010-4	<p>Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project [AASB 1, 7, 101 & 134 and Int 13]</p> <p>The amendments to AASB 7 clarify financial instrument disclosures in relation to credit risk. The carrying amount of financial assets that would otherwise be past due or impaired whose terms have been renegotiated is no longer required to be disclosed. There is no financial impact.</p> <p>The amendments to AASB 101 clarify the presentation of the statement of changes in equity. The disaggregation of other comprehensive income reconciling the carrying amount at the beginning and the end of the period for each component of equity is no longer required. There is no financial impact.</p>
AASB 2010-5	<p>Amendments to Australian Accounting Standards [AASB 1, 3, 4, 5, 101, 107, 112, 118, 119, 121, 132, 133, 134, 137, 139, 140, 1023 & 1038 and Int 112, 115, 127, 132 & 1042]</p> <p>The Standard makes editorial amendments to a range of Australian Accounting Standards and Interpretations. There is no financial impact.</p>

AASB 2010-6	Amendments to Australian Accounting Standards – Disclosures on Transfers of Financial Assets [AASB 1 & 7] The Standard makes additional disclosure relating to transfers of financial assets in AASB 7. An entity shall disclose all transferred financial assets that are not derecognised and any continuing involvement in a transferred asset, existing at the reporting date, irrespective of when the related transfer transaction occurred. There is no financial impact.
AASB 2011-1	Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project [AASB 1, 5, 101, 107, 108, 121, 128, 132 & 134 and Int 2, 112 & 113] This Standard, in conjunction with AASB 1054, removes disclosure requirements from other Standards and incorporates them in a single Standard to achieve convergence between Australian and New Zealand Accounting Standards. There is no financial impact.

Voluntary changes in accounting policy

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

Future impact of Australian Accounting Standards not yet operative

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

		Operative for reporting periods beginning on/after
AASB9	<p>Financial Instruments This Standard supersedes AASB 139 Financial Instruments: Recognition and Measurement, introducing a number of changes to accounting treatments.</p> <p>The Standard was reissued in December 2010. The Authority has not yet determined the application of the potential impact of the Standard.</p>	1 January 2013
AASB 10	<p>Consolidated Financial Statements This Standard supersedes requirements under AASB 127 Consolidated and Separate Financial Statements and Int 112 Consolidation – Special Purpose Entities, introducing a number of changes to accounting treatments.</p> <p>The Standard was issued in August 2011. The Authority has not yet determined the application of the potential impact of the Standard.</p>	1 January 2013
AASB 11	<p>Joint Arrangements This Standard supersedes AASB 131 Interests in Joint Ventures, introducing a number of changes to accounting treatments.</p> <p>The Standard was issued in August 2011. The Authority has not yet determined the application of the potential impact of the Standard.</p>	1 January 2013
AASB 12	<p>Disclosure of Interests in Other Entities This Standard supersedes disclosure requirements under AASB 127 Consolidated and Separate Financial Statements, AASB 128 Investments in Associates and AASB 131 Interests in Joint Ventures.</p> <p>The Standard was issued in August 2011. The Authority has not yet determined the</p>	1 January 2013

	application of the potential impact of the Standard.	
AASB 13	<p>Fair Value Measurement</p> <p>This Standard defines fair value, sets out a framework for measuring fair value and requires disclosures about fair value measurements. There is no financial impact.</p>	1 January 2013
AASB 119	<p>Employee Benefits</p> <p>This Standard supersedes AASB 119 (October 2010). As the Authority does not operate a defined benefit plan, the impact of the change is limited to measuring annual leave as a long-term employee benefit. The resulting discounting of the annual leave benefit has an immaterial impact.</p>	1 January 2013
AASB 127	<p>Separate Financial Statements</p> <p>This Standard supersedes requirements under AASB 127 Consolidated and Separate Financial Statements, introducing a number of changes to accounting treatments. The Standard was issued in August 2011. The Authority has not yet determined the application of the potential impact of the Standard.</p>	1 January 2013
AASB 128	<p>Investments in Associates and Joint Ventures</p> <p>This Standard supersedes AASB 128 Investments in Associates, introducing a number of changes to accounting treatments. The Standard was issued in August 2011. The Authority has not yet determined the application of the potential impact of the Standard</p>	1 January 2013
AASB 1053	<p>Application of Tiers of Australian Accounting Standards</p> <p>This Standard establishes a differential financial reporting framework consisting of two tiers of reporting requirements for preparing general purpose financial statements. There is no financial impact.</p>	1 July 2013
AASB 2009-11	<p>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 & 1038 and Int 10 & 12]</p> <p>[Modified by AASB 2010-7]</p>	1 July 2013

AASB 2010-2	<p>Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements [AASB 1, 2, 3, 5, 7, 8, 101, 102, 107, 108, 110, 111, 112, 116, 117, 119, 121, 123, 124, 127, 128, 131, 133, 134, 136, 137, 138, 140, 141, 1050 and Int 2, 4, 5, 15, 17, 127, 129 & 1052]</p> <p>This Standard makes amendments to Australian Accounting Standards and Interpretations to introduce reduced disclosure requirements for certain types of entities. There is no financial impact.</p>	1 July 2013
AASB 2010-7	<p>Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 & 1038 and Int 2, 5, 10, 12, 19 & 127]</p> <p>This Standard makes consequential amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 9 in December 2010. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 January 2013
AASB 2011-2	<p>Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project – Reduced Disclosure Requirements [AASB 101 & 1054]</p> <p>This Standard removes disclosure requirements from other Standards and incorporates them in a single Standard to achieve convergence between Australian and New Zealand Accounting Standards for reduced disclosure reporting. There is no financial impact.</p>	1 July 2013
AASB 2011-6	<p>Amendments to Australian Accounting Standards – Extending Relief from Consolidation, the Equity Method and Proportionate Consolidation – Reduced Disclosure Requirements [AASB 127, 128 & 131]</p> <p>This Standard extends the relief from consolidation, the equity method and proportionate consolidation by removing the requirement for the consolidated financial statements prepared by the ultimate or any intermediate parent entity to be IFRS compliant, provided that the parent entity, investor or venture and the ultimate or intermediate parent entity comply with Australian Accounting Standards – Reduced Disclosure Requirements. There is no financial impact.</p>	1 July 2013

AASB 2011-7	<p>Amendments to Australian Accounting Standards arising from the Consolidation and Joint Arrangements Standards [AASB 1, 2, 3, 5, 7, 9, 2009-11, 101, 107, 112, 118, 121, 124, 132, 133, 136, 138, 139, 1023 & 1038 and Int 5, 9, 16, & 17]</p> <p>This Standard gives effect to consequential changes arising from the issuance of AASB 10, AASB 11, AASB 127, Separate Financial Statements and AASB 128 Investments in Associates and Joint Ventures. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 January 2013
AASB 2011-8	<p>Amendments to Australian Accounting Standards arising from AASB 13 [AASB 1, 2, 3, 4, 5, 7, 9, 2009-11, 2010-7, 101, 102, 108, 110, 116, 117, 118, 119, 120, 121, 128, 131, 132, 133, 134, 136, 138, 139, 140, 141, 1004, 1023 & 1038 and Int 2, 4, 12, 13, 14, 17, 19, 131 & 132]</p> <p>This Standard replaces the existing definition and fair value guidance in other Australian Accounting Standards and Interpretations as the result of issuing AASB 13 in September 2011. There is no financial impact.</p>	1 January 2013
AASB 2011-9	<p>Amendments to Australian Accounting Standards - Presentation of Items of Other Comprehensive Income [AASB 1, 5, 7, 101, 112, 120, 121, 132, 133, 134, 1039 & 1049]</p> <p>This Standard requires to group items presented in other comprehensive income on the basis of whether they are potentially re-classifiable to profit or loss subsequently (reclassification adjustments). The Board has not yet determined the application on the potential impact of the Standard.</p>	1 July 2012
AASB 2011-10	<p>Amendments to Australian Accounting Standards arising from AASB 119 (September 2011) [AASB 1, 8, 101, 124, 134, 1049 & 2011-8 and Int 14]</p> <p>This Standard makes amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 119 Employee Benefits in September 2011. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 January 2013

AASB 2011-11	Amendments to AASB 119 (September 2011) arising from Reduced Disclosure Requirements This Standard gives effect to Australian Accounting Standards – Reduced Disclosure Requirements for AASB 119 (September 2011). There is no financial impact.	1 January 2013
AASB 2012-1	Amendments to Australian Accounting Standards – Fair Value Measurement – Reduced Disclosure Requirements [AASB 3,7,13,140 & 141] This Standard establishes and amends reduced disclosure requirements for additional and amended disclosures arising from AASB 13 and the consequential amendments, implemented through AASB 2011-8. There is no financial impact.	1 January 2013

Note 6. Employee Benefits Expense

	2012 \$000	2011 \$000
Wages and salaries ^(a)	4,328	3,904
Superannuation - defined contribution plans ^(b)	434	388
Annual leave ^(c)	354	279
Long service leave ^(c)	46	76
Other related expenses	42	26
	5,204	4,673

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

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

Note 7. Supplies and Services	2012 \$000	2011 \$000
Exhibition fees	2,786	704
Advertising	1,073	580
Repairs and maintenance	319	235
Travel	214	218
Consultants and contractors	347	191
Freight and cartage	1,534	312
Insurance premiums	2,682	260
Materials	270	202
Consumables	176	118
Printing	165	110
Performance fees	62	61
Licences, fees and registrations	81	122
Communications	354	120
Motor vehicles	59	57
Minor equipment	44	43
Lease and hire costs	53	35
Exhibition construction costs	6	14
Entertainment expenses	24	26
Photographic services	2	2
Bank charges	35	16
Other	219	139
	10,505	3,565

Note 8. Depreciation and Amortisation Expenses	2012 \$000	2011 \$000
Depreciation		
Buildings	564	586
Plant, equipment and vehicles	106	107
Office equipment	69	76
Total depreciation	739	769
Amortisation		
Intangible assets	15	23
Total amortisation	15	23
Total depreciation and amortisation	754	792

Note 9. Accommodation Expenses

Security services	1,206	1,156
Electricity and gas	1,116	1,018
Accommodation maintenance ^(a)	9,842	613
Facilities management	57	93
Cleaning	118	132
Water	40	164
Other	16	39
	12,395	3,115

- (a) During the year, the Gallery incurred \$8,528,000 (2011: \$271,500) repairs and maintenance to upgrade the building's façade, of which \$1,857,000 (2011: \$0) was services received free of charge from the Department of Culture and the Arts. Please see note 19.

Note 10. Grants and Subsidies	2012 \$000	2011 \$000
<u>Recurrent</u>		
Bunbury Regional Art Galleries	205	171
Other grants	-	10
	205	181

Note 11. Other Expenses

Prizes paid	75	75
Workers' compensation insurance	275	56
Audit fees	34	33
Revaluation of other financial assets	750	-
Write-off works of art	160	-
Provision for doubtful debts	10	-
Other expenses	5	1
	1,309	165

Note 12. User Charges and Fees	2012 \$000	2011 \$000
Exhibition revenue	720	835
ARTBAR	46	115
Venue hire	119	201
Rent	8	55
Public programs	101	47
Parking revenue	25	62
Hire of works of art	7	12
Other	-	7
	1,026	1,334

Note 13. Trading Profit

Sales	861	972
Cost of sales:		
Opening inventory	(657)	(751)
Purchases	(723)	(475)
	(1,380)	(1,226)
Closing inventory	924	657
Cost of Goods Sold	(456)	(569)
Trading profit	405	403

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

Note 14. Sponsorship	2012 \$000	2011 \$000
Cash sponsorship	557	785
Sponsorship in kind	238	228
	795	1,013

Note 15. Donated Works of Art

Donated works of art	356	790
	356	790

Donations of works of art, which contribute to the development of the State art collection, are received from various individuals and brought to account as income at their estimated fair value. See also note 27 'Works of art'.

Note 16. Bequest Trust and Special Purpose Funds Contributions

Trust and special purpose funds contributions	836	1,512
	836	1,512

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

Note 17. Interest Revenue

	2012	2011
	\$000	\$000
Interest revenue	360	110
Bequest, trust and special purpose funds interest revenue	1,216	1,235
	1,576	1,345

Note 18. Other Revenue

Grants and contributions – State/local government and private	421	145
Recoups of expenditure	2	16
Donations	30	3,200
Insurance revenue	2	1
Commissions received	7	14
Recoup of prior year expenses	-	-
Other revenue	41	33
	503	3,409

Note 19. Income from State Government

Appropriation received during the year:	2012	2011
	\$000	\$000
Service appropriation ^(a)	13,359	4,824
	13,359	4,824
State grants and contributions ^(b)	124	-
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	3,491	3,443
Superannuation	433	388
Fringe benefits tax	53	41
Minor Equipment – PC Replacement Program	21	14
Repairs and Maintenance on Art Gallery Façade	1,857	-
	5,855	3,886
	19,338	8,710

- (a) Service appropriations fund the net cost of services delivered. Appropriation revenue comprises a cash component and a receivable (asset). The receivable (holding account) comprises the depreciation expense for the year and any agreed increase in leave liability during the year.
- (b) Included in State grants and contributions are non-reciprocal grants received from Department of Culture and the Arts. The remaining unspent funds are \$76,000.

- (c) Assets or services received free of charge or for nominal cost are recognised as revenue at fair value of the assets and/or services that can be reliably measured and which would have been purchased if they were not donated. Contributions of assets or services in the nature of contributions by owners are recognised direct to equity.

Note 20. Restricted cash and cash equivalents

	2012 \$000	2011 \$000
<u>Current</u>		
Bequest, trust and special purpose accounts ^(a)	21,101	20,936
	21,101	20,936
 <u>Non-current</u>		
Bequest, trust and special purpose accounts ^(b)	3,923	3,923
	3,923	3,923

- (a) Cash held in these accounts can only be used in accordance with the requirements of the individual bequest or fund.
- (b) The Board cannot spend cash held in these accounts. The requirements of the individual bequests allow the Board to only spend interest earned on these accounts.

Note 21. Inventories

<u>Current</u>		
Inventories held for resale:		
- Finished goods		
At cost	924	657
	924	657

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

Note 22. Receivables	2012	2011
	\$000	\$000
<u>Current</u>		
Receivables	218	372
Allowance for impairment of receivables	(10)	-
Accrued interest	348	344
GST receivable	393	44
Accrued income	79	5
	1,028	765

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	-	-
Amount recovered during the year	-	-
Balance at end of year	(10)	-

The Board does not hold any collateral as security or other credit enhancements relating to receivables. See also note 2(p) 'Receivables' and note 387 'Financial Instruments'.

Note 23. Other current assets

Prepayments	4	559
Forward exchange contract ^(a)	207	187
	211	746

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

Note 24. Amounts Receivable for Services (Holding Account)	2012	2011
	\$000	\$000
Current	-	-
Non-current	4,381	3,541
	4,381	3,541

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

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

Note 25. Other Financial Assets

Current

At fair value:

Available for Sale Financial Assets – ordinary listed shares	-	3,175
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Total	-	3,175
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Non-Current

At fair value:

Available for Sale Financial Assets – ordinary listed shares	2,425	-
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Total	2,425	-
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The shares have been donated to the Art Gallery of Western Australia as part of the Tomorrow Fund. Upon intention to sell the shares, an obligation exists to notify the benefactor of this intent.

During the year, the Board has not made a decision when to sell the quoted investments. Consequently, this has been reclassified from current assets in prior year's financial statements to non-current assets.

Note 26. Property, Plant and Equipment	2012 \$000	2011 \$000
<u>Land</u>		
At fair value ^(a)	18,200	17,300
Accumulated impairment losses	-	-
	18,200	17,300
<u>Buildings</u>		
At fair value ^(a)	25,557	27,681
Accumulated depreciation	-	-
Accumulated impairment losses	-	-
	25,557	27,681
<u>Works in progress</u>		
At cost	-	412
	-	412
<u>Plant, equipment and vehicles</u>		
At cost	2,243	2,225
Accumulated depreciation	(1,459)	(1,352)
Accumulated impairment losses	-	-
	784	873
<u>Office equipment</u>		
At cost	721	732
Accumulated depreciation	(500)	(512)
Accumulated impairment losses	-	-
	221	220
	44,762	46,486

Art Gallery of Western Australia Annual Report 2011-12

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

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

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	Works in progress \$000	Plant, equipment and vehicles \$000	Office equipment \$000	Total \$000
2012						
Carrying amount at start of year	17,300	27,681	412	873	220	46,486
Additions	-	-	-	7	67	74
Disposals	-	-	-	-	-	-
Transfers	-	-	(412)	11	-	(401)
Revaluation increments/ (decrements)	900	(2,124)	-	-	-	(1,224)
Impairment losses	-	-	-	-	-	-
Impairment losses reversed	-	-	-	-	-	-
Depreciation	-	-	-	(107)	(66)	(173)
Carrying amount at end of year	18,200	25,557	-	784	221	44,762

Art Gallery of Western Australia Annual Report 2011-12

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

Note 27. Works of Art

	2012 \$000	2011 \$000
At fair value	205,992	204,482
Additions	1,422	720
Donations at fair value	356	790
Write-Offs ^(a)	(160)	-
Transfers to other state government agencies	(3)	-
	207,607	205,992

- (a) During the year, the Gallery completed the first comprehensive stocktake of the State Art Collection since it was founded in 1895. Consequently, 383 artworks of \$159,526 were written off as they could not be located and 44 works of \$3,231 were written off as transfers to the Western Australian Museum. Please see note 43(b).

See also note 2(f) 'Property, plant and equipment and works of art' and note 32 'Equity'.

Note 28. Intangible Assets	2012	2011
	\$000	\$000
<u>Computer software</u>		
At cost	250	250
Addition	7	-
Accumulated amortisation	(222)	(207)
Accumulated impairment losses	-	-
	35	43
Reconciliation:		
<u>Computer software</u>		
Carrying amount at start of year	43	66
Additions	7	-
Disposals	-	-
Amortisation expense	(15)	(23)
Carrying amount at end of year	35	43

Note 29. Impairment of assets

There were no indications of impairment of property, plant and equipment, works of art and intangible assets at 30 June 2012.

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 2012 have either been classified as assets held for sale or written off.

Note 30. Payables

	2012	2011
	\$000	\$000
<u>Current</u>		
Trade payables	2,468	829
Payables for works of art acquisitions	72	230
Accrued expenses	3,439	237
Total Current	5,979	1,296

See also note 2(r) 'Payables' and note 38 'Financial Instruments'.

Note 31. Other Liabilities

<u>Current</u>		
Income received in advance	33	10
Forward exchange contract ^(a)	207	187
Other	3	1
Total Current	243	198

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

Note 32. Equity

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

Art Gallery of Western Australia Annual Report 2011-12

	2012	2011
	\$000	\$000
Contributed equity		
Balance at start of period	74,211	74,039
<u>Contributions by owners</u>		
Capital appropriation ^(a)	230	230
<u>Transfer of net assets from other agencies</u>		
Art Gallery Façade Project funded by Department of Culture and the Arts	6,671	272
Total contributions by owners	81,112	74,541
<u>Distributions to owners</u>		
Transfer of net assets to other agencies		
Transfer of holding account to Department of Culture and the Arts	-	(330)
Balance at end of period	81,112	74,211
Reserves		
<u>Asset revaluation surplus</u>		
Balance at start of period	176,411	175,557
Net revaluation increments/(decrements):		
Land	900	1,900
Buildings	(1,560)	(1,046)
Works of art	-	-
Balance at end of period	175,751	176,411
Bequest, trust and special purpose reserve (a):		
Balance at start of period	12,569	10,699
Transfer from accumulated surplus	155	1,870
Balance at end of period	12,724	12,569

Art Gallery of Western Australia Annual Report 2011-12

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

	2012	2011
	\$000	\$000
Donated works of art reserve(b):		
Balance at start of period	18,686	17,896
Transfer from accumulated surplus	356	790
Balance at end of period	19,042	18,686

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

Accumulated surplus

Balance at start of period	4,919	1,554
Result for the period	(5,537)	6,025
Transfers to above reserves	(511)	(2,660)
Balance at end of period	(1,129)	5,919

Total Equity at end of period	287,500	286,796
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Note 33. Notes to the Cash Flow Statement

Reconciliation of cash

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

Cash and cash equivalents	7,325	2,026
Restricted cash and cash equivalents (see note 20 'Restricted cash and cash equivalents')	25,024	24,859
	32,349	26,885

Reconciliation of net cost of services to net cash flows used in operating activities	2012 \$000	2011 \$000
Net cost of services	(24,875)	(2,685)
<u>Non-cash items:</u>		
Depreciation and amortisation expense ^(b)	754	792
Resources received free of charge ^(c)	5,855	3,886
Donated works of art ^(d)	(356)	(790)
Adjustment for other non-cash items	1,257	(3,720)
<u>(Increase)/decrease in assets:</u>		
Current receivables	4	(166)
Current inventories	(267)	94
<u>Increase/(decrease) in liabilities:</u>		
Current payables	4,915	4
Other current liabilities	(2)	(3)
Net GST receipts/(payments)	(598)	(27)
Change in GST in receivables/payables	459	(17)
Net cash used in operating activities	(12,854)	(2,632)

- (a) See note 20 'Restricted cash and cash equivalents'
 (b) See note 8 "Depreciation and amortisation expense"
 (c) See note 19 'Income from State Government'
 (d) See note 15 'Donated Works of Art'

Note 34. Commitments

The commitments below are inclusive of GST where relevant

Capital expenditure commitments

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

	2012	2011
	\$000	\$000
Within 1 year	41	-
	41	-

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	49	28
Later than 1 year and not later than 5 years	46	20
	95	48

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

Other expenditure commitments

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

Within 1 year	3,062	2,683
Later than 1 year and not later than 5 years	4,531	7,593
	7,593	10,276

Note 35. Contingent Liabilities and Contingent Assets

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

Note 36. Events Occurring After the Balance Sheet Date

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

Note 37. Explanatory Statement

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

Significant variances between estimated and actual result for 2012

	2012 Estimate \$000	2012 Actual \$000	Variation Over/(Under) \$000
Supplies and services	9,384	10,505	1,121
Accommodation expenses	2,734	12,395	9,661
Other Expenses	559	1,309	750
Grants and subsidies	-	124	124
Donated works of art	400	356	(44)
Bequest trust and special purpose funds contributions received	1,222	836	(386)
Bequest trust and special purpose funds interest received	888	1,216	328

Supplies and services

Over spend in this area is due to increased activities, such as international freight, involved in delivering Picasso to Warhol, the first of the Museum of Modern Art Exhibition Series this year.

Accommodation expenses

Repairs and maintenance costs related to the upgrading the 30 year old Gallery façade is mainly responsible for the variance in this area.

Other expenses

The unfavourable variance is due mainly to unrealised losses of \$750,000 relating to the re-valuation of shares donated in the previous year and write off of artworks of \$160,000.

Grants and subsidies

Grant received were for upgrading the 30 year old lighting system of the Gallery.

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 lower than budgeted due to timing, but are still expected.

Bequest trust and special purpose funds interest received

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

Significant variances between actual results for 2011 and 2012

	2012 \$000	2011 \$000	Variance Over/(Under) \$000
<u>Expenses</u>			
Employee benefits expense	5,204	4,673	531
Supplies and services	10,505	3,565	6,940
Accommodation expenses	12,395	3,115	9,280
Other expenses	1,309	165	1,144
<u>Income</u>			
User charges and fees	1,026	1,334	(308)
Sponsorship	795	1,013	(218)
Donated works of art	356	790	(434)
Bequest trust and special purpose funds contributions received	836	1,235	(399)
Other revenue	503	3,409	(2,906)

Employee benefits expense

The increase in this area is due to hiring of extra staff, required within the gallery and administratively during the Victoria and Albert, and the Museum of Modern Art exhibitions.

Supplies and services

The increase is due to the insurance premium for artworks and increased activities involved in delivering Picasso to Warhol, the first of the Museum of Modern Art Exhibition Series this year.

Accommodation expenses

Repairs and maintenance costs related to the upgrading the 30 year old Gallery façade is mainly responsible for the variance in this area.

Other expenses

The unfavourable variance is due mainly to unrealised losses of \$750,000 relating to the re-valuation of shares donated in the previous year.

User charges and fees

The decrease was caused by lower admissions income collected from the Victoria and Albert exhibition.

Sponsorship

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

Donated works of art

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

Bequest trust and special purpose funds contribution

2011 contributions were higher due to increased fund raising from the private sector towards Tomorrow Fund, a legacy fund for the acquisition of new contemporary works for the Art Gallery of Western Australia.

Other revenue

In 2011, a large donation of listed shares was received as part of ongoing works with the Tomorrow Fund. There was no such donation in 2012.

Note 38. Financial instruments

(a) Financial risk management objectives and policies

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

Credit risk

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

The maximum exposure to credit risk at the end of the reporting period in relation to each class of recognised financial assets is the gross carrying amount of those assets inclusive of any provisions for impairment as shown in the table at Note 38(c) 'Financial Instrument Disclosures' and Note 22 'Receivables'.

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

Liquidity risk

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

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

Market risk

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

(b) Categories of financial instruments

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

	2012	2011
	\$000	\$000
<u>Financial Assets</u>		
Cash and cash equivalents	7,325	2,026
Restricted cash and cash equivalents	25,024	24,859
Loans and receivables ^(a)	4,937	4,257
Other financial assets	2,425	3,175
 <u>Financial Liabilities</u>		
Financial liabilities measured at amortised cost	5,979	1,296

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

(c) Financial Instrument Disclosures

Foreign Exchange Contracts

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

Art Gallery of Western Australia Annual Report 2011-12

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

2011 instrument	Notional amount	Rate AUD/USD	Expiry	Hedge Type	Fair Value Gain / (Loss) \$'000
Foreign Exchange Forward Contract	USD 1,000,000	1.034982	1/11/2011	Fair Value	(21,036.00)
	USD 1,250,000	1.006880	15/06/2012	Hedge of a	(26,565.23)
	USD 750,000	0.995450	14/09/2012	Firm	(16,858.59)
	USD 1,000,000	0.982280	15/01/2013	Commitment	(22,121.88)
	USD 1,250,000	0.968460	15/05/2013		(28,476.43)
	USD 1,000,000	0.956060	13/09/2013		(21,792.97)
	USD 1,250,000	0.943900	17/01/2014		(24,814.02)
	USD 1,000,000	0.933260	16/05/2014		(16,937.31)
	USD 500,000	0.921700	15/10/2014		(5,292.79)
	USD 500,000	0.913860	30/01/2015		(2,755.16)

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.

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

	Carrying Amount	Not past due and not impaired	Up to 1 month	1 - 3 months	3 months to 1 year	1-5 years	More than 5 years	Impaired financial assets
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Financial Assets								
2012								
Cash and cash equivalents	7,325	7,325	-	-	-	-	-	-
Restricted cash and cash equivalents	25,024	25,024	-	-	-	-	-	-
Receivables ^(a)	556	551	47	5	12	-	-	5
Amounts receivable for services	4,381	4,381	-	-	-	-	-	-
Other financial assets	2,425	2,425	-	-	-	-	-	-
	39,711	39,706	47	5	12	-	-	5
2011								
Cash and cash equivalents	2,026	2,026	-	-	-	-	-	-
Restricted cash and cash equivalents	24,859	24,859	-	-	-	-	-	-
Receivables(a)	716	716	7	-	-	6	-	-
Amounts receivable for services	3,541	3,541	-	-	-	-	-	-
Other financial assets	3,175	3,175	-	-	-	-	-	-
	34,317	34,317	7	-	-	6	-	-

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

Liquidity risk

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

Interest rate exposure and maturity analysis of financial liabilities (a)

	Weighted Average Effective Interest Rate %	Carrying Amount \$000	<u>Interest rate exposure</u>		<u>Maturity date</u>				
			Variable interest rate \$000	Non- interest bearing \$000	Up to 1 month \$000	1 - 3 months \$000	1 year \$000	1-5 years \$000	More than 5 years \$000
2012									
<u>Financial Assets</u>									
Cash and cash equivalents	4.75	7,325	7,125	200	7,325	-	-	-	-
Restricted cash and cash equivalents	4.75	25,024	25,024	-	25,024	-	-	-	-
Receivables	-	556	-	556	534	5	12	5	-
Amounts receivable for services	-	4,381	-	4,381	-	-	-	-	4,381
Other financial assets	-	2,425	-	2,425	-	-	2,425	-	-
		39,711	32,149	7,562	32,883	5	2,437	5	4,381
<u>Financial Liabilities</u>									
Payables	-	5,979	-	5,979	5,979	-	-	-	-
		5,979	-	5,979	5,979	-	-	-	-

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

Interest rate sensitivity analysis

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

	Carrying amount \$000	-100 basis points		+100 basis points	
		Surplus \$000	Equity \$000	Surplus \$000	Equity \$000
2012					
<u>Financial Assets</u>					
Cash and cash equivalents	7,325	(73.25)	(73.25)	73.25	73.25
Restricted cash and cash equivalents	25,024	(250.24)	(250.24)	250.24	250.24
Total Increase/(Decrease)		(323.49)	(323.49)	(323.49)	(323.49)
2011					
<u>Financial Assets</u>					
Cash and cash equivalents	1,820	(18.20)	(18.20)	18.20	18.20
Restricted cash and cash equivalents	24,859	(248.59)	(248.59)	248.59	248.59
Total Increase/(Decrease)		(266.79)	(266.79)	266.79	266.79

Fair Values

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

Note 39. Remuneration of Members of the Board and Senior Officers

Remuneration of members of the Board

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

	2012 \$000	2011 \$000
\$0 - \$10,000	8	8
The total remuneration of the members of the Board is:	4	1

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

Remuneration of senior officers

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

\$110,001 - \$120,000	-	-
\$120,001 - \$130,000	2	2
\$130,001 - \$140,000	-	-
\$140,001 - \$150,000	1	1
\$150,001 - \$160,000	2	2
\$160,001 - \$170,000	-	-
\$180,001 - \$190,000	-	-
\$250,001 - \$260,000	-	-
\$280,001 - \$290,000	1	1
The total remuneration of senior officers is:	969	986

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

Note 40. Remuneration of Auditor

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

	2012 \$000	2011 \$000
Auditing the accounts, financial statements and performance indicators	36	34

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

Note 41. Related Bodies

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

Note 42. Affiliated Bodies

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

Note 43. Special Purpose Accounts

Special Purpose Account

The Art Gallery of Western Australia Foundation

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

	2012	2011
	\$000	\$000
Balance at the start of the year	21,868	20,074
Receipts:	1,590	2,649
Payments:	(1,474)	(855)
Balance at the end of the year	21,984	21,868

The Board is required to advise the benefactor of the intention to sell donated listed shares.
See also note 24 'Other financial assets'

Note 44. Supplementary Financial Information

(a) Write-offs

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

(b) Losses through theft, defaults and other causes

Losses of public moneys and public and other property through theft or default	(160)	-
Amounts recovered	-	-
	(160)	-

(c) Gifts of public property

	2012	2011
	\$000	\$000
Gifts of public property provided by the Board	-	-
		-

Note 45. Schedule of Income and Expenses by Service

For the financial year ended 30 June 2012 , 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 2012

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 2012.



Fiona Kalaf
Chair, Board of the Art Gallery of Western Australia
21 August 2012



Brian Roche
Member, Board of the Art Gallery of Western Australia
21 August 2012

Key Performance Indicator Information

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

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

“Greater focus on achieving results in key service delivery areas for the benefit of all Western Australians.

The Government Desired Outcome for the Gallery is that:

“Western Australia’s natural, cultural and documentary collections [State Art Collections] are preserved, accessible and sustainable.”

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

“Delivery of the State Art Collection and access to art gallery services and programs through visual arts advocacy, collection development, facilities and services. Services ensure that primary access to art, heritage and ideas locally, regionally and internationally are preserved and displayed for future generations.”

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

Preservation

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

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

Key Effectiveness Indicators	2009-10 Actual	2010-11 Actual	2011-12 Actual	2011-12 Target
Proportion of time that the storage and display environment has not been breached	98%	97.5%	96.3%	98%

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 the humidity and temperature has been within the accepted standards, the Gallery uses a composite average of the environmental data from the three principal storage and display environments within the Art Gallery: the main Gallery, the Centenary Galleries and the Collection Stores. Averages for these are calculated at 99.4%, 98.7% and 97.6% respectively for humidity and 99.4%, 90.9% and 91.8% for temperature. On average the Gallery maintained the storage and display environment within the standards for humidity for 98.6% of the time and temperature for 94% of the time which produces an aggregate total proportion of 96.3% of operational hours when the storage and display environment was maintained within the standards.

Accessibility

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

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

Key Effectiveness Indicators	2009-10 Actual	2010-11 Actual	2011-12 Actual	2011-12 Target
Number of accesses	467,541	526,264	495,505	450,000
Number of accesses to State Art Collection per capita. Population (Per Capita) based on ABS data table for Western Australia at time of annual reports: 2009-10 = 2,270,300; 2010-11 = 2,317,100. 2011-12 = 2,387,200 (based on ABS 3101.0 Dec. 2011, released 26 June 2012).	206 per 1,000	227 per 1,000	208 per 1,000	194 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 Western Australia. The number of Gallery visitors was 318,833 and 10,711 people attended functions for a total of 329,544 attendances. The website unique visitors totalled 165,961.

The Gallery had projected lower attendance during the year because of construction work on the façade which began in April 2011. However, the overall number of visitors was 4.5% less than the previous annual visitation of 345,171. The website usage was almost the same as in 2010-11.

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	2009-10 Actual	2010-11 Actual	2011-12 Actual	2011-12 Target
Percentage of clients satisfied with the services associated with accessing the State Art Collection.	88.7%	95.3%	96%	88%

Explanatory notes

Client satisfaction with art gallery services is primarily measured by surveying visitors to the Gallery to determine how satisfied they have been with the displays and programs. Satisfaction is measured by a statistically valid survey. The market research consultants have advised that the sample used 'provides a maximum survey error of ±3.11% at the 96% confidence level'. The customer satisfaction survey is conducted by Morris Hargreaves McIntyre. The question answered by customers which provides the percentage satisfaction rating was:

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

Overall satisfaction was high with 57% 'very satisfied' with their visit to the Art Gallery and 39% were 'quite satisfied' (so net satisfaction of 96%). The 2011-12 result shows a significant overall increase in satisfaction rates with none of the visitors expressing dissatisfaction with their visit. A total of 4% of visitors were neutral.

Sustainability

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

The sustainability measure has increased from 0.55% in 2010-11 to 0.88% in 2011-12.

Key Effectiveness Indicator	2009-10 Actual	2010-11 Actual	2011-12 Actual	2011-12 Target
Value of State Art Collection renewal, content development and/or expansion as a proportion of Collection value.	0.45%	0.55%	0.88%	0.75%

Explanatory notes

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

Efficiency indicators

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

Key Efficiency Indicator	2009-10 Actual	2010-11 Actual	2011-12 Actual	2011-12 Target
Average cost of art gallery services per Art Gallery access.	\$24.22	\$24.82	\$43.31	\$42.73

Explanatory notes

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

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

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

The increase in the average cost of art gallery services in 2011-12 is mainly due to the Art Gallery's Museum of Modern Art Exhibition Series.

Ministerial directives

No ministerial directives were received during the year.

Other financial disclosures

Pricing policies

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

Capital works

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

Completed capital projects

The Gallery has continued with its capital works and maintenance program during 2011-12 as follows.

The Gallery's aged telephone service was replaced with a VOIP telephone system providing cost savings and better integration with existing network systems, including e-mail.

In August 2011 the Gallery saw the completion of the installation of two new gas Steam Generators. The new gas generators are more efficient and effective, significantly reducing the cost of running in comparison to the two old electric generators which ran continuously with no back-up system. The Gallery is now able to use one generator to provide enough energy and provides a back-up generator if required.

Capital works in progress

The Façade Maintenance Project commenced in the 2011-12 and will be completed in 2012-13 when the canopies and LED screens are installed.

The Gallery's upgrade for the new lighting system throughout the main building will be completed in 2012-13.

Employment and industrial relations

Staff profile

The Gallery employed 80 people in 2011-12 representing an average of 60 full time equivalents (FTE) over the year. The Gallery relies on volunteers throughout the year and the recruitment of casual staff during exhibitions to meet the Gallery's needs.

During 2011-12, 9 casual appointments were made. Staff are continued to be provided with options for flexible working arrangements, such as working from home, working part-time, flexible start and finish times, and purchased leave arrangements, where possible.

Staff turnover was 7.6%, which was due to 1 part-time contract and 5 casual positions expiring in 2011-12. The Gallery continued to work hard to attract and retain a diverse workforce, with workforce representation remaining across all target areas.

	2010-11	2011-12
FTEs at 30 June	53.88	58.4

	2010-11	2011-12
Women	57	58
Men	24	22
	81	80

	2010-11	2011-12
Permanent – full-time	36	37
Permanent – part-time	14	18
Fixed term – full-time	8	10
Fixed term – part-time	5	6
Casual	17	6
Other*	1	3
	81	80

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

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

Staff development and recruitment

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

The Gallery continues to promote a workplace which encourages staff learning and development. Staff received support for attendance at workshops and seminars, presentations at conferences, study assistance for formal studies, workplace assessments, recognition of prior learning, and assistance in areas such as conservation practices, leadership and professional development, and risk management with funding to attend conferences focused on a variety of specific art-museum practices.

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

Occupational Health, Safety and Injury Management

The Gallery is committed to ensuring that all employees are safe from injuries and risks to health while they are at work and accepts that employee health and safety is primarily a responsibility of management. The Gallery and the Department of Culture and the Arts have specified policies, work practices and procedures to address the hazards and hazardous work processes in the workplace. The Departmental Policies and Procedures are available on the Department's intranet.

Mechanisms for consultation with staff

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

Compliance with injury management requirements

The Gallery demonstrates its commitment to assist employees to return to work after a work-related injury or work-related disease through the Injury Management Policy. Information on workers compensation and injury management is provided to staff at induction and via the departmental intranet. Through the Department the Gallery engages in formal, documented programs for employees

requiring modified duties or equipment upon returning to work after an injury. Such programs are compliant with the Worker's Compensation and Injury Management Act 1981.

Indicator	2010-11	2011-12	2011-12 Targets
Number of fatalities or severe claims	0	0	0%
Number of lost time injuries (LTI/D) incidence rate	0	0	0 or 10% reduction on previous year
Lost time injury severity rate	0	0	0 or 10% reduction on previous year
Percentage of injured workers returned to work within (i) 13 weeks (ii) 26 weeks	0% 0%	0% 0%	Greater than or equal to 80% return to work within 26 weeks
Percentage of managers and supervisors trained in occupational safety, health and injury management responsibilities	100%	100%	Greater than or equal to 80%

The most common injuries in 2011-12 were minor and Workers' compensation training was undertaken as part of the OS&H training. In 2011-12, as part of its commitment to safety and health in the workplace, the Gallery:

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

The Art Gallery's Occupational Safety and Health Committee met regularly during 2011-12 to discuss and resolve issues raised by staff, review hazard reports, discuss injury trends and identify preventative measures to promote a safe working environment.

Governance disclosures

Contracts with senior officers

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

Director's liability insurance

The Gallery through RiskCover has a Directors and Officers Liability Policy with a limit of liability of \$10 million covering Board members of the Art Gallery of Western Australia Board and senior management. The Gallery contributed \$8,086.45 to the annual premium in 2011-12 with Board Members making a small individual contribution.

Other Legal Requirements

Advertising – Electoral Act 1907 section 175ZE

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

		Totals
Advertising agencies		
303Lowe	\$374,428	\$374,428
Market research agencies		
Morris Hargreaves McIntyre	\$49,500	\$49,500
Expenditure with polling agencies	Nil	Nil
Expenditure with direct mail agencies	Nil	Nil
Expenditure with media advertising agencies		
Adcorp Australia	\$3,230	
Avant Card	\$4,110	
Big Kids Magazine	\$1,000	
Faircount Media Asia	\$2,950	
Fresh Promotions Pty Ltd	\$18,530	
Marketforce / Optimum Media Decisions	\$363,004	
Urban Walkabout P L	\$1,800	\$394,625
Total expenditure		\$818,552

Compliance with Public Sector Standards and Ethical Codes

(Public Sector Management Act 1994 Section 31(1))

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

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

Initiatives in 2011-12 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 2011-12, 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 2011-12 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 2011-12 the Gallery maintained the delivery of a cohesive record-keeping program bound by policy, procedure and an ongoing approach to improving recordkeeping at the Art Gallery of Western Australia. A particular focus has been supporting improved electronic recordkeeping within the organisation with a pilot project using electronic record keeping on the TRIM system. The pilot project has ensured appropriate retention electronic information in the record-keeping system.

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

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

Appendix A – Board Member Profiles

The Board held six ordinary meetings, one extraordinary meeting and one Planning Session during 2011-12. Each Board member's attendance record is provided following his or her name.

Fiona Kalaf, Chair (Attended 7 Meetings and the Board Planning Day)

Fiona Kalaf is Chief Executive Officer of Lifeline WA, the State's peak body for suicide prevention, intervention and postvention services. A business development, strategic planning and marketing communications professional with experience in commercial, corporate and 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. Ms Kalaf holds a Bachelor of Arts (Fine Arts) and a Bachelor of Architecture from The University of Western Australia, and a Graduate Diploma of Business (Distinction) and Master of Business Administration (Advanced) from Curtin University of Technology. Ms Kalaf is a member of the Board of the Metropolitan Redevelopment Authority and the Western Australian Planning Commission's Central Perth Planning Committee.

Hamish Beck (Attended 5 Meetings and the Board Planning Day)

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

Kellie Benda (Attended 3 Meetings and the Board Planning Day)

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. Ms Benda's term on the Board expired on 31 December 2011.

Helen Carroll Fairhall (Attended 7 Meetings and the Board Planning Day)

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

Alan Davies (Attended 2 Meetings)

Alan is the President International Operations for Rio Tinto Iron Ore and has been with the Rio Tinto group since 1997, including previously as Chief Financial Officer of Rio Tinto Iron Ore. 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 also a Fellow of the Institute of Chartered Accountants in Australia. Mr Davies resigned from the Board on 24 April 2012.

Adrian Fini (Attended 6 Meeting and the Board Planning Day)

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

Andrea Horwood-Bux (Attended 0 Meetings – appointed 25 June 2012)

Andrea has enjoyed success in a highly entrepreneurial business career spanning magazine publishing and editing, cosmetics and sun-care, personally launching two great Australian brands. In the early 1990s Andrea founded and published award winning Australian Style magazine in Sydney, the magazine's all original material started the careers of many who populate the top of the publishing, arts and fashion industries today. Andrea created unique publishing history in Australia with the country's most successful, long running independent title. The magazine attracted the attention of Mr Lachlan Murdoch who became her business partner leading to a successful trade sale.

In 2003, Andrea created the iconic sun-care line 'Invisible Zinc' which became Australia's fastest growing and revolutionary sunscreen brand. Andrea successfully negotiated the sale of Invisible Zinc in mid-2011 to a US pharmaceutical co. Andrea and her husband Adil then created The Bux Family Charitable Foundation to support their varied philanthropic interests.

In the course of an award winning career Andrea was featured on ABC's Australian Story (introduced by Kylie Minogue); was nominated Australian Finalist in the Veuve Clicquot Business Woman Awards in 2008; won four National magazine awards from the Society of Magazine Editors; launched Becca Cosmetics in Europe and the US; won 'The World's Best New Beauty Product' for Invisible Zinc at the prestigious Wallpaper* Awards in London – judged by Sir Norman Foster, Donna Karan and Mario Testino; ERNST & YOUNG 2012 Entrepreneur Of The Year Western Region Nominee; and has recently been appointed West Coast Editor of Vogue Australia.

Trish Ridsdale (Attended 4 Meetings)

Trish Ridsdale is the Chairman of Travellers Choice, a leading Australian retail travel company and also holds directorships in wine, medical research funding and consulting services companies. She is Managing Director of Board Business, a Perth based consultancy firm that specialises in improving company performance through strategy development, better management of risk, corporate governance assessment and coaching of directors and executives. She has also been a Tourism Western Australia commissioner since 2007. Since 1997, Ms Ridsdale has been a director educator for the Australian Institute of Company Directors and is a Fellow of that organisation. Ms Ridsdale was appointed to the Board on 31 December 2011.

Brian Roche (Attended 7 Meetings and the Board Planning Day)

Brian Roche is the Public Trustee of Western Australia. Brian has twenty five years' experience in managing strategic corporate services in Local and State Government as well as in the private sector including over ten years with Coles Myer. Prior to his appointment as the Public Trustee, Brian held senior executive positions at the Department of Treasury and the Department of Commerce. Brian holds a Masters of Management degree from the University of Western Australia and a Bachelor of Business degree from Edith Cowan University.

Allanah Lucas (or her representative 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

Hamish Beck, Chair from September 2010. 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.

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

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

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.

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

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

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

Paul Sullivan, Councillor from September 2007 until September 2011, 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

Honorary Patron

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

Honorary Arts Patron

Robert Juniper

Patrons

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

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

Vice Patrons

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

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

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

Robert and Lesley Girdwood
Bob Brighton
Margot Bunning and family
Dr David Cooke
Lorraine Copley
Rick and Carol Crabb
Rosanna DeCampo and Farooq Khan
James Fairfax, AO
Adrian and Michela Fini
Freehills
Friends of the Art Gallery of Western
Australia
Sandra Galvin

Gordon Darling Foundation
Evelyn and the late Kemp Hall
Janet Holmes à Court, AO
Dr Tim Jeffery
Rod and Carol Jones
Robert D Keall
Elizabeth Malone
The late May Marland
John McBride
James Mollison, AO
John Nixon
Max Pam and Jann Marshall

The Stan Perron Charitable Trust
John Poynton
The late Clifton Pugh, AO
Spirac Pty Ltd
Timothy Roberts
Kerry Stokes, AO
Brett and Pieta Taylor
Sheila and the late Howard Taylor,
AM
Lyn Williams

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

Agapitos/Wilson Collection
John Brunner
Sally Burton
Gunter Christmann
Helen Cook
Sir James and Lady Cruthers
Brett and Angelina Davies
Lauraine Diggins
Marco D'Orsogna

Robin and Elizabeth Forbes
Georgiou Group Pty Ltd
Gerard Daniels
Warwick Hemsley and Family
Tony and Sally Howarth
Mandy Juniper
Dr Douglas Kagi
Evan George and Allie Kakulas
J. Barris and Judith Lepley

McCusker Charitable Foundation
Graeme Morgan
Callum Morton
Judge Jim O'Connor
The Shell Company of Australia
Mitchiko Teshima
The Myer Foundation
Alan and Marisa Tribe

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

Michael Abbott	Syd and Danae Corser	Kathleen O'Connor Advisory Committee
Tony Albert	Caroline Christie and Sheldon Coxon	David Larwill
Dr David Alltree	Anne Cranston	The Late Dr Graham Linford
Dario and Susan Amara	Megan and Arthur Criddle	James Litis and Desi Litis
AngloGold Ashanti Australia Limited	The Leederville Hotel	Darryl Mack and Helen Taylor
Daniel Archer	Sandra Di Bartolomeo	Sandy and Michele MacKellar
Neil Archibald	Alan R. Dodge	Robert MacPherson
Monique Atlas and Kim Hawkins	Siné MacPherson and Gary Dufour	Michael and Sallie Manford
Hamish and Ngaire Beck	Judy and Trevor Eastwood	Lloyd Marchesi
Dr Bruce Bellinge	Ernst & Young Chartered Accountants	Diane McCusker
Barbara Blackman	The Everist Family	Ken and Merran McGregor
Lin Bloomfield	Susanne and Paul Finn	Jacqui McPhee
E.L. (Mick) Bolto	Larry and Peggy Foley	Dan Mossenson
Sue Bolto	Christine and Winston Foulkes-Taylor	Brandon and Angela Munro
Eileen Bond	Ben Gascoigne	Dr Fred and Mrs Georgina Nagle
John Bond	Ian George	Avril S. and Brian J. O'Brien
John and Debbie Borshoff	Rodney Glick	Stephen and Corinne Onesti
Craig and Katrina Burton	Julian Goddard and Glenda de Fiddes	Walter Ong and Graeme Marshall
Busby Family	David Goldblatt	Maurice O'Riordan
Tully Carmady and Danielle Davies	Robert and Barbara Gordon	Louise Paramor
Fiona Clarke (In memory of Mrs Jean Clarke)	The late Helen Grey-Smith and children	The Peploe family
Olive, Luka and Coco Butcher	Gerie and Ole Hansen	Simon Price and Saara Nyman
Anonymous	Lyn-Marie Hegarty	Adam Rankine-Wilson
Esther Constable	Kevin and Jan Jackson	Dr Bronwyn Rasmussen
Professor Ian Constable, AO	The late Cliff Jones	Angela Roberts
	Katherine Kalaf	Sam Rogers

Fellows (continued)

Ruth Rowell Phelps
Susan and Don Russell
Dr John and Thea Saunders
Linda Savage and Dr Stephen Davis
Anna Schwartz
Gillian Serisier
The late Christine Sharkey

Gene and Brian Sherman
Marlene and Graham Stafford
Shirley Stanwix
Vivienne Stewart
The late John Stringer
Brian Swan
Deborah and Vic Tana
Gene Tilbrook
Ian and Susan Trahar

Ray van Kempen and Ann Kosonen
Elizabeth and Max Vinnicombe
Lynnette Voevodin
David Walker
Women's Service Guild of Western Australia
Ashley Zimpel

Members (Not less than \$5,000)

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

Peter and Christine Buck
Janet Burchill
Bruce Callow & Associates Pty Ltd
Fraser Campbell
Helen Carroll Fairhall and Family
Emma and Howard Cearns
Frauke Chambers
Estate of John Chilvers
Joe Chindarsi and Andrew Patrick
Nic Christodoulou
Susan Clements
Jock Clough
Ian and Rosana Cochrane
Libby Cocks
Professor Catherine Cole
The late Chandler Coventry
Susan and Michael Croudace
Grant Thornton Chartered Accountants
Dr Digby and Susan Cullen
Dr Ben Darbyshire
Master Andrew Davies
Dr and Mrs N.J. Davis
Jo Dawkins
Kevin Della Bosca
Camillo and Joanne Della Maddalena
Brahma Dharmananda
Peter Di Sciascio
Pamela Douglas
The Hon Peter and Mrs Benita Dowding

Hilaire Dufour
Hollis Dufour
Meredith Dufour
Edwin Eames
Peter Eggleston
The late David Englander
Gift of the Estate of Barbara and Margaret Evans
Peter Evans
Jenny and Bill Fairweather
Michael J. Fallon
Elaine Featherby
The Feilman Foundation
Lisa Fini
Fire & Emergency Services Authority
Allan and Lynette Fletcher
Annie and Brett Fogarty
A. Gaines
Leonie and David Garnett
Gary Giles
David and Hannah Goldstone
Mark Grant
Alix and Geoffrey Grice
Robert Grieve
Karen and William Groves
Lloyd and Jan Guthrey
Sean Hamilton
John Hanley, AM
Patrick Hanrahan
Dorothea Hansen-Knarhoi

Members (continued)

Kathy Hardie
Jane Hegarty
Michael Hoad
Marie and Michael Hobbs
Estate of Dr Ernest Hodgkin
Diana Hodgson
John and Linda Hoedemaker
Scoop Publishing
Anne Holt
Sandy and Peter Honey
Glen Host and Jill Potter
Julie Hoy
John Hughan
Don and Joan Humphreys
Ricardo Idagi
Jim and Freda Irenic
Eric and Louise Isaachsen
Japan Chamber of Commerce
and Industry Perth Inc.
Stewart and Gillian Johnson
Ishbelle Johnstone
Angus and Louise Jones
Ashley and Nina Jones, Gunyulgup
Galleries
Joyce Corporation Ltd
Dr Patricia Kailis AM OBE
Fiona Kalaf
Nancy Keegan and Don Voelte

Annie Keeping Hood
Melissa and Kasia Kelly Dang
Jennie Kennedy
Jeff Kerley
Denis and Valerie Kermode
Greg and Nikki King
Kingfisher Gallery
Carmen La Cava
Estate of Clifford Last
Janine Lauder
The late Marjorie Le Souef
Ross and Fran Ledger
Cherry Lewis
Christine J Lewis
Little Creatures Brewing Pty Ltd
Lauder and Howard
Gianluca Lufino
Heather Lyons
Michele MacKellar
Bea Maddock
Lesley Maloney
Bettina Mangan
Pasquale Cianfagna and Aneka Manners
Jan and Bill Manning
Paul and Jenny Martin
The late Dr Anthony McCartney and
Jacinta McCartney
Bryant and Tedye McDiven
John McGlue and Sharon Dawson
Amanda McKenna

Marshall McKenna
Kate McMillan
Merenda Gallery
Ian and Jayne Middlemas
Allan Miles
Mrs Jan and Dr Stuart Miller
Geraldine Milner
John and Carolyn Milton-Smith
Esther Missingham
Möet & Chandon Art Foundation
Michael and Judy Monaghan
Milton Moon
Tim and Rose Moore
The Moran family
Charles and Caroline Morgan
Geoffrey and Valmae Morris
Jock and Jane Morrison
Joanne and Geoff Motteram
The late Kenneth Myer
Etsuko Nishi
Nofra Klinik
Robert O'Hare
Norah Ohrt
Shane O'Riley
Helen and Barry Osboine
Gillianne Packer
Ron and Philippa Packer
Mimi and Willy Packer
Angela Padley

Members (continued)

Maureen Paris
Susan Pass
Shane Pavlinovich
Georgina Pearce
John and Anita Percudani
Leon and Moira Pericles
Guardian Resources (Joshua Pitt)
Bob and Ann Poolman
Rosemary Pratt
Jamie Price and Gillian Gallagher
Howard and Lindsey Read
Yacht Grot
Estate of Ian Richmond
Ross and Alexandra Roberston
John and Yvonne Roston
Jann Rowley
John and Debbie Schaffer
Jenny and Wyborn Seabrook
Roslyn Seale
Celia Searle
Eve Shannon-Cullity
Asher and Fraida Shapiro
Stirling and Judy Shaw
Andrew and Judy Shearwood

J & J Shervington
John and Marie-Louise Simpson
Patricia Simpson
Singapore Airlines
Cecily Skrudland
Garnett Skuthorp
Darryl and Heather Smalley
Dr Amanda Stafford
Kathryn Stafford-Rowley
Tom Gibbons and Miriam Stannage
Paul and Carla Sullivan
The Sullivan Family
Geoffrey Summerhayes, OAM
Gloria Sutherland
Greenhill Galleries
John and Antoinette Tate
Natasha and Ross Taylor
Lisa and Andrew Telford
Clare Thompson
Rodney and Penelope Thompson
Edna Trethowan
Peter Tyndall
Tim and Chris Ungar
Dave and Patty van der Walt
Patsy Vizents

Mark Walker
Patti Warashina
Davson+Ward
Diana and the late Bill Warnock
Darryl and Margaret Way
Estate of Ian Whalland
Donna White
Anonymous Donor
Ian and Jean Williams
Ron and Sandra Wise
Mark Woffenden
Brigid Woss
Michael J M Wright
Di Yarrall
Melvin Yeo
Simon and Gillian Youngleson
Clifford and Gillian Yudelman
Carlos Zerpa
Dr Dolph W. Zink, AM, and Mrs Zink

Appendix D – Gallery Executive and Staff

(arranged alphabetically)

Executive

Dr Stefano Carboni, PhD – Director

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

James Davies, BA (Fine Arts) - Director – Geraldton Regional Art Gallery

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

Gary Dufour, BFA (Distinction), MFA – Chief Curator | Deputy Director

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

Lynne Hargreaves, BA (Hons), MA – General Manager, Collections and Exhibitions

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

Lyn-Marie Hegarty, BA – Development Director

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

Brian Stewart, BA (Hons), GradDipInfoLibStds (Distinction) – Chief Operating Officer | Deputy Director

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

Di Yarrall – General Manager, Community Relations

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

Staff

(as at 30 June 2012 and arranged alphabetically)

Executive Support

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

Curatorial

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

Conservation

Stephanie Baily, Paper Conservator
Trevor Gillies, Framer
David Graves, Objects Conservator
Maria Kubik, Paintings Conservator (undertaking fellowship at Cambridge University)
Natalie Hewlett, Paintings Conservator
Kate Woollett, Paper Conservator

Collections and Exhibitions

Ian Bell, Installation Assistant
Kyle Cannon, Installation Assistant
Peter Casserly, Collections Stores Coordinator
Tanja Coleman, Assistant Registrar
Giovanni Di Dio Installation Assistant
Andrea Gibbs, Ticketing Coordinator
Sandra Higgins, Finance Officer
Eileen Jellis, Database Officer
Natasha Levey, Exhibition Designer
Jane Menzies, Administrative Assistant
Melanie Morgan, Assistant Registrar
John Oldham, Installation Assistant
Cameron Pearson, Installation Assistant
Jude Savage, Registrar of Collections
Jann Thompson, Installation Assistant
Peter Voak, Exhibition and Display Coordinator
Bo Wong, Photographer

Community Relations

Sharyn Beor, Marketing and Promotions Manager
Ashlee Brockway, Visitor Information Assistant
Kerri Dickfos, Visitor Development Officer
Jenny Emmeluth, Community Relations Coordinator
Greg Fletcher, Educator/Visitor Development Officer
Richard Green, Visitor Information Assistant
Renaë Newman, Community Relations Co-ordinator
Dean Russell, Graphic Designer
Jenii Scott, Visitor Information Assistant
Alexandra Stewart, Visitor Information Assistant

Community Relations (continued)

Tanya Sticca, Community Relations Coordinator

Lisa Young, Educator

Sue Way, Education Administrative Assistant

Rosemary Wallace, Volunteer Coordinator

Development

Teresa Fantoni, Foundation Manager

Kylie King, Events Coordinator

Josie Tanham, Partnership Manager

Operations

Rosemary Carroll, Information Management Officer

Rob De Ray, Database Coordinator

Maria Gabriel, Retail and Merchandise Manager

Adrian Griffiths, Gallery Services Coordinator

Sally Mauk, Finance Officer

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 and Membership of External Professional Committees

(Arranged alphabetically)

Stephanie Baily

- Convenor, Photon, Australian Institute for the Conservation of Cultural Material Inc (AICCM)

Clotilde Bullen

- Member, University Cultural Collections Board, University of Western Australia

Stefano Carboni

- Adjunct Professor of Islamic Art, Faculty of Architecture, Landscape and Visual Arts, University of Western Australia
- Member, Council of Australian Art Museum Directors (CAAMD)
- Member, Symbiotica Advisory Committee
- Judge, Tom Malone Prize 2010, 2011, 2012
- Supervisor, University of Western Australia
- Judge, Black Swan Art Prize, 19 September 2011

Tanja Coleman

- Member, Publications Committee, Museums Australia (Western Australia)

Robert Cook

- Panel Member: Ausglass Canberra Glassworks Studio Artist, 2012

James Davies

- Member, Geraldton Regional Art Gallery Management Committee
- Member, City of Greater Geraldton Public Art Committee

Staff Awards and Membership of External Professional Committees (continued)

Gary Dufour

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

Jenepher Duncan

- Associate Member, Heirisson Island Sculpture Park Committee 2009 – May 2012
- Co-Judge, City of Albany Art Award
- Judge, Shinju Matsuri City of Broome Art Award
- Co-Judge, City of Swan Art Awards
- Co-Judge, Hatched Art Award Perth Institute of Contemporary Arts
- Co-Judge, Sculpture by the Sea, Cottesloe, NAB Western Australian Sculptor Scholarship

Teresa Fantoni

- Member, Fundraising Institute of Australia

Lyn-Marie Hegarty

- President, Fundraising Institute Australia, Western Australia
- Member, Fundraising Institute Australia Board, national

Lynne Hargreaves

- Member, Arts Administration Advisory Group – Creative & Leisure Industries Training Council

Staff Awards and Membership of External Professional Committees (continued)

Glenn Iseger-Pilkington

- Pre-selection Panellist and Judge, National Aboriginal and Torres Strait Islander Art Award 2012
- Fellow, Wesfarmers Indigenous Arts Fellowship, National Gallery of Australia
- Advisor, Contemporary Indigenous Art Series, Australia Council for the Arts

Jude Savage

- Chair, FotoFreo
- Chair, Art on the Move
- Chair, Museums Australia Multimedia and Publications Design Awards

Brian Stewart

- Member, Geraldton Regional Art Gallery Management Committee

Di Yarrall

- Committee Member, Alliance Française de Perth

Kate Woollett

- Secretary, Australian Institute for the Conservation of Cultural Materials, Western Australian Division.

Staff Presentations

Stefano Carboni

- Tour Leader, five day tour of Venice with Foundation members, September 2011
- Opened Victoria & Albert Film Season, Art Gallery of Western Australia, 11 July 2011
- Opened St George's Art Exhibition, St George's Cathedral, 28 July 2011
- Presenter, 'Illicit Trade Conference', University of Western Australia, 4 August 2011
- Opened Hale School Exhibition, 5 August 2011
- Lecturer, 'Islamic Art', New Norcia Monastery, 21 August 2011
- Opened Tom Muller Exhibition, Heathcote Museum and Gallery, 11 November 2011
- Session Chair, Museums Australia Conference, State Theatre, 15 November 2011
- Opened 'Young Guns' Exhibition, Linton & Kay Galleries, 25 February 2012
- Lecturer, 'Persian Love Stories', Art Gallery of NSW, 6 March 2012
- Presenter, 'Picasso to Warhol' to TourismWA International Tourism Managers, 16 January 2012
- Presenter, 'Picasso to Warhol' to Perth City Councillors including Lord Mayor, 31 January 2012
- Keynote speaker, 'Illustrated Talismans in the Bodleian Kitab al-bulhan' in the 'Love and Devotion: Persian Cultural Crossroads' Conference, State Library of Victoria, 13 April 2012
- Lecturer, 'Islamic Calligraphy', Spirituality Series 2012, St George's Cathedral Centre for Spirituality, 18 April 2012
- Presenter, 'Picasso to Warhol' to the Petroleum Women of Perth Group, 10 May 2012
- Presenter, 'Picasso to Warhol' to WA Club members, 22 May 2012
- Lectured, 'The Great Mongol Shahnama' and 'The History of Illustration of the Shahnama', University of Western Australia, 23 May 2012
- Opened 'Frankenstein' Exhibition by Francesco Villicich, Linton & Kay Gallery, May 24 2012
- Opened 'Picasso to Warhol' Film Season, 6 June 2012
- Speaker, Lauder & Howard Gallery, Fremantle, 24 June 2012
- Lecturer, 'The Opposition to Portraiture in Islamic Art', Lawrence Wilson Art Gallery, University of Western Australia, 29 June 2012

Staff Presentations (continued)

Gary Dufour

- Presenter, 'Jeff Wall – Artist's Talk', Art Gallery of Western Australia, 27 May 2012
- Speaker, 'Hijacked 111: Contemporary Photography from Australia & the UK', Perth Institute of Contemporary Arts, 17 February 2012
- Presented, 'Collecting in Public: Watch this Space', Young Presidents' Organization, Perth, 15 February 2012
- Participant, The Australian Institute of Company Directors 'The Not-for-profit Board' course supported by Perpetual and The Australian Scholarship Foundation, 11 November 2011
- Speaker, 'Colours of our Country Aboriginal Art Exhibition' opening, Perth, 20 September 2011
- Presenter, 'Howard Taylor: An Inventive Eye Goes Bush', 'Out of the West' exhibition, National Gallery of Australia, 24 August 2011
- Speaker, 'Tu Di – Shen Ti: Our Land – Our Body: Masterpieces from the Warburton Indigenous Art Collection' opening, Zhejiang West Lake Art Gallery, China, 7 July 2011

Jenepher Duncan

- Speaker at Albany Art Prize, - 'remix' exhibition

Melissa Harpley

- Presenter, 'Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum' to Karrakatta Club, 9 August 2011
- Presenter, lunchtime talk 'Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum' Ernst and Young, 8 October 2011
- Presenter, Masterclass lecture Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum' 21 October 2011
- Presenter, Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum' Friends of the Art Gallery, 14 November 2011
- Presenter, Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum' to Cranlana Group, 23 November 2011

Staff Presentations (continued)

Natalie Hewlett and Melissa Harpley

- Presenters, Care of Paintings, Art Gallery of Western Australia, 17 May

Glenn Iseger-Pilkington

- Plenary speaker, National Indigenous Photo Media Forum, Victoria
- Presenter, (un)disclosed; National Indigenous Art Triennial, National Gallery of Australia, Australian Capital Territory
- Presenter, New Eyes: An Introduction to Aboriginal Art, Australian National University, Australian Capital Territory
- Presenter, Museums Australia National Conference, Western Australia
- Presenter, Remembered By, Melbourne Indigenous Arts Festival, Victoria
- Presenter, Friday Conversations, Expert Advice on Collecting Indigenous Art, Lawrence Wilson Art Gallery, Western Australia

Gallery and Staff Publications

Stefano Carboni

- 'Dreams, Premonitions and Cosmologies in Persianate Literature', in Susan Scolley (ed.), 'Love and Devotion from Persia and Beyond', exhibition catalogue, State Library of Victoria, Melbourne, 2012, pp. 90-97
- Introduction to 'Victor Greenaway: Ceramics, Drawings and Paintings, Italy 2007-2012', Manningham Gallery / Skepsi Gallery, Melbourne, 2012, pp. 4-11
- 'Introducing an Artistic Journey' in 'Frankenstein. Francesco Villicich', Linton and Kay Gallery, Perth, 2012, pp. 4-5
- 'Art of Egypt and Syria (10th to 16th Centuries)' in Maryam D. Ekhtiar, Priscilla P. Soucek, Sheila R. Canby and Navina Najat Haidar (eds.), 'Masterpieces from the Department of Islamic Art in The Metropolitan Museum of Art,' New York, 2011, p. 136-40
- Catalogue entries nos. 13-19, 21, 32, 36, 38-39, 54, 59, 81, 108-111, 117 in Maryam D. Ekhtiar, Priscilla P. Soucek, Sheila R. Canby and Navina Najat Haidar (eds.), 'Masterpieces from the Department of Islamic Art in The Metropolitan Museum of Art,' New York, 2011, pp. 36-44, 61-62, 67-71, 92-94, 99, 124-126, 159-162, 175-176
- The Tom Malone Prize (Art Gallery of WA, 17 December, 2011 - 20 March, 2012. Craft Arts International No.84 pages 88-89

Robert Cook

- 'Phallacy of Temptation!' in 'Tarryn Gill & Pilar Mata Dupont:' 'STADIUM, 2011', Perth Institute of Contemporary Arts, Perth, Western Australia, pp.13-16
- 'Rebecca Dagnall's Suburban Gothic' in 'Artsource newsletter', Dec 2011-March 2012, pp5-7.
- 'Places of interest' in 'The Hunter Becomes the Hunted: Alin Huma and Tony Nathan', fDC, 2011, Tokyo
- 'The intimate porosity of an awkward kind of beauty' in 'Awkward Beauty: Helen Britton, Justine McKnight, Michelle Taylor,' 2011, FORM: Perth, unpaginated

Gary Dufour

- Essayist, 'JEFF WALL Photographs', National Gallery of Victoria, May 2012
- Author, Program notes, 'Mark Rothko 1903-1970' for 'Red' production, August 2011
- Author, William Kentridge 'Shadow Quartet', Art Gallery of Western Australia, July 2011

Gallery and Staff Publications (continued)

Lucy Harper

- Author, 'Plates, blocks and stones: five centuries of international prints', Art Gallery of Western Australia, July 2011, catalogue essay.
- Author, 'Plates, blocks and stones: five centuries of international prints', Artifacts, Art Gallery of Western Australia, November 2011 – March 2012, pp. 8-10.

Melissa Harpley

- Author, 'The Hour of Romance', 'Sydney Long: The spirit of the land', National Gallery of Australia, August 2012, catalogue entry.

Glenn Iseger-Pilkington

- Contributing author, (un)disclosed; National Indigenous Art Triennial, National Gallery of Australia, Australian Capital Territory
- Contributing author, Parallel Collisions, Biennale of Adelaide, South Australia

Appendix F – Acquisitions

Purchases

WESTERN AUSTRALIAN ART

Contemporary Design

DRYSDALE, Pippin
Dusk hill ridge, 2011
porcelain
nine vessels (height before diameter):
1) 13.5 x 12.5 cm; 2) 20.5 x 15.0 cm;
3) 24.0 x 15.5 cm; 4) 25.0 x 13.3 cm;
5) 23.0 x 13.5 cm; 6) 36.0 x 17.0 cm;
7) 14.5 x 13.5 cm; 8) 23.0 x 17.0 cm;
9) 26.0 x 13.5 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

Contemporary Indigenous Art

BILLYCAN, Jan
Kirriwirri 2011
synthetic polymer paint on linen
120.0 x 90.0 cm
The Leah Jane Cohen Bequest

WALBIDI, Daniel
Kirriwirri and Kulyakartu, 2011
acrylic on linen
121.5 x 120.5 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

Contemporary Filmic/Video Art

MULLER, Tom
Silent capitulation, 2011
HD digital film; 4.5 mins, edition of 3
Art Gallery of Western Australia Foundation:
TomorrowFund
Director's Discretionary Purchase

HARRIS, Lindsay
Makuru (wettest part of the year) 2011
resin and earth pigment on hemp
140.0 x 200.0 cm
The Leah Jane Cohen Bequest

MUNG MUNG, Patrick
Gawarre, 2011
earth pigments, ochre and acrylic binder on
linen
150.0 x 180.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund

Contemporary Photography

COLLINS, David
Tuesday, 2012
88.0 x 144.0 cm
Giclee print
edition 2/12
Art Gallery of Western Australia Foundation:
TomorrowFund
Director's Discretionary Purchase

Historical Design

CALYX WARE,
unknown designer
Part tea service, 1920s-1930s
hand-painted china, (4 trios (cup, saucer and
plate), cake plate, sugar bowl and creamer)
various dimensions
Linton Currie Bequest
Director's Discretionary Purchase

CREETH, May
Plate with Grevillea decoration, not dated
hand-painted porcelain blank
2.5 x 21.7 cm (diameter, irregular)
Linton Currie Bequest
Director's Discretionary Purchase

Contemporary Sculpture

CAPORN, Paul
Insupportable, 2011
EVA foam
302.0 x 250.0 x 20.0 cm
Art Gallery of Western Australia
Foundation: TomorrowFund

CREETH, Helen
Plate with Fringed lily decoration, not dated
hand-painted porcelain blank
2.3 x 22.0 cm (diameter, irregular)
Linton Currie Bequest
Director's Discretionary Purchase

CREETH, May
Plate with Kangaroo paw decoration,
not dated
hand-painted porcelain blank
2.2 x 22.2 cm (diameter, irregular)
Linton Currie Bequest
Director's Discretionary Purchase

Contemporary Works on Paper

WYBRANIEC, Jurek
(Disappear), *Scenes 1, 2, 3, 9, 10*, 2011
paper, gouache, graphite, synthetic polymer
paint and wood, anime cell background
33 x 43 cm x 4 (scenes 1, 2, 3); 33 x 43 cm x 7
(scene 9); 33 x 43 cm x 10 (scene 10)
Art Gallery of Western Australia Foundation:
TomorrowFund

CREETH, May
Plate with Boronia decoration, not dated
hand-painted porcelain blank
2.7 x 21.8 cm (diameter, irregular)
Linton Currie Bequest
Director's Discretionary Purchase

CREETH, May
Plate with Leschenaultia decoration,
not dated
hand-painted porcelain blank
2.2 x 22.0 cm (diameter, irregular)
Linton Currie Bequest
Director's Discretionary Purchase

CREETH, May
Plate with Spider orchid decoration, not dated
hand-painted porcelain blank
2.4 x 22.1 cm (diameter, irregular)
Linton Currie Bequest
Director's Discretionary Purchase

CREETH, May
Plate with Sturt pea decoration, not dated
hand-painted porcelain blank
2.3 x 22.0 cm (diameter, irregular)
Linton Currie Bequest
Director's Discretionary Purchase

Historical Works on Paper

ANDREWS, Annie
not titled [sketchbook of 24 pencil sketches]
c1919-1920
pencil
15.0 x 25.0 cm (approx.)
Helen Birch

WITTENOOM, Charles (print after)
J. Henshall (printer)
Sketch of the town of Perth from Perth water, Western Australia 1839 (published)
engraving, with later hand-colouring
22.5 x 28.0 cm (sheet)
Consolidated Account

WITTENOOM, Charles (print after)
J. Henshall (printer)
Sketch of the town of Fremantle from the Court House, Arthur's Head, Western Australia 1839 (published)
engraving, with later hand-colouring
21.6 x 28.0 cm (sheet)
Consolidated Account

WITTENOOM, Charles (print after)
J. Henshall (printer)
Sketch in the town of Perth, Western Australia 1839 (published)
engraving, with later hand-colouring
14.0 x 22.4 cm (sheet)
Consolidated Account

WITTENOOM, Charles (print after)
J. Henshall (printer)
Sketch of Perth and Melville Waters with Mount Eliza from the main street of Perth, Western Australia 1839 (published)
engraving, with later hand-colouring
14.0 x 22.5 cm (sheet)
Consolidated Account

AUSTRALIAN ART

Contemporary Design

COELHO, Kirstin
Ginger jar, 2010
porcelain, matt glaze white, banded iron oxide
25.0 x 18.0 cm (height before base diameter)
Art Gallery of Western Australia Foundation:
TomorrowFund
Director's Discretionary Purchase

COELHO, Kirstin
Vase (Prospect #17), 2011
porcelain, matt glaze white, banded iron oxide
29.0 x 9.5 cm (height before base diameter)
Art Gallery of Western Australia Foundation:
TomorrowFund
Director's Discretionary Purchase

CORR, Brian
Ensō, 2011
waterjet cut, cold worked and constructed flat
and kiln-formed glass
79.8 x 79.4 x 16.7
Tom Malone Prize 2012: Art Gallery of
Western Australia Foundation

LEE, Cinnamon
Grill 2011
925 sterling silver
1.38 x 2.58 cm
Peter Fogarty Design Fund

LEE, Cinnamon
Spectrum 2010
Stainless steel, anodized aluminium, nylon,
multi-chip LEDs, micro-controller, electronics,
5V DC power supply, touch switches
seven units: 14.0 x 6.5 x 6.5 cm each
(150 cm overall installation)
Peter Fogarty Design Fund

LEE, Cinnamon
Thorn 2011
925 sterling silver
1.26 x 23.47 cm
Peter Fogarty Design Fund

MOUNT, Nick
Baci: a still life, 2011
blown glass, olive wood
74.0 x 54.0 x 20.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund
Director's Discretionary Purchase

SIMS, Jason
Present in absence archetype, 2011
wood, reflective glass, mirror, blown glass,
LED lights
103.0 x 103.0 x 17.0 cm
Art Gallery of Western Australia Foundation:
TomorrowFund
Director's Discretionary Purchase

Contemporary Filmic/Video Art

LEBER, Sonia + CHESWORTH, David

The Way You Move Me, 2011

2 channel video, 5.1 channel audio,
10.5 minutes

edition 1/ 5 + 2 AP

Art Gallery of Western Australia Foundation:
TomorrowFund

Contemporary Indigenous Art

COOK, Michael

Through My Eyes 2010

inkjet print on Hahnemuhle paper
50.0 x 40.0 cm each (image, irregular)
suite of 27 works

Art Gallery of Western Australia Foundation:
TomorrowFund

GANAMBARR, Gunybi

Buyku 2011

ochre, earth pigments and acrylic
binder on bark
152.0 x 77.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

GANAMBARR, Gunybi

Dhangultji 2010

ochre, earth pigment, sawdust and acrylic
binder on hollow log
189.0 cm height

The Leah Jane Cohen Bequest

GANAMBARR, Gunybi

Milngurr 2011

ochre, earth pigment and acrylic binder
on rubber
97.0 x 77.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

KANTILLA, Kitty Kutuwulumi

Untitled, 2002

etching on paper
32.0 x 64.0 cm image,
57.0 x 76.0 cm sheet

Art Gallery of Western Australia Foundation:
TomorrowFund

KANTILLA, Kitty Kutuwulumi

Untitled, 2002

etching on paper
32.0 x 64.0 cm image,
57.0 x 76.0 cm sheet

Art Gallery of Western Australia Foundation:
TomorrowFund

KEMARRE MARTINIELLO, Jenni

Fish trap #6, 2012

blown glass
one vessel, (height before diameter)
91.0 x 20.0 cm

The Leah Jane Cohen Bequest

KEMARRE MARTINIELLO, Jenni

Medium flax eel trap, 2012

blown glass
one vessel, (height before diameter)
47.0 x 31.0 cm

The Leah Jane Cohen Bequest

PURUNTATAMERI, Justin

Tiwi map, 2011

natural ochre, earth pigment and acrylic binder
on linen
100.0 x 160.0 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

YUNUPINGU, Barrupu
Gurtha, 2011
natural ochre, earth pigment and acrylic
binder on bark
196.0 x 76.0 cm
The Leah Jane Cohen Bequest

YUNUPINGU, Gulumbu
Garak 2011
ochre and natural earth pigment on bark
141.0 x 44.0 cm
The Leah Jane Cohen Bequest

YUNUPINGU, Nyapanyapa
Light painting detail 2011
paint pen on acetate film
81.0 x 59.0 cm (each), suite of 12
The Leah Jane Cohen Bequest

Contemporary Painting

NIXON, John
Alpine Landscape Translation 11
(Naturalism-Abstraction) (After H. Gleisner),
Colour Group E (Random), 2008
enamel on canvas
45 x 60 cm
Art Gallery of Western Australia Foundation:
TomorrowFund
Director's Discretionary Purchase

NIXON, John
Silver Monochrome, 2011
enamel on hessian (4 canvases)
59.5 x 55 x 8 cm
Art Gallery of Western Australia Foundation:
TomorrowFund
Director's Discretionary Purchase

Contemporary Photography

GARNICK, Peter
Without a trace, 2010
115.0 x 127.0 cm
c-type print
Art Gallery of Western Australia Foundation:
TomorrowFund
Director's Discretionary Purchase

GARNICK, Peter
Weight loss, 2010
97.0 x 72.3 cm
c-type print
Art Gallery of Western Australia Foundation:
TomorrowFund
Director's Discretionary Purchase

Contemporary Sculpture

SWALLOW, Ricky
Make-do suite, 2010
patinated bronze, 7 elements, oak table
133.0 x 245.0 x 61.0 cm overall
Stuart Shave Modern Art, London;
Art Gallery of Western Australia Foundation:
TomorrowFund

Contemporary Works on Paper

DAVIES, Clare
Women in the House of Menander, (from the series *The last days of Pompeii*), 2008
lithography, watercolour, gouache and pastel
56.5 x 76.0 cm
Consolidated Account
Director's Discretionary Purchase

DAVIES, Clare
Dancing scene in front of mountain, (from the series *The last days of Pompeii*), 2008
watercolour and gouache
56.5 x 76.0 cm
Consolidated Account
Director's Discretionary Purchase

MORTON, Callum
Farnshaven, Illinois, (from the series *Local +/-or General*), 2001
digital print
115.2 x 153.25 cm (framed size); 94.5 x 133.5 cm (image)
edition of 5 + 3 AP
Art Gallery of Western Australia Foundation:
TomorrowFund
Director's Discretionary Purchase

NICHOLSON, Tom
Drawings and correspondence 10, 2011
willow charcoal, compressed charcoal and white pastel on paper x 2
135.0 x 100.0 cm (sheet) each
Art Gallery of Western Australia Foundation:
TomorrowFund

Historical Painting

CONDER, Charles
Balmoral Beach, 1888
oil on academy board
30.5 x 47.0 cm
Art Gallery of Western Australia Foundation:
Linton Currie Bequest

Historical Works on Paper

HESTER, Joy
Lovers VI (from the *Lovers* series) 1956
ink on paper
58.1 x 39.9 cm
The Sir Claude Hotchin Art Foundation

SPOWERS, Ethel
Swings, 1932
colour linocut
30.0 x 27.8 cm (sheet)
edition 26/50
The Sir Claude Hotchin Art Foundation

INTERNATIONAL ART

Contemporary Filmic/Video Art

BREITZ, Candice

Factum Trembley 2009, *Factum McNamara*
2009, *Factum Bradley* 2010, *Factum Hawke*
2010

4 x two channel video and sound installations
from digital hard drives,
edition 1/5

Art Gallery of Western Australia Foundation:
TomorrowFund

Contemporary Photography

ETHRIDGE, Roe

Marc, 2005

chromogenic print

104.1 x 81.3 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

ETHRIDGE, Roe

Studio with red bag, 2009

chromogenic print

129.5 x 101.6 cm

Art Gallery of Western Australia Foundation:
TomorrowFund

SASSEN, Viviane

J.F., 2010

chromogenic print/light frame

80.0 x 100.0 cm

edition 4/8

Art Gallery of Western Australia Foundation:
TomorrowFund

SASSEN, Viviane

Testament, 2011

chromogenic print/dark frame

80.0 x 65.0 cm

edition 2/8

Art Gallery of Western Australia Foundation:
TomorrowFund

SASSEN, Viviane

Ivy, 2010

chromogenic print/dark frame

125.0 x 100.0 cm

edition 4/8

Art Gallery of Western Australia Foundation:
TomorrowFund

SHORE, Stephen

Self-portrait, New York, New York, 3/20/1976,
1976 (printed 2012)

chromogenic colour print

43.2 x 55.2 cm (image)

Art Gallery of Western Australia Foundation:
TomorrowFund

WELLING, James

0865, 2009

inkjet print (framed)

103.5 x 145.7 x 3.8 cm

edition 4/5 + 2 AP

Art Gallery of Western Australia Foundation:

TomorrowFund

WELLING, James

6236, 2008

inkjet print (framed)

103.5 x 145.7 x 3.8 cm

edition 4/5 + 2 AP

Art Gallery of Western Australia Foundation:

TomorrowFund

Historical Design

GALLE, Emile

Untitled [Flask and stopper], c1900

marquetricie-sur-verre and internally decorated

glass, paper on base

19cm

Art Gallery of Western Australia Foundation:

Linton Currie Bequest

Historical Works on Paper

ARAGO, Jacques (print after)

DUPARC, Marie-Alexandre (engraved by)

Nlle-Hollande: Baie des Chiens-marins,

Presqu'île Péron, entrevue avec les sauvages

[New Holland: Shark Bay, Peron Peninsula,

meeting with the savages], 1825

hand-coloured engraving, published state

18.6 x 25.8 cm (image)

Consolidated Account

Director's Discretionary Purchase

TAUNAY, Adrien (print after)

AUBERT, Eugène (engraved by)

Nlle. Hollande, Baie des Chiens-marins, nid

gigantesque trouve sur L'îleDirck-Hatichs

[New Holland, Bay of Sharks, huge nest

found on Dirk Hartog Island], 1825

hand-coloured engraving, published state

18.8 x 26.8 cm (image)

Consolidated Account

Director's Discretionary Purchase

Donations

WESTERN AUSTRALIAN ART

Contemporary Indigenous Art

CARRINGTON, Charlene
Nyidbarriya (Purnululu), 2009
natural ochre, earth pigments and acrylic binder
on canvas
120.0 x 90.0 cm
Jacquie McPhee

McKENZIE, Queenie
Lajibany, 1998
natural ochre, earth pigment and acrylic binder
on canvas
120.0 x 80.0 cm
Seva Frangos and John Catlin

KARADADA, Lily
Untitled (cradle/carrying basket), c1986
ochre and natural earth pigment, acrylic binder
on bark
25.0 x 70.0 x 25.0 cm
Claire Brittain

SANDY, Aileen
Blue Bells, 2011
synthetic polymer paint on canvas
76.0 x 152.0 cm
Gift of Rio Tinto
Director's Discretionary Donation

LAWSON, Myra
Untitled (basket), not dated
natural grass, feather and bush seed
20.0 x 35.0 x 35.0 cm
Claire Brittain

Contemporary Painting

BLANCHFLOWER, Brian
Black is a Serious Colour, 1999
oil, pumice powder and acrylic on canvas
suite of 10 paintings
dimensions variable
Howard Knight

Contemporary Photography

NATHAN, Tony
Quarry, 2010
inkjet print
90.0 x 60.0 cm
edition 2/5
Tony Nathan

NATHAN, Tony
Quarry, 2010
inkjet print
150.0 x 120.0 cm
edition 2/5
Tony Nathan

NATHAN, Tony
Quarry, 2010
inkjet print
150 x 120.0 cm
edition 2/5
Tony Nathan

NATHAN, Tony
Quarry, 2010
inkjet print
150 x 120.0 cm
edition 2/5
Tony Nathan

NATHAN, Tony
Quarry, 2010
inkjet print
60.0 x 60.0 cm
edition 2/5
Tony Nathan

NATHAN, Tony
Quarry, 2010
inkjet print
60.0 x 60.0 cm
edition 2/5
Tony Nathan

NATHAN, Tony
Quarry, 2010
inkjet print
90.0 x 60.0 cm
edition 2/5
Tony Nathan

Historical Painting

ROSSI, Daisy
Untitled [view of boats on the Swan River], not
dated
oil on card
19.5 x 29.7 cm
Gift of the Estate of Barbara and Margaret
Evans

AUSTRALIAN ART

Contemporary Indigenous Art

CROFT, Brenda L
Bonny Briggs and Mathew Cook, Pitt Street, Redfern, 1992
R3 colour print on photographic paper
104.0 x 131.0 cm
Brenda L Croft

CROFT, Brenda L
Noel Collett and Shane Phillips, Eveleigh Street, Redfern, 1992
R3 colour print on photographic paper
104.0 x 131.0 cm
Brenda L Croft

CROFT, Brenda L
Joseph Croft and Mervyn Bishop, Cleveland Street/Prince Alfred Park, Redfern, 1992
R3 colour print on photographic paper
104.0 x 131.0 cm
Brenda L Croft

CROFT, Brenda L
Sue Ingram, Regent Street, Redfern, 1992
R3 colour print on photographic paper
104.0 x 131.0 cm
Brenda L Croft

GEORGE, Angelina
Near Ruined City, 2007
synthetic polymer paint on canvas
120.0 x 120.0 cm
Jacquie McPhee

LEE, Gary
Anshu 2010
inkjet print on Hahnemuhle paper
62.5 x 80.0 cm
Maurice O'Riordan

LEE, Gary
Billy 2009
inkjet print on Hahnemuhle paper
62.5 x 80.0 cm
Maurice O'Riordan

LEE, Gary
Chandan, Pankhaj & Ramesh 2009
inkjet print on Hahnemuhle paper
62.5 x 80.0 cm
Maurice O'Riordan

LEE, Gary
Dylan 3 2009
inkjet print on Hahnemuhle paper
62.5 x 80.0 cm
Maurice O'Riordan

LEE, Gary
Jesse 2 2009
inkjet print on Hahnemuhle paper
62.5 x 80.0 cm
Maurice O'Riordan

LEE, Gary
Kasinat 35 2009
Inkjet print on Hahnemuhle paper
62.5 x 80.0 cm
Maurice O'Riordan

LEE, Gary
Mike 1 2009
inkjet print on Hahnemuhle paper
62.5 x 80.0 cm
Maurice O'Riordan

LEE, Gary
Roanak 18 2009
inkjet print on Hahnemuhle paper
62.5 x 80.0 cm
Maurice O'Riordan

LEE, Gary
Robbie 21 2009
inkjet print on Hahnemuhle paper
62.5 x 80.0 cm
Maurice O'Riordan

LEE, Gary
Thien 1 2009
Inkjet print on Hahnemuhle paper
62.5 x 80.0 cm
Maurice O'Riordan

LEE, Gary
Shyam 21 & Abhisek 21 2009
inkjet print on Hahnemuhle paper
62.5 x 80.0 cm
Maurice O'Riordan

Contemporary Painting

WATKINS, Dick (Richard John)
The bonfire of the vanities, 1996
oil on canvas
182.9 x 243.8 cm
John McBride

Contemporary Works on Paper

DAVIES, Clare
Grey circle (from the series *The last days of Pompeii*), 2008
synthetic polymer paint, watercolour and gouache
56.5 x 76.0 cm
Artist

Historical Painting

HINDER, Frank
untitled, 1954
mixed media on card
30.0 x 30.2 cm
Sue and Ian Bernadt

LEE, Gary
Sujeet 29 2009
Inkjet print on Hahnemuhle paper
62.5 x 80.0 cm
Maurice O'Riordan

Contemporary Sculpture

SWALLOW, Ricky
Model for the circulation of break dancing, 1998
portable turntables, model figurines, cardboard, plastic, Perspex box, table, electric cords
115.6 x 84.2 x 54.1 cm (irreg.) excluding table:
40.2 x 84.2 x 54.1 cm
John McBride

DAVIES, Clare
Untitled: (black circle, people and water) (from the series *The last days of Pompeii*), 2008
lithography, monoprint, watercolour and gouache
56.5 x 76.0 cm
Artist

NICHOLSON, Tom
Tricolour (Marat at his last breath), 2005
willow charcoal and compressed charcoal on paper, 3 sheets
110.5 x 81.0 cm each
John McBride

INTERNATIONAL ART

Historical Design

RAVILIOUS, Eric (designer)
Josiah Wedgwood and Sons (manufacturer)
Bowl designed c1938, manufactured 1954
earthenware with 'Persephone' underglaze
transfer-printed decoration
16.0 cm diameter
Gift of Edward Cooper-Crofton

RAVILIOUS, Eric (designer)
Josiah Wedgwood and Sons (manufacturer)
Soup bowl designed c1936, manufactured
1953
earthenware with 'Harvest Festival' underglaze
transfer-printed decoration, hand enamelled
23.2 cm diameter
Gift of Edward Cooper-Crofton

Appendix G – Exhibitions

2011

Year 12 Perspectives 2010

29 January to 15 July 2011

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

remix, wa contemporary art

16 April to 15 August 2011

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

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

Western Australian Indigenous Art Awards 2011

13 August to 19 December 2011

This exhibition, now in its fourth year celebrates the achievements of Australia's Indigenous artists. A highly anticipated national celebration of the achievements and contributions of Aboriginal and Torres Strait Islander artists during their lifetimes. Over the past four years these Awards have showcased the creative practices of fifty-nine outstanding Indigenous Australian artists and collaborative

groups and has created a unique opportunity to discover the complex and sophisticated cultural positions and identities of Indigenous Australians.

Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum

24 September 2011 to 9 January 2012

The second in the presentation of the 'Great Collections of the World Series'. The Victoria and Albert Museum, London has one of the greatest collections of European decorative art of the seventeenth and eighteenth centuries. This rich exhibition gave Perth audiences a rare opportunity to see masterpieces of decorative art from the baroque and rococo periods in depth.

2012

Year 12 Perspectives 2011

23 February 2012 to 3 April 2012

The Gallery's annual showcase of the freshest and most exciting artworks being made by young Western Australian students today. A mix of the political, the intimate, the reflective and the vibrant. Looking into the minds of incredibly creative young people.

Jeff Wall Photographs

26 May to 10 September 2012

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

MoMA Picasso to Warhol: Fourteen Modern Masters

16 June to 3 December 2012

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

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

State Art Collection Displays

Your Collection 1800 – Today

December 2011

The relocation of the State Art Collection (renamed 'Your Collection') to the ground floor of the Gallery marked a dynamic new initiative presenting the State Art Collection for the first time integrated chronological displays. These new displays, developed by the curatorial and public programs staff, opened in December 2010 with 'Your Collection 1800 – 1920' located in the Centenary Galleries. Then in 2011 the Gallery revealed more of the Collection across the ground floor galleries with '1920 – 1960' opening in March, '1960 – 1980' in June; and finally '1980 – Today' opened in November 2011.

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

William Kentridge's *Shadow quartet*

May 2011

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

Plates, blocks and stones: five centuries of international prints

30 July 2011 – 28 November 2011

Brought together 88 rarely seen international prints from the State Art Collection featuring works produce over five centuries by some of the most influential arts in Western Art. Their delicacy, power and technical skill celebrated the art and craft of printmaking.

Vast: North-West landscapes

10 October 2011 – 18 March 2012

With the opening up of the north west of Western Australia through mining exploration in the 1960's the terrain was also opened up to artists – both literally by providing easier ways to access the areas physically by car and air. Many well-known Australian artists and others travelled through the area at that time and their practice often changed significantly as a result.

Translucence: contemporary glass

17 December 2011 to 2 March 2012

An exhibition marking a decade of the Tom Malone Prize and features works by those shortlisted for 2012, all past winners and a selection of glass works from the State Art Collection.

2011-12 Touring Exhibitions

There were no Touring Exhibitions in 2011-12.