



# Art Gallery of Western Australia

## Location

Perth Cultural Centre, Western Australia

## Postal Address

PO Box 8363  
Perth Business Centre  
PERTH WESTERN AUSTRALIA 6849

## Contact

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

## Opening hours

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

## Admission

General admission to the State Collection is free, although donations are encouraged.  
Admission fees apply to some exhibitions.

## Regional Galleries

### Geraldton Regional Art Gallery

24 Chapman Road, Geraldton WA 6630  
Telephone: 9964 7170  
Email: [grag@artgallery.wa.gov.au](mailto:grag@artgallery.wa.gov.au)  
Website: [www.cgg.wa.gov.au/artgallery](http://www.cgg.wa.gov.au/artgallery)

## Art Gallery of Western Australia Foundation

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

## Sponsorship

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

## Donations and Cultural Gifts

Information on donations to the Gallery, including the Cultural Gifts Program and the Cultural Bequest Program, is available on request from the Art Gallery of Western Australia Foundation.

## Friends of the Art Gallery of Western Australia

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

In line with the State Government requirements, the Art Gallery of Western Australia Annual Report 2013-14 is published in an electronic format. The Gallery encourages people to use recycled paper if they print a copy of this report or sections of it.

The 2012-2013 Annual Report is provided on the **Art Gallery of Western Australia website** in PDF format (entire report) as well as in an accessible (Word) version (excluding the financial statements).

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# Statement of Compliance

**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 2014.

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

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



**Fiona Kalaf**  
**Chair**  
**Board of the Art Gallery of Western Australia**  
**4 September 2014**



**Brian Roche**  
**Member**  
**Board of the Art Gallery of Western Australia**  
**4 September 2014**

## Who We Are

### Our Vision

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

### Our Purpose

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

The Art Gallery of Western Australia was founded and acquired its first work of art in 1895. Today it is established by the *Art Gallery Act 1959* and is under the umbrella of the Department for Culture and Arts.

The Gallery, the oldest visual arts organisation in the State, is housed in three heritage buildings located in the Perth Cultural Centre. The main building was completed in 1979, and in 1995 the adjoining Centenary Galleries – which were originally the Perth Police Courts – were opened. The historic Barracks building houses the administration offices, the theatre and the Voluntary Gallery Guides areas.

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



## Chair's Foreword



**Fiona Kalaf**  
Chair

A handwritten signature in black ink, appearing to read 'Fiona Kalaf'.

On behalf of the Board of the Art Gallery of Western Australia, I would like to acknowledge our staff and volunteers, led by Dr Stefano Carboni, and thank them for their efforts throughout the year. The 2013-14 year saw the Gallery move forward on its strategic plan, with achievements in all key result areas.

In terms of acquisitions, the Gallery acquired 159 works of art at a value of \$996,000, with some of the highlights including *Martumili Ngurra* 2013, a rare collaborative work by Martumili artists Nora Nungabar, Bugai Whyoulter and Nora Wompi; David Noonan's *Mirror Man*, 2014, a multi-layered large painting; James Welling's photograph, *End of the road*, 2012; and *The drawn skin*, 1989, an iconic 1980s' work by distinguished Australian artist, Narelle Jubelin. The exhibition programme remained strong, even in the face of the early conclusion of the MoMA Series, and included an exquisite section of rarely-seen works from the Kerry Stokes Collection, *IMPACT* and *Guy Grey-Smith: Art as Life*. At the conclusion of the third exhibition of our collaboration with New York's Museum of Modern Art (MoMA), *Van Gogh, Dalí and Beyond: The World Reimagined*, nearly a quarter of a million people had visited the Gallery to view the outstanding work on display. AGWA's partnership with MoMA was ground-breaking, both in terms of the quality of works on display and the support received from the public. Of those who visited one or more of the exhibitions in the series, approximately twenty per cent were from interstate or overseas, and many Western Australians visited the Gallery for the first time – an achievement of which we

should all be proud. I have no doubt that the MoMA series has positively contributed to this State's international cultural reputation.

This year saw two members leave the Board when their terms expired. Hamish Beck in December 2013 after serving six and half years on the Board, and Andrea Horwood-Bux at the end of June 2014, after two years. I welcome the appointments earlier this year of the Hon Nicholas Hasluck and Michael Angie, and the announcement that Nicholas Hasluck has been appointed Vice-Chair and will succeed me when I retire at the end of 2014, after serving on the Board for 11 years, the last four as Chair.

As the Art Gallery of Western Australia Foundation celebrates its 25th anniversary, on behalf of the Board I thank the Foundation Council, led by Chairman Andrew Forrest, together with members of the Foundation, for the contribution they have made during the past year and in preceding years. With the support of the Foundation, our donors and lenders, the Gallery has been able to acquire some outstanding works for the State Art Collection.

Thanks must also go to my Board colleagues for their support, as well as to our sponsors and partners without whom much of what has been achieved this year would not have been possible.

On behalf of all of us at the Art Gallery of Western Australia I would like to thank the Hon John Day, MLA, Minister for Culture and the Arts for his support, and that of the Government of Western Australia.

## Director's Report - The Year in Review



**Stefano Carboni**  
Director

The 2013-14 financial year has been one of considerable challenge, achievement and consolidation for the Art Gallery of Western Australia.

In November we made the difficult decision to prematurely end our ground-breaking three-year six-exhibition series with MoMA after 18 months, but our dedicated staff rose to the occasion and provided our visitors with an exceptional program of exhibitions and activities for the following six months.

There is no doubt that in terms of meeting the key outcome of rebranding and positioning AGWA as a cultural and tourism destination, the partnership with MoMA was a success. Visitor research has confirmed that it generated increased awareness of the Gallery within both the Western Australian community, and nationally, and attracted high attendance by those visiting WA from overseas.

In 2014 we are celebrating the 25th anniversary of the Art Gallery of Western Australia Foundation. Established in 1989, the Foundation is an incredibly dynamic and committed body which, through membership, bequests and donations, generates funds that directly support the acquisition of works of art.

In recent years, more than 80 per cent of acquisitions were made possible by the Foundation. The TomorrowFund, which supports the acquisition of contemporary works of art, has been especially productive. Equally significant

are funding sources set up in honour of individuals, which provide support for the acquisition of works of art in specific collection areas.

To celebrate this milestone, a showcase of significant works acquired with Foundation support is on display for five months. In addition, a further 245 works purchased with Foundation funds are on display in the *Your Collection* exhibition galleries.

### Collection

One of AGWA's most important roles is the development of the State Art Collection. Our aims are to ensure it is Western Australia's greatest visual art asset, and that it ranks amongst the best collections in the country, celebrating local distinction and global ambition. Through the Collection, we wish to bring to the people of Western Australia, and its visitors, the best of historical, contemporary and Indigenous art.

Supporting these ambitions is a strong acquisitions program that builds on areas of strength and addresses areas of weakness. Meeting these goals also means that existing works in the Collection can be displayed and understood in broader and richer contexts.

While we are continually placing new acquisitions within the chronological *Your Collection* displays, between July and October 2013 we presented a focussed exhibition

## Director's Report continued

highlighting a selection of some of the Gallery's treasured acquisitions from the previous two years. This brought together beautiful and conceptually complex works of art by local, national and international artists, and enabled us to showcase the radically different approaches by artists, past and present, to convey ideas and emotions through their inventive engagement with materials.

### Exhibitions

A full summary of our 2013-14 exhibition program can be found in the **Programs section** (page 26) of this report.

The final exhibition in the MoMA series, *Van Gogh, Dalí and Beyond: The World Reimagined*, attracted an audience of 90,911 people, making a combined total of 240,822 visitors for the three exhibitions held between June 2012 and December 2013. The exhibition attracted wide media attention, and over 1,800 media clippings were documented for the series overall. AGWA's social media channels and the Gallery's email database also grew by more than 150 per cent during this period.

One of the highlights of 2014 – certainly from the visitor's point of view – was the exquisite *Guy Grey-Smith: Art as Life* exhibition, the first full retrospective of the work of renowned Western Australian artist Guy Grey-Smith since his death.

The cancellation of the planned exhibition of contemporary works from MoMA gave us the opportunity to showcase recent Gallery acquisitions with a focus on video, video installation and soundscapes, along with recent sculpture, paintings and works on paper. This exhibition – *IMPACT*

*New Works from your Collection* – featured the work of 26 Australian and international artists, and offered a range of compelling viewing experiences. It is a tribute to AGWA's curatorial, conservation, registration and installation staff that we were able to mount this exhibition at such short notice, and I thank them all for their contribution.

### Programs

2013-14 saw the continuation of many innovative programming initiatives commenced during the previous year. A strong mix of lectures, entertainment and family activities supported *Van Gogh, Dalí and Beyond*, and the popular *AGWA Nights*, the late-Friday opening coupled with entertainment, continued to attract varied audiences and added to the accessibility of the exhibition for different segments of the community.

A highlight of the Friday night entertainment program was a partnership with the Perth Chamber Orchestra, which performed to a very appreciative crowd of AGWA visitors as part of their series of concerts set in heritage spaces throughout the city.

A conscious decision to increase our offering to families saw the introduction of family-friendly guided tours on weekends and during school holidays, and these combined with workshops aimed at family participation, together with activity areas incorporated into our exhibitions spaces, have proved extremely popular.

The annual Heritage Festival during the April 2014 school holidays saw crowds of young (and not so young) people taking inspiration from Perth's many heritage buildings to construct "arty-tecture" creations from over 60,000 white Lego blocks.



## Director's Report continued

An AGWA *Passport to the Past* trail was conceived by the Education team to engage students with works throughout *Your Collection* as well as the *Guy Grey-Smith* exhibition, and proved very popular.

School visits were again very well-attended, with classes from Kindergarten to Year 12 undertaking a variety of tours and related workshops. While most students came from the Perth Metropolitan area, we were very pleased to welcome a group from Port Hedland, a town in the Pilbara region situated over 1600 kilometres north of Perth.



Participants in an Artistic Adventures clay pottery workshop

Our partnership with Alzheimer's Australia to present Artistic Adventures was again successful this year, with a group of around 10 couples regularly attending the tours and practical workshops and taking part in activities such as clay pottery and impasto painting, inspired by the *Guy Grey-Smith* exhibition.

### Acknowledgements

I express my sincere thanks to the many volunteers who make such a valuable contribution to the Gallery. To the the Foundation, Friends of AGWA, and our sponsors, your continued support and involvement is very much appreciated. Thanks also to the many organisations and individuals who have partnered with us in order to provide a rich choice of programs in support of our exhibitions.

I am also thankful for the support of the Board, the Minister for Culture and the Arts, the Premier and the State Government.

In conclusion I must express my warmest thanks and gratitude to all our staff for their creativity, innovation and dedication during the year.

Stefano Carboni  
Director

## Organisational Structure

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

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

Staff committees meet regularly to assist with matters relating to acquisitions, conservation, research, marketing, education and events, in line with the Gallery's Strategic Plan. Special teams are established as required to coordinate and oversee specific programs or projects.

### Responsible Minister

Hon John Day MLA  
Minister for Planning; Culture and the Arts

### Enabling Legislation

*Art Gallery Act 1959*

### Employing Authority

Department of Culture and the Arts

### 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 sitting 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 Gallery's governing body.

In 2013-14 the Board held six ordinary meetings, one extraordinary meeting and one Planning Session.

### Board Members

Board members in 2013-14 were:

**Chair** Fiona Kalaf

**Members** Michael Anghie (appointed 21 February 2014)

Hamish Beck (retired 31 December 2013)

Helen Carroll Fairhall

Hon. Nicholas Hasluck AM QC (appointed 21 February 2014)

Andrea Horwood-Bux (retired 1 July 2014)

Trish Ridsdale

Brian Roche

**Ex Officio** Alan Ferris (Acting Director General of DCA)

# ORGANISATIONAL STRUCTURE

## The Board



L to R : Nicholas Hasluck, Michael Anghie, Fiona Kalaf, Helen Carroll Fairhall, Brian Roche (Absent: Trish Ridsdale)

Photo credit: Tony Nathan

Artwork credits:  
**William Kentridge**

*Shadow quartet* 2003-2004 (detail)

State Art Collection, Art Gallery of Western Australia

Commissioned through the Art Gallery of Western Australia Foundation, 2002.

Principally supported by Wesfarmers Limited, the Friends of the Art Gallery and Janet Holmes à Court

© William Kentridge, 2003-2004

**Robert MacPherson**

*Sarah's merle* 1976-1977 (detail)

State Art Collection, Art Gallery of Western Australia

Purchased 1988

© Robert MacPherson, 1976-1977

## Board Member Profiles

### **Fiona Kalaf, Chair**

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, Fiona has held senior executive positions at HBF, Asgard Wealth Solutions, the Commonwealth Bank of Australia and Wesfarmers Limited. She holds a Bachelor of Arts (Fine Arts) and a Bachelor of Architecture from The University of Western Australia, and a Graduate Diploma of Business (Distinction) and Master of Business Administration (Advanced) from Curtin University of Technology. Fiona is a member of the Board of the Metropolitan Redevelopment Authority and the Western Australian Planning Commission's Central Perth Planning Committee.

### **Michael Anghie**

Michael is the Managing Partner for Ernst & Young's (EY) Western Region. EY is the largest professional services firm in Western Australia with over 650 team members. He is also the Oceania Resources Leader and a Mergers & Acquisitions Partner, and brings over 21 years of professional experience to these roles.

As Managing Partner, his focus is to execute the firm's growth plans in Western Australia alongside ensuring that EY continues to make a strong contribution to the Western Australian community through its involvement in social, cultural and other community activities.

Michael's role as Oceania Resources Leader is to lead EY's team into the Mining and Oil & Gas sectors, and in his Mergers & Acquisitions role, he works with a broad range of clients and advises them on their transactional opportunities across acquisitions, divestments, mergers, capital and debt raising and equity capital market activities.

### **Hamish Beck**

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

### **Helen Carroll Fairhall**

Helen is Manager of the Wesfarmers Collection of Australian Art and oversees Wesfarmers' extensive commitment to support the performing and visual arts in Western Australia and nationally. Prior to joining Wesfarmers in

# BOARD AND COMMITTEES

## Board Member Profiles continued

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.

### **Nicholas Hasluck, Vice-Chair**

Nicholas Hasluck studied at the University of Western Australia, then Oxford, before practising law in Perth. He served as President of the Equal Opportunity Tribunal and later as a Judge of the Supreme Court of Western Australia. He is well-known also as a writer whose works include 11 novels and several travelogues.

His creative work has led to a lengthy involvement in arts administration. He has served as Deputy Chair of the Australia Council, as Deputy Chair of the WA Academy of Performing Arts and as Chair of the Literature Board of the Australia Council. He became Chair of the Commonwealth Writers Prize in 2006. These pursuits have nurtured his interest in the visual arts.

### **Andrea Horwood-Bux**

Andrea has enjoyed success in an entrepreneurial business career spanning magazine publishing, cosmetics and suncare – launching two great Australian brands, *Australian Style* magazine and the sun-care line 'Invisible Zinc'. Andrea and her husband Adil created The Bux Family Charitable Foundation to support their varied philanthropic interests. During her career Andrea

has been featured on ABC's Australian Story; was nominated Australian Finalist in the Veuve Clicquot Business Woman Awards; launched Becca Cosmetics in Europe and the US; was Ernst & Young 2012 Entrepreneur Of The Year Western Region Nominee; and has recently been appointed West Coast Editor of Vogue Australia.

### **Trish Ridsdale**

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

### **Brian Roche**

Brian Roche is the Public Trustee of Western Australia. He has 25 years experience in managing strategic corporate services in Local and State Government as well as in the private sector including over 10 years with Coles Myer. Prior to his appointment as the Public Trustee, Brian held senior executive positions at the Department of Treasury and the Department of Commerce. Brian holds a Masters of Management from the University of Western Australia and a Bachelor of Business from Edith Cowan University. He is also a Board member of Alzheimer's Australia (Western Australia).



## Board Member Profiles continued

### Alan Ferris (Ex Officio)

Alan Ferris is the Acting Director General, Department of Culture and the Arts (DCA). His substantive position is General Manager, Perth Theatre Trust, a position he has held since 2008. Prior to this he was Chief Financial Officer DCA, a role which also had responsibility for the Art Gallery of WA, Perth Theatre Trust, ScreenWest, State Library of WA, State Records Office and the WA Museum. Alan has been a Trustee of the Swan Bells Foundation and also held the position of the Mayor of the Town, East Fremantle for six years. He is a board member of the Palmerston Association and a member of the Leadership WA Finance Committee. As Acting Director General he is a Board member of the Art Gallery of WA, Perth Theatre Trust, ScreenWest, State Library of WA and WA Museum. Alan is a Certified Practising Accountant with a Bachelor of Commerce.

### Board Meetings

The Board met in August, October, December, February, April and June. An additional Extraordinary meeting was held in December and a Strategy Review Workshop took place in March.

### 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 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 & Risk Management Committee**

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

**Chair:**

Brian Roche

**Members:**

Trish Ridsdale

Shane Devitt (Pricewaterhouse Coopers)

**By Invitation:**

Stefano Carboni, Director  
Brian Stewart, Deputy Director |  
Director Corporate Services  
Rod Forgas, Internal Auditor  
DCA Finance Business Manager  
Office of the Auditor General  
Representative

### **Marketing & Audience Development Committee**

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

**Chair:**

Helen Carroll Fairhall

**Members:**

Andrea Horwood-Bux

Trish Ridsdale

Marie Mills (Mills Wilson)

**By Invitation:**

Stefano Carboni, Director  
Lyn-Marie Hegarty, Development  
Director  
Di Yarrall, General Manager  
Community Relations

### **Investment Committee**

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

**Chair:**

Hamish Beck

**Members:**

Brian Roche

Fiona Kalaf

**By Invitation:**

Stefano Carboni, Director  
Lyn-Marie Hegarty, Development  
Director

### **Nominations Committee**

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

**Chair:**

Fiona Kalaf

**Members:**

Hamish Beck

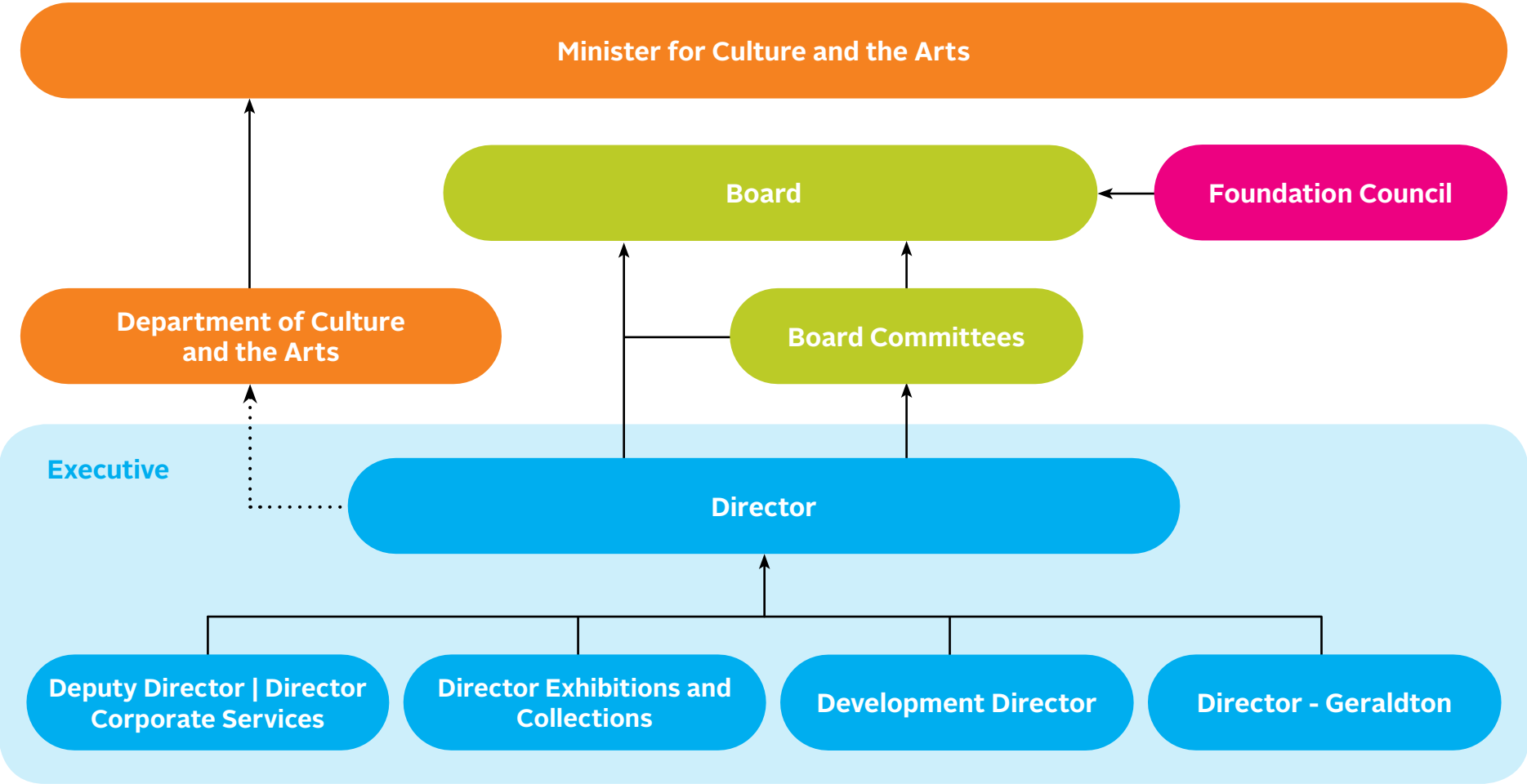
Brian Roche

Michael Anghie

Hon. Nicholas Hasluck AM QC

# ORGANISATIONAL STRUCTURE

## Organisational Chart (as at 30 June 2014)



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

# EXECUTIVE MANAGEMENT TEAM

## Executive Management Team

(Arranged alphabetically)

### **Dr Stefano Carboni – Director**

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

### **James Davies – Director, Geraldton Regional Art Gallery:**

Mr Davies has over twenty five years' art related experience including extensive periods in regional arts management along with being a practising visual artist, actor and musician. He holds a BA (Fine Arts) degree. Since taking up his current role, James has overseen the restoration and framing of over 250 works held in the City of Geraldton Art Collection, established the annual \$45,000 non - acquisitive Mid West Art Prize and has initiated the complete restoration of the Geraldton Regional Art Gallery.

### **Gary Dufour – Deputy Director | Chief Curator:**

(resigned December 2013)

Responsible for Curatorial Affairs, Exhibition and State Art Collection development, display, interpretation and preservation. Gary has over thirty years' curatorial and art museum management experience at an executive level in Australia and Canada.

### **Lynne Hargreaves – Director, Exhibitions and Collections:**

Responsible for exhibition delivery and Collection display, asset management and visitor services. Lynne has broad experience within the cultural and

design sectors and vocational training. She has led teams to bring major international exhibitions to Perth, deliver the annual Western Australian Indigenous Art Awards and tour artworks nationally. She has designed internships, vocational design and postgraduate programs and managed training partnerships in remote Indigenous communities.

### **Lyn-Marie Hegarty – Development Director:**

Accountable for all philanthropy and fundraising including corporate sponsorship, partnerships and relationship-building in support of organisational goals. Lyn-Marie has extensive experience in the arts, government, not-for-profit and corporate sectors and has successfully managed major campaigns and diverse teams. She has been State President of the Fundraising Institute of Australia, and held a fundraising advisory role with WA Aids Council and a position on the board of SECCA.

### **Dr Brian Stewart – Deputy Director | Director Corporate**

#### **Services:**

Responsible for corporate services, commercial activities and information management. Brian has extensive curatorial and arts management experience including more than 30 years in public art museums and libraries in Australia and Canada. He joined the Gallery in 2008 in the role of Chief Operating Officer. He was previously at the State Library of WA in a variety of management positions and completed his PhD in Information Science this year.

**See Appendix 'B' for a full list of the Gallery Staff.**

# EXECUTIVE MANAGEMENT TEAM

## Executive Management Team



L to R : Lynne Hargreaves, Brian Stewart, Stefano Carboni, Lyn-Marie Hegarty (Absent: James Davies)  
Photo credit: Tony Nathan

Artwork credit:  
**William Kentridge**  
*Shadow quartet* 2003-2004 (detail)  
State Art Collection, Art Gallery of Western Australia  
Commissioned through the Art Gallery of Western Australia Foundation, 2002.  
Principally supported by Wesfarmers Limited, the Friends of the Art Gallery and Janet Holmes à Court  
© William Kentridge, 2003-2004



## Art Gallery of Western Australia Foundation

Largely due to the generosity of donors and members of the Foundation, the Art Gallery of Western Australia holds one of Australia's finest art collections, including one of the most important Indigenous collections in the country and the pre-eminent collection of Western Australian art.

The key role of the Foundation is to raise funds and encourage donations to assist the Gallery in acquiring works for the State Art Collection. The Foundation also aims to broaden the knowledge, understanding and appreciation of art in the community. The Art Gallery of Western Australia Foundation forms the principal support group for the Gallery, enabling more than 80% of all acquisitions to the State Art Collection in recent years. The Foundation provides an opportunity for art lovers to provide their support, both financial and in-kind, and in turn experience the Gallery with the Director, Curators, visiting artists and Gallery guides. This mutually nurturing and supportive environment helps build your State Art Collection while enhancing the cultural wellbeing of the Western Australian community.

### Foundation Council

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

### Foundation Council Members

Council members during the 2013-14 financial year were:

<b>Chair</b>	Andrew Forrest
<b>Councillors</b>	Marco D'Orsogna
	Anita Percudani
	Andrew Shearwood
	Ray van Kempen

### Andrew Forrest, Chair from June 2013

Andrew Forrest founded Fortescue Metals Group in April 2003 and personally drove the creation of the expansive Pilbara Iron Ore and Infrastructure operation. Mr Forrest is Chairman of Fortescue Metals Group and the Munderoo Foundation. Andrew and his wife, Nicola, became the first Australasian signatories to the Giving Pledge and now devote the vast majority of their time and fortune to create sustainable improvement in the lives of the world's most underprivileged. This is achieved through major campaigns such as GenerationOne: ending Indigenous disparity in Australia and internationally, the Walk Free Foundation: eliminating modern day slavery in all forms, everywhere.

## Art Gallery of Western Australia Foundation continued

### Marco D'Orsogna

A Councillor since March 2009, Marco 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.

### Anita Percudani (term concluded 16 November 2013)

Anita Percudani, who joined the Council in 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. Currently Realmark's Executive Director, Anita contributes to strategic decision making and planning for the company's growth. In addition to Anita's strategic work she has also implemented Realmark's 'Community Connect' giving program, as well as 'Successful Women in Business,' a networking platform for women in the real estate field.

### Andrew Shearwood

A Councillor since November 2011, Andrew Shearwood has over 30 years' experience as a solicitor and is a senior partner of HWL Ebsworth. 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.

### Ray van Kempen (term concluded 16 November 2013)

Ray van Kempen has been on the Council since 2011. He runs his own strategically based advertising and branding company, and until 2009 was a founding director of 303 Group, which had grown to become Australia's largest independently owned advertising agency and was awarded Agency of the Year by Campaign Brief magazine a record six times. As well as numerous industry awards for his work, Ray has amassed vast experience on campaigns for both the State and Federal Government, not-for-profit organisations as well as mainstream clients in most industry categories. His previous directorships include Marketforce and Perth Wildcats.

**See Appendix 'A' for a full list of Foundation Members.**

## Friends of the Art Gallery of Western Australia

Friends of AGWA (the Friends) is an independent incorporated society, whose role is to broaden the audience of the Art Gallery of WA and develop appreciation of art within the wider community.

It is overseen by an elected Council, whose key focus for this year has been to ensure the continuing sound viability of the Friends through strong financial and administrative processes and accountability. The financial position has improved, and office systems have been reviewed with a preliminary technological upgrade completed.



Friends of the Art Gallery organise regular curatorial tours of AGWA's exhibitions  
Photo credit: Christina Backhaus

These initial measures are assisting in improving services to members and ensuring that systems are transparent and robust. The Friends' office, which is in the AGWA's Centenary Galleries building, is staffed wholly by volunteers.

### Friends Council

<b>President</b>	Carmel McLure
<b>Vice Presidents</b>	Kevin Jackson Kay Campbell Mariana Atkins (until March 2014)
<b>Secretary</b>	Marcelle Anderson
<b>Treasurer</b>	Ian Adams
<b>Councillors</b>	Helen Andrews (from March 2014) Rhiannon Birch (from March 2014) David Bliss (until March 2014) Leanne Casellas Allan Green Fiona Johnson Michele Kosky Douglas Tweed (from March 2014) Gillian Yudelman (until March 2014)

## Performance Management Framework

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

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

“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.

### Key Performance Indicators

#### Preservation

- The extent to which the part of the State Art Collection that requires preservation is preserved.

#### Accessibility

- The number of visitors to the Gallery per head of population of Western Australia.
- 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.

#### Sustainability

- Value of State Art Collection renewal, content development and/or expansion as a proportion of Collection value.

### Key Efficiency Indicator

- Average cost of art gallery services per Art Gallery access.

# AGENCY PERFORMANCE

The Gallery's Agency performance for 2013-14 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 2013-14 to meet this objective were to:

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

## Overview

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

At 30 June 2014, the State Art Collection comprised 17,235 works.

## Outcomes

During the year 159 works of art were introduced in to the Collection:

- 11% were works by Western Australian artists (15 artists)
- 47% were works by Australian artists (48 artists)
- 42% were works by International artists (22 artists)

102 purchases (totalling 64% of the acquisitions) were supported with funds:

- from the State Government
- the TomorrowFund
- the Leah Jane Cohen Bequest
- the Sir Claude Hotchin Art Foundation
- the Peter Fogarty Design Fund
- the Tom Malone Prize
- the James Welling Fund

## See full list of acquisitions at Appendix 'D'

Loans from the State Art Collection to State, national and international institutions, exhibitions and Government departments totalled 69 works.

Five works were loaned to International institutions: The Royal Academy of Arts, London UK for *Australia* – a major exhibition of Australian art featuring three works from the State Art Collection by Ian Fairweather, Paddy Jaminji and Rosalie Gascoigne – and to the Museum of Glass, Tacoma USA for *LINKS*



## Collections continued

*Australian Glass and the Pacific Northwest*, a touring exhibition featuring *Tom Malone Prize* winning artists Jessica Loughlin and Clare Belfrage.

Twenty-four works were loaned to Australian institutions. Highlights included Hilda Rix Nicholas' *La robe Chinoise* [The Chinese dress] to the National Portrait Gallery, Canberra; *Elioth Gruner: the texture of light* to a major retrospective of Elioth Gruner at ACT Museums and Galleries; and works by Roland Wakelin and Margaret Preston to the Art Gallery of New South Wales' *Sydney Moderns* exhibition. Other loans were made to the Powerhouse Museum, National Gallery of Victoria, Heide Museum of Modern Art and Art Gallery of Ballarat

Nineteen works were loaned to Western Australian institutions – highlights include William Kentridge's *The refusal of time* to the Perth Institute of Contemporary Art (PICA), for an exhibition featuring this major Art Gallery of WA acquisition as part of the 2014 Perth International Arts Festival, *Revel Cooper*, a major retrospective featuring the work of Revel Cooper at the Lawrence Wilson Art Gallery; and films by William Kentridge from the State Art Collection for a William Kentridge exhibition at Alcoa Mandurah Art Gallery. Other loans were made to the John Curtin Gallery.

Twenty-three furnishing loans were made to the Department of the Premier and Cabinet, Government House, and the Anglican Church of Australia – Diocese of Perth.

Sixty-seven long term Inward Loans to the State Art Collection were made from private and public collections.

Conservation staff have been fully engaged on work associated with the *Van Gogh, Dalí and Beyond* exhibition, and works for the various collection

displays held throughout the year. Major treatments this year included the commencement of work on Brett Whitely's painting *American Dream*, and Niki de Saint Phalle's sculpture *Black Beauty*.

A significant proportion of the work done by the Conservation department involves preparing artworks for exhibition. This sometimes involves a full conservation treatment over weeks or even months but more often it involves preparing mounts or supports so the work can be safely displayed.

*Save Manhattan 01* by Mounir Fatmi is a recent acquisition which presented a challenge for conservators. This work is a collection of books whose shadows cast an image of the pre 9/11 New York skyline, with two large Qur'anic texts forming the shadows of the World Trade Centre. As people were able to walk around the work, and could easily bump the display stand, it was necessary to ensure that these tall, thin books were properly stabilised.

Conservator Stephanie Baily had to devise a support system which would hold the books securely but would not damage or alter them in any way. The main challenge was that the support could not alter the shadow cast by the work, so it had to be hidden inside the books rather than supporting them on the outside. After some trial and error Stephanie developed the support shown which was glued to the plinth before the work was installed. The support has a base which sits inside the covers, supporting the text block. Attached to this is a thin strip of scored and shaped card which slides up inside the book's spine. Long pieces of card lie inside the front and back covers, so that when the rubber bands which form part of the work are placed around the book they hold it firmly in place.

## Collections continued

Following the display of this work in *IMPACT*, conservation technician Claire Canham has produced custom made boxes to house each bundle of books which will be stored separately from their rubber bands.

The Framing Department made ready for display 387 works on paper for exhibitions, gallery changeovers, and loans. During 2013-14 work has commenced on framing treatments for the following:

David ROBERTS 1796 – 1864 *High Altar, Servile*  
Frederick McCUBBIN 1855 – 1917 *The Old Garden*  
Thomas GAINSBOROUGH - 1727 – 1788 *portrait of William MAYHEW*  
Florence FITZGERALD 1881 - 1927 *The Leaf Gatherers*  
Henriette BROWNE 1829 – 1901 *The reprimand*

The Framing and Conservation sections had a long overdue refit of work areas, and have now added sharpening and buffing machines and a scroll saw to their equipment.

A Gordon Darling Foundation Travel Grant was awarded to Glenn Iseger-Pilkington, Associate Curator of Indigenous Objects and Photography and Tanja Coleman, Assistant Registrar, in order to travel to the United States to undertake archival activities associated with AGWA's *Louis Allen Collection*, one of the country's most significant collections of historic works of art and cultural artefacts from the Tiwi Islands and Arnhem Land. This nationally significant collection was purchased by the Government of Western Australia in 1988 and accounts for almost one third of the Collection's holdings of Indigenous Australian objects.

Much progress has been made this year on the digitisation of works in the State Art Collection. All works are now photographed, colour-corrected

and digitised as they are acquired, go on exhibition or go out on loan. These images are then incorporated into the Cumulus digital asset management database. Approximately 15 per cent of the State Art Collection has now been digitised, and 4,400 images have been incorporated into Cumulus. A major project in 2013-14 has also been the integration of Cumulus with Vernon, AGWA's Collection cataloguing database.



Installation view:  
**Mounir Fatmi**  
*Save Manhattan 01 2003-2004*  
books, strings, spotlight and table  
68.5 x 150.0 x 90.0 cm  
State Art Collection, Art Gallery of Western Australia  
Purchased 2013

# AGENCY PERFORMANCE

## Collections continued

Four of the acquisitions purchased in 2013-14

See full list of exhibitions and displays at Appendix 'E'



Artwork credit:  
**Henri van Raalte**  
*Perth* early 20th Century  
aquatint  
25.5 x 24.0 cm  
State Art Collection, Art Gallery of Western Australia  
Purchased through the Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia  
Foundation, 2014



Artwork credit:  
**Dina Georgetti**  
*The object is the thing, this construction brings* 2006  
synthetic polymer paint on plywood  
73.0 x 57.8 cm  
State Art Collection, Art Gallery of Western Australia  
Purchased through the TomorrowFund, Art Gallery of Western Australia Foundation, 2014  
© Dina Georgetti, 2006

# AGENCY PERFORMANCE

## Collections continued



Artwork credit:  
**Petrina Hicks**  
*Emily the strange* 2011  
lightjet print  
100.0 x 98.0 cm  
State Art Collection, Art Gallery of Western Australia  
Purchased through the TomorrowFund, Art Gallery of Western Australia Foundation, 2014  
© Petrina Hicks, 2011



Artwork credit:  
**DANIELEEMMA**  
*Mish mash armchair* 2013  
solid maple (base), laminated maple (seat), hand poured resin (back rest), powdercoated, solid aluminium (arms)  
84.7 x 45.0 x 47.0 cm  
State Art Collection, Art Gallery of Western Australia  
Purchased through the TomorrowFund, Art Gallery of Western Australia Foundation, 2014  
© DANIELEEMMA, 2013

## Programs

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

The Gallery's key strategies in 2013-14 to meet this objective were to:

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

## Overview

AGWA provides broad access to the Western Australian community and visitors to the state, by means of a diverse exhibition program and many activities to support these exhibitions.

Increased use of digital technology and online information services through the website, the increased use of social media applications such as Facebook, Twitter, YouTube and Instagram have made programs accessible to an even broader audience. Additionally, interactive technology and family-friendly spaces within major exhibitions have provided an additional level of engagement for visitors.

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

## Outcomes

A total of 354,216 people visited the Gallery during the year, compared with 385,230 the previous year, a decrease which can be attributed to the fact that there were two exhibitions from MoMA in 2012-13, compared with only one in 2013-14.

***Van Gogh, Dalí and Beyond: The World Reimagined***, the final exhibition in the series from The Museum of Modern Art (MoMA) in New York, was visited by over 91,000 people from Western Australia, interstate and overseas and attracted much favourable comment.

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*"It was such a wonderful opportunity to see items that would normally only be available overseas. We have been to Paris and seen the Mona Lisa and the statue of David in Florence but to have other wonderful items in our home town has been exceptional."*



## Programs continued

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*"I travelled to Perth twice - for parts 1 and 3 of the MoMA series (August 2012 and 2013) - the only times I have visited Perth..."*

*"I have been to all 3 in this series, as well as many other special exhibitions over the years and they have all been incredible. AGWA is a phenomenal gallery and should be very proud of its achievements."*

*"If you reach out for the treetops, you will never get off the ground, but if you reach out for the stars, you will get to the treetops. Thank you, Stefano and TEAM AGWA, for daring to reach out for the stars."*

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The exhibition, comprised of 134 works by 96 artists, presented the themes of landscape, portraiture and still-life – three of the most fundamental artistic genres which link and transcend the ‘isms’ of twentieth century art, from Impressionism, Cubism, Surrealism and beyond to the art of today. These three themes provided a rich platform on which to build a range of support programs to enable visitors to experience the exhibition in different ways.

‘Virtual’ access to the Gallery continues to strengthen with AGWA’s website attracting 265,269 unique visitors. AGWA is extremely active in the social media space, with a Facebook following of 15,384, and 15,358 following the

Gallery on Twitter – the highest cultural Twitter following in Perth. During *Van Gogh, Dalí and Beyond*, 30 of Perth’s most influential Tweeters were invited to a private viewing of the exhibition with the curator, resulting in more than 240 Twitter mentions about the exhibition in the space of two hours.

A photo-booth at the exit of *Van Gogh, Dalí and Beyond* provided a widely-used platform for people to share a memory of their visit to the exhibition with their Facebook friends and also resulted in an additional 7000 people subscribing to AGWA’s electronic newsletter service.

A very varied entertainment program was provided in the form of both ArtBar (a season of international and national acts combining people, art and live entertainment), and AGWA Nights (late night openings on Friday, also coupled with entertainment) which, combined, attracted nearly 6000 visitors.

A new initiative during this exhibition was the introduction of guided tours aimed specifically at family audiences, and these were scheduled on weekends and during school holidays, drawing an audience of over 1400 people of all ages. A family activity space which allowed people to draw their own “masterpieces” in the three exhibition genres of landscape, portraiture and still-life was extremely popular with visitors of all ages.

Another feature of the program during this period was a series of practical workshops designed for participation by family groups. These workshops were conducted by local Western Australian artists, and attracted almost 400 visitors. Particularly popular were the portrait workshops conducted by Andy Quilty, Abdul Abdullah and Paula Hart, and a Van Gogh-inspired workshop for very young children, presented by Rebecca Flanagan.

## Programs continued

In addition to *Van Gogh, Dalí and Beyond*, AGWA offered its visitors a rich suite of exhibitions and Collection displays aimed at a wide and diverse audience. Some of the highlights are set out below:

AGWA received 136 nominations from throughout Australia for the fifth Western Australian Indigenous Art Awards. The judges, Hetti Perkins (formerly Senior Curator of Indigenous Art at the Art Gallery of New South Wales), John Barrett-Lennard (formerly Director of Lawrence Wilson Art Gallery, The University of Western Australia), and AGWA's Curator of Indigenous Art, Clotilde Bullen, made their selection of 16 finalists (representing every Australian state and territory except the ACT). Following extensive travel by the Curator to select artworks, the exhibition opened on Thursday 22 August 2013 to great acclaim.

The judges named Brian Robinson, a Waiben (Thursday Island) artist, as overall winner of the Western Australian Indigenous Art Award, and the recipient of the award for a Western Australian artist was Churchill Cann from the remote community of Warmun (Turkey Creek). The third prize, The People's Choice Award, was decided by votes from visitors to the Gallery and to its website, and for the first time in the Awards' history the winner of the overall category was also voted the People's Choice winner. The opening weekend of the exhibition was supported by a series of artists' talks.

Contemporary exhibition **IMPACT** featured the work of 26 Australian and international artists, selected to showcase recent AGWA acquisitions with a focus on video, video installation and soundscape works, along with sculpture, paintings and works on paper. The works were chosen because they all – in one form or another – played out various modes of impact

The exhibition demonstrated the increasing democratisation of the video medium since the early 1970s, which gave artists the option to edit and manipulate moving image sequences themselves, and laid the ground for some of the most compelling art of our time.

The range of work on show spanned simple projection to video installation that uses video to create immersive environments such as Michael Snow's meditative recording of a natural event, the flapping of a curtain stirred by wind and Richard Grayson's performance documentation of a Country and Western version of Handel's Messiah.

Political exegesis was also a key theme in the exhibition. Moroccan artist Mounir Fatmi's sculptural installation *Save Manhattan 01, 2003-2004* poignantly reflected on the tragic events of 9/11. It eloquently counterpointed Turkish artist Hale Tenger's *Beirut 2005-2007* that meditated on another kind of terrorist event, the assassination of former Lebanese Prime Minister Rafiq Hariri in 2005, through the artist's illegal but haunting documentation of the hotel near where the event had occurred.

William Kentridge's ***The refusal of time 2012*** is one the Gallery's most significant acquisitions of contemporary art in recent times. This immersive installation is a rhythmic blend of projection, sound and a moving wooden machine (dubbed the 'elephant'), dealing with the politics of the standardisation of time as the product of colonial drives and interests. Combining filmed segments – featuring the artist and a range of performers and dancers – as well as his signature animation and pulsing sound track it showcases the dynamic multi-media approach of one of the world's most captivating and inventive artists.

## Programs continued

This acquisition brings the Gallery's Kentridge holdings up to date in the most ambitious way possible, adding to his animated films, charcoal drawings and the large bronzes that make up the *Shadow Quartet* that graces our concourse. First shown at Documenta 2013 in Kassel, Germany, *The refusal of time* was given its premiere in Australia at the Perth Institute for Contemporary Arts (PICA) in partnership with AGWA and the Perth International Arts Festival (PIAF). Seamlessly installed by PICA and three of Kentridge's studio technicians it was a highlight of the visual arts program and helped AGWA establish its contemporary credentials while at the same time cementing positive relations between the major art institutions in this city.

**Guy Grey Smith: Art as Life** – Guy Grey-Smith (1916–1981) was a Western Australian artist whose challenging paintings of the local landscape secured his position as an artist of national importance in the 1960s and 1970s. *Guy Grey-Smith: Art as Life* was the first full retrospective of the work of Grey-Smith since his death. Featuring more than 120 works, it focused on recurrent themes and motifs to illustrate the artist's powerful and unique contribution to the revitalisation of Australian painting in the post-war period and give a new insight into the remarkable achievements of this determined modernist who, as well as being a structural painter, was an outstanding colourist.

The exhibition, which brought together loans from 28 Western Australian lenders/collectors (private, corporate and institutional) as well as featuring works from the State Art Collection, was enormously popular with visitors who responded enthusiastically to the artist's use of colour and his depictions of the WA landscape.

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*"The Guy Grey-Smith exhibition was wonderfully laid out. Tracing the artists early work until later in life showing how his work developed. Excellent."*



L to R : Stefano Carboni, AGWA Director; Melissa Harpley, AGWA Curator of Historical Painting, Sculpture & Design; Janet Holmes à Court, Lender; Hon John Day MLA, Minister for Culture and the Arts

Artwork credit:  
**Guy Grey-Smith**  
*Breakaway Country, Mount Magnet 1978*  
Janet Holmes à Court Collection

## Programs continued

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*“The Guy Grey-Smith exhibition is wonderful – my second visit and not my last. Reassuring to see that the Gallery itself has a great representation of his work.”*

*“The Guy Grey-Smith exhibition. Such an interesting transition from his early to later work especially his rendering of figures.”*

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This exhibition also garnered exceptional media coverage nationally – print, radio and online.

The accompanying catalogue, prepared for the exhibition by Melissa Harpley, AGWA’s Curator of Historical Painting, Sculpture & Design sold out and was reprinted.

Drawn from works in the State Art Collection, **Animal Ark** (which will run until October 2014) sets out some of the ways animals have been depicted by generations of artists. Created for a family audience, the exhibition features over 120 works that explore the mythology, symbolism and representation of animals by historical, Indigenous and contemporary artists.

Through a broad range of media, the exhibition celebrates the diverse roles animals play in the human world across centuries of creative expression. In visual art, as in literature, animals are represented in forms ranging from domesticated companions to untamed wildlife, from working beasts to

food sources, from accessories to mythic creatures, therefore often acting as a place for our emotions and our relationship with the natural world.

Ranging across painting, sculpture, video, decorative arts and works on paper, the exhibition moves through Indigenous barks and Indian miniatures, to modernist and contemporary work. Two video and sound installations – English artist Martin Creed’s *Work No. 670: Orson & Sparky*, 2007 and Sonia Leber and David Chesworth’s *The way you move me*, 2011 – act as central reference points for the exhibition. *The way you move me* dual projection portrays the herd dynamics of livestock moving across farming properties in the Western Australian wheat-belt town of Moora, where the artists were undertaking a residency. Turner-Prize winning artist Martin Creed’s interest in the relationship of size, scale, rhythm and power is demonstrated through a pair of contrasting dogs, one small and dainty, the other large and lumbering, simply walking backwards and forwards across an empty white studio room.

*Animal Ark* provides an opportunity for the Gallery’s visitors to engage with the breadth and diversity of the animal motif in art and to enjoy reflecting on how these images might echo their own experiences with animals.

**A full list of exhibitions and displays shown in 2013-14 can be found at Appendix ‘E’**

## Voluntary Gallery Guides

The Voluntary Gallery Guides (VGG) have had another busy year, delivering a range of tours which increase AGWA’s accessibility to visitors.

## Programs continued

A widely acclaimed program is **Art and Memories** – tours designed by the Guides, with training from Alzheimer’s WA, which enable small groups to discover how works of art can encourage conversation, evoke memories and reminiscences. The tours are customised according to the interests, ability and mobility of the participants and are suitable for people living with dementia in residential or day care as well as those remaining at home; carers are also encouraged to take part.

**Touch Tours** give vision-impaired visitors the opportunity to explore volume, texture and scale with a customised tour of selected three dimensional works from the State Art Collection. These Touch Tours are free and more than half of the Guides are qualified to deliver them.

This year the VGGs delivered tours as part of AGWA's Education program to 8917 school aged children, 251 Tertiary Students and 274 students studying English as a Second Language, and 1291 adults.

In addition, 8786 members of the general public visiting the Gallery took advantage of the daily Wesfarmers Arts Walk-in Tours, and the guides provided their services to 1499 invited guests at functions and events.

Many of the VGGs have a special interest in supporting the arts outside of the Art Gallery of WA. 30 Guides volunteered to sell catalogues and give information to visitors at the 10th Annual *Sculpture by the Sea* exhibition on Cottesloe Beach in March. Five additional VGGs were contracted by DADAA to deliver Tactile Tours to visitors with disabilities.

A group of 15 VGGs travelled to Yuendumu, one of the larger remote communities in central Australia, 293 km northwest of Alice Springs on the Tanami Track. The Guides work with Yuendumu’s thriving community of

Aboriginal artists, collecting and recording their biographies and statements about their work.

Ten VGGs also travelled to the Pilbara to study the rock art at the Burrup Peninsula (part of the Dampier Archipelago).

Although still some time away, the Guides have been actively planning for the May 2017 Conference of the Australia-wide guiding organisation; Association of Australian Gallery Guiding Organisations (AAGGO), which will take place in Perth.

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*“Fantastic tour guide - very enthusiastic and engaging.”*

*“The guide was fantastic. He was very down to earth and knowledgeable!”*

*“Guide is very knowledgeable and entertaining and her love for art is infectious. Thank you!”*

*“Our guide was outstanding- 5 stars thanks!”*

*“Tour guide was very friendly and interactive and made learning about the art pieces even more interesting.”*

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# AGENCY PERFORMANCE

## Programs continued

AGWA's 2013-14 education program was extremely well supported with 17,696 pupils taking part – just over 6000 visiting *Van Gogh Dalí and Beyond*, and over 11,600 making general excursions to the Gallery. Online resources for teachers, available for download for both *Van Gogh, Dalí and Beyond* and the *Guy Grey Smith: Art as Life* exhibition, were well utilised and received much favourable comment.

Also very popular were practical art workshops for school groups. Offered during *Van Gogh, Dalí and Beyond*, *Guy Grey Smith: Art as Life* and *Animal Ark*, they attracted pupils across all age groups.

Drawing on the success of family-oriented activities introduced for *Van Gogh, Dalí and Beyond* a family activity space was incorporated into *Animal Ark*, where parents and children were encouraged to write stories about one of the animals featured in the exhibition, to draw pictures of their pets, or use a magnet board to create images of animals using coloured pieces of vinyl. For the first time didactic labels designed for families and children were incorporated into AGWA exhibitions. Initially installed as part of *Guy Grey-Smith: Art as Life*, the labels were provided to assist families to engage with the exhibited works. They proved so successful they were again included in *Animal Ark*, and a new feature was to use these labels to link with other works within the exhibition, thereby providing a path through the display.



AGWA Educator Greg Fletcher conducting a workshop based on Van Gogh's *The Olive Trees*



## 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 2013-14 to meet this objective were to:

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

### Overview

A key issue for the Art Gallery of Western Australia is the ongoing maintenance of its highly utilised buildings within a limited budget in order to ensure they meet visitor expectations and international standards for the display and storage of collections. An important consideration is that the Gallery buildings are all heritage listed and the Centenary Galleries and Administration building were not built for their current purpose or usage.

The capital works program for maintenance infrastructure supports renewal to maintain and enhance Collection displays and visitor facilities.

The Gallery contributes directly to improving regional facilities by working with the City of Greater Geraldton to implement the master plan for the Geraldton Regional Art Gallery re-development. When requested, AGWA also provides professional advice to support regional gallery development.

### Outcomes

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

A critical and long-awaited infrastructure project to upgrade the main building lift was completed in August 2013. The unreliability of the old lift had been of concern, since it is the only passenger and goods elevator servicing all floors of the main building, and provides transport for visitors between the ground floor and the first floor exhibition galleries. It is also used to move State Art Collection works from the stores in the basement to the exhibition spaces on the ground and first floors and to the Conservation labs on the second floor, as well as loan works for all exhibitions to the temporary exhibition galleries. Ensuring the lift is operating is vital to visitor services and maintaining the gallery's strategic outcomes as a public Gallery. Capital Works funding of \$400,000 was provided by the Government for this project.

The Art Gallery of Western Australia continues to work closely with the Metropolitan Redevelopment Authority (MRA) on improvements to, and master planning of, the Perth Cultural Centre including potential



## Infrastructure continued

redevelopment of the Art Gallery precinct. AGWA continues to collaborate with MRA to ensure participation and partnership in suitable public events aimed at adding vibrancy to the Cultural Centre. For example, the Urban Orchard, situated opposite the Gallery's main entrance was one of the main venues for the 2014 Fringe World festival held in February, and this provided an opportunity for AGWA to remain open until 8pm so as to be accessible to for after-hours visitors to the area.

The Gallery is committed to more sustainable facilities management and has actively been making improvements to reduce utility usage. In April the Gallery was presented with a 2012-13 Waterwise Business Gold Award for achieving an improvement in water efficiency of between 35% and 50%. Two years ago the Gallery was identified as a high-end water consumption user by the Water Corporation. In response AGWA developed a water efficiency management plan, which was submitted to the Water Corporation for approval, and then subsequently reported on its progress. AGWA was one of only 29 organisations achieving Gold recognition.



L to R : Hon Mia Davies MLA, Minister for Water, Adrian Griffiths, AGWA Gallery Services Co-ordinator, Sue Murphy, CEO, Water Corporation of WA

## Relationships

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

The Gallery's key strategies in 2013-14 to meet this objective were to:

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

## Overview

The Gallery continues to secure and strategically manage resources to support operations and activities through the Art Gallery of Western Australia Foundation, the Friends of the Art Gallery of WA, strategic partnerships and new and ongoing sponsorships.

## Outcomes

### Art Gallery of Western Australia Foundation

The Foundation places a very high value on its relationship with members and hosted a series of special events throughout the year. These included exclusive previews held before exhibition openings, tours with curators and Gallery guides, and the monthly Picture Club which allows Foundation

members to expand their knowledge about the State Art Collection in a social setting. Gallery guides and arts specialists take participants on a monthly adventure through art to further develop their understanding and appreciation of the treasures in the Gallery.

Foundation members at the level of Fellow and above were offered the opportunity to join AGWA Director, Stefano Carboni, on a unique art tour to Istanbul in September 2013. This visit, which was made up of a group of 12 members, was the third overseas tour offered to Foundation members, following very successful excursions to Venice and New York in previous years; these visits are fully funded by participating Foundation members.

Coinciding with Istanbul's renowned Biennial, the tour consisted of one full day of visiting the best exhibits that the Biennial had to offer. The group also undertook a private cruise of the Bosphorus, the long strait which joins the Sea of Marmara with the Black Sea, forming a natural border between Asia and Europe. Other highlights of the trip included historical world famous sights such as the Topkapi Palace Museum and the Blue Mosque, as well as much newer institutions such as the Istanbul Modern Museum.

The Foundation provided funds to the Board for the acquisition of 81 works of art for the State Art Collection 2013-14.

## Relationships continued

Sponsorship makes a vital contribution to AGWA. The support of our corporate partners adds to important initiatives such as exhibitions, showcasing the State Collection, research and development projects, public programs and guided tours, and AGWA celebrations, openings and events.

The Gallery is grateful to each and every one of its sponsors for the part they play in AGWA's success and the importance they place in understanding the value of enriching the lives of their clients, their staff and their community through experiencing the stimulation and joy of art.

### Annual Sponsors

AGWA's **Principal Partner, Wesfarmers Arts**, leads the way in our community through their diverse support of art and culture. An inaugural financial supporter of the Gallery since 1990 and now AGWA's Principal Partner, the relationship between AGWA and Wesfarmers Arts is continually evolving, and is distinctive for its collaborative endeavours and for the range and depth of benefits enjoyed by both parties. Wesfarmers understands the distinction and importance of both corporate philanthropy and corporate sponsorship. Significantly, as one of the four lead corporate donors contributing \$1 million to the AGWA Foundation's TomorrowFund campaign in 2008, Wesfarmers Arts also continued their sponsorship of the Gallery's exhibition and public programs.

A component of Wesfarmers Arts annual sponsorship goes to the Gallery's twice daily, free guided Wesfarmers Arts Walk-in Tours where the expert Voluntary Gallery Guides share aspects and insights of the State Collection and touring exhibitions with the WA public and visitors to this state.

**303LOWE** is part of AGWA's creative team, providing valuable in-kind communications, design and advertising advice and resources, and contributing to AGWA's communications planning with their strategic advice and expertise.

**Audi** is both an annual sponsor of the Gallery and the key sponsor of ARTBAR, the Gallery's sell-out seasonal entertainment offering where art, entertainment, food and wine come together.

The Audi/AGWA partnership is an innovative and exciting sponsorship that allows AGWA to reach new audiences in new ways.

The partnership with **The Sunday Times Perth Now** provides generous in-kind promotions and advertising support, helping to spread the word about what's happening at AGWA.

**Channel Nine** provided the Gallery with in-kind media scheduling support and worked with other AGWA sponsors and commercial media partners to run promotions and competitions throughout the MoMA series.

AGWA formed a new partnership with **The Australian Newspaper** and in particular *Review* and *The Weekend Australian Magazine* for the MoMA series. This relationship assisted with the promotion of the series to a wider interstate audience.

## Relationships continued

### Special Projects

#### *Desert River Sea: Kimberley Art Then and Now*

*Desert River Sea: Kimberley Art Then and Now* will be the Gallery's key Indigenous focus through to 2018. Funded by the Rio Tinto Community Investment Fund the project evolved out of two years prior research and consultation with Arts Centre Communities and Indigenous elders in the Kimberley. Desert River Sea is an ambitious vision that will celebrate Indigenous art of the Kimberley, connecting past and emerging artists and art professionals with each other and with the wider world.

### Exhibition Sponsors

#### **Ernst & Young, International Touring Exhibitions – Principal Sponsor**

Ernst & Young has been a major supporter of key international exhibitions at AGWA since 2007, including being Principal Sponsor of WA's exclusive Great Collections of the World Series, the highlight of which was the MoMA exhibitions. EY is known for its support of the visual arts around the world, collaborating with the Gallery to share the richness of each exhibition with clients, employees and their families and the community.

#### **International Airline Sponsor – Singapore Airlines**

Singapore Airlines provided significant in-kind support for the MoMA series by way of international flight and cargo support. AGWA and Singapore Airlines also collaborate closely to promote key exhibitions to their employees and Singapore Airlines loyalty and privileged memberships, and throughout their international flying networks.

#### **Accommodation Sponsor – Accor Hotels**

Accor hotels is a worldwide hotel chain. They provide assistance to AGWA when visiting artists and colleagues travel to WA and work closely with the Gallery to promote exhibitions to their guests. Accor and AGWA regularly collaborate on cross-promotional opportunities and benefits for their guests and Gallery visitors, working together to spread the word about the exhibition program within their worldwide hotel network.

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

#### **Santos Ltd – Year 12 Perspectives, Exhibition Sponsor**

Santos Ltd proudly sponsors Perth's favourite annual exhibition, *Year 12 Perspectives*, an event which reflects the company's vibrancy and community focus. Their sponsorship also includes the Santos People's Choice Award where members of the public have a chance to cast a vote for their favourite work.

#### **The WA Department of Education, the Curriculum and Standard Authority, and the Catholic Education Office – Education Sponsors**

AGWA is grateful for the generous support of all our Education Sponsors. Not only do they contribute financially to the *Year 12 Perspectives* exhibition but they are integral in helping to promote the exhibition and circulate information to students and teachers within the WA schools community.

## Relationships continued

### Friends of the Art Gallery of Western Australia

To support the Gallery, the Friends run guided tours of AGWA's exhibitions, thus providing opportunities for members to engage more fully with both Your Collection and travelling exhibitions. The Friends also educate and inform members about the visual arts through such activities as visits to artists' studios, lectures and film. They also support AGWA through social media and regular electronic newsletters to their members.

In 2013-14 the Friends hosted several well-attended tours of *Van Gogh, Dalí and Beyond*, as well as supporting the exhibition with a series of films introduced with an entertaining talk. Two guided tours of *Guy Grey-Smith: Art as Life* were highlights of the program in 2014.

New to Friends for 2014 has been a series of lectures run in co-operation with Australians Studying Abroad (ASA). This lecture series has proved extremely successful with members with most events sold out.

### Volunteers and Interns

In 2013 at the height of *Van Gogh, Dalí and Beyond*, 87 volunteers contributed to daily operations, assisting the Visitor Information Assistants to provide a world-class visitor experience. In addition to regular shifts during opening hours, volunteers also contributed to special events, such as exhibition opening night functions, the AGWA Nights program on Friday evenings and ArtBar. The volunteers' friendly and informative service was greatly appreciated, as demonstrated by the high level of positive feedback we received regarding how they enhanced visitors' Gallery experience.

At the conclusion of the MoMA series, the Gallery took the opportunity to reassess its front of house volunteer program and created a more comprehensive and detailed role description. All volunteers were invited to reapply, resulting in a total of 41 rostered volunteers, four relief volunteers, and eight volunteers who assist specifically with visitor surveys. The current group of volunteers are a diverse group, ranging from fine arts and arts management students wishing to gain real world experience, retirees, international students, and those who are looking to make a contribution to the Perth arts scene.

AGWA has also been fortunate to have the assistance of several student volunteers who are required to undertake a formal internship as part of their university course, as well as other valued long-term volunteers who assist in administrative and research roles in various departments.

### Sponsor and Corporate Events

Sponsors and corporate clients hosted events throughout the year for over 6,700 guests. A wide range of organisations took advantage of being able to provide their guests with access to *Van Gogh, Dalí and Beyond* in a social context. The Western Australian Media Awards were held at AGWA for the first time in October 2013, providing an exclusive experience for a large number of journalists from various media, who are not necessarily engaged with the Gallery in the course of their daily working lives.

## Performance

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

The Gallery's key strategies in 2013-14 to meet this objective were to:

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

## Overview

AGWA develops and manages brand recognition to provide a visitor experience that delivers on the brand promise and which engages and builds relationships with our existing audience, and develops new ones. This requires AGWA to be brand-driven, ensuring alignment of all functions with the brand personality and values, and that visitors' experience delivers on the brand promise. The brand model should be used across all functions and specifically to enhance planning for exhibitions and programs. By collecting a comprehensive database of visitors, AGWA is building a direct channel by which it can speak to its audience in a targeted manner, informed by their specific expressed interests and needs.

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

Activities that will develop stronger links throughout the creative sector

and assist AGWA to develop and grow are continually sought. 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 undertook strategic marketing campaigns across 2014-15 to support the exhibition schedule and attract diverse audiences for program and events. A major campaign was developed and implemented for the third exhibition in the MoMA Series, *Van Gogh, Dalí and Beyond: The World Reimagined*. For this exhibition more than 828 media clippings were recorded at an estimated value of \$3,101,949. Smaller, yet effective campaigns were implemented for *IMPACT*, *Guy Grey-Smith: Art as Life* and *Year 12 Perspectives 2013*. AGWA also worked closely with the WA Hotel Association with 11 hotels offering *Van Gogh, Dalí and Beyond*

## Performance continued

accommodation packages and further promoting the exhibition to tourism audiences.

Professional development opportunities for staff were presented by the MoMA series and other international exhibitions. As reported elsewhere, AGWA staff benefitted greatly by working closely with curatorial and/or conservation staff from MoMA, the National Portrait Gallery in Canberra, and the Richard Avedon Foundation in New York. The close collaboration between AGWA's Marketing manager and her MoMA counterpart will result in a joint AGWA-MoMA presentation at the international Communicating the Museum Conference to be held in Sydney later in 2014. Members of the registration, curatorial and conservation teams regularly act as couriers for important artworks going on loan to national and international institutions.

Media coverage increases the prominence and standing of the Gallery in local and national audiences. Over 2,231 reports positively impacted the Gallery's awareness and position across the year.

Programming and marketing have been aligned to audience expectations by increased use of research data, including audience segmentation, and further brand work was undertaken, with internal brand values refined.

Cost pressures across the collecting sector have prompted action regarding the need for flexibility in relation to climate control. A set of interim guidelines initiated by the Australian Institute for the Conservation of Cultural Material has been endorsed by the Council of Australian Art Museum Directors, and will be tabled at the International Councils of Museums conference to be held in September 2014.



AGWA Curator Robert Cook and Katrina Dumas from the Richard Avedon Foundation discussing the exhibition layout (with installer Kyle Cannon)



## Regions

### Desert River Sea: Then and Now

**Desert River Sea: Then and Now** is a five year \$1.8 million partnership with Rio Tinto, which was initiated in 2013 and goes through until 2018. It encompasses research of Kimberley Indigenous artists, a commitment to knowledge exchange, and the creation of long-term relationships that will extend well beyond the duration of the project. The focus will be on developmental work within Indigenous art-making communities across the Kimberley region of Western Australia and the development of strong, sustainable and mutually beneficial relationships between Kimberley Indigenous artistic communities and the Art Gallery of Western Australia. This will be achieved through the establishment of a website portal which will capture the documentation collected throughout the life of the project in conjunction with an Emerging Leaders Program, a final exhibition and a major publication.

AGWA believes its role is two-fold. Firstly, to collate and share the art and stories that inform current and emerging arts practices in the Kimberley, in order to celebrate the region's creativity and diversity, through both the online research portal and a major survey exhibition at the end of the project. Secondly, it is to nurture creativity and support artists and arts workers through the Emerging Leaders Program, which sees Indigenous artists and arts workers from across the Kimberley involved in the development of the project as it progresses, offering extended community networking and exposure to professional development opportunities.

Two dedicated, Kimberley-based, staff positions have been funded from the [Rio Tinto Community Investment fund](#) for the duration of the project.

The Indigenous Community Liaison Officer (who is supported by a Project Officer) is directly responsible for the development and delivery of the



L to R : Hon John Day (Minister for Culture & Arts), Jeannette Swan, David Weetra, Beryline Mung, Jennifer Dickens, Betty Bundamurra, Terry Murray, Graham Lands, Stefano Carboni (AGWA Director), Joanne Farrell (Rio Tinto Community Investment Fund)

Photo credit: Courtney McAllister

Artwork credit:

**Paddy Jaminji**

*Kimberley landscape c 1984*

State Art Collection, Art Gallery of Western Australia. Purchased 1988.

© Paddy Tjamtiji, c1984

## Regions continued

project's remote regional outcomes such as community consultation and documentation, delivery of training for those identified for the emerging leaders program, and content development for the website portal. Having these staff members based in the Kimberley is integral to the project's vision of maintaining strong, sustainable relationships between AGWA and Kimberley Indigenous art-making communities.

November 2013 saw the implementation of one of the first significant milestones of this ground-breaking project, when a group of 11 emerging Indigenous art leaders, identified as aspiring leaders within their art-making communities throughout the Kimberley region, gathered in Perth for the Emerging Leaders Program, a week-long professional development workshop which is one of the core components of the project.

The online portal, another key element of the partnership will provide an overview of the Kimberley's cultural landscape and will grow as the project develops. The idea for the establishment of this online space emerged as a result of consultation with young people based around the Kimberley, who expressed a need for more engagement, communication and interaction with other artists and art workers in the region.

### Geraldton Regional Art Gallery

Located in the heart of the City, the Geraldton Regional Art Gallery is housed in the former 1907 Town Hall and opened as the first West Australian regional 'A' class venue on 6 August 1984. In 1997 the building was listed on the State Register of Heritage Places in Western Australia.

Celebrating its 30th anniversary in 2014, the Geraldton Regional Art Gallery continues to be managed by staff of the Art Gallery of Western Australia

and is co-funded by the City of Greater Geraldton which also owns and maintains the facility.

The Gallery provides the delivery of art gallery services in regional WA through support and advice to local groups as well as presenting a diverse range of exhibitions derived from local, State and National sources. In this way, the Gallery aims to meet the artistic and cultural needs of Geraldton and Mid West residents as well as state, national and international visitors. The Gallery conducts education and youth activities, including artists' talks and children's programs.

The year saw the continuation of the building redevelopment project based upon the 2011 Schematic Master Plan by Griffiths Heritage Architects and the Conservation Plan updated in 2012 by Palassis Heritage Architects. These significant upgrades and refurbishments worth in excess of \$1M and kindly funded by the City of Greater Geraldton have included the removal and replacement of the asbestos roof, re-configuration of exhibition spaces, creation of collection management and store facilities, and installation of a new display system. Extensive internal and external cleaning and renovations have also taken place, including a new exterior colour scheme. Significantly, this restoration project also includes the replacement of the 30-year-old air-conditioners with an entirely new geo-thermal driven climate control system that both reduces costs and is environmentally responsible.

In order to accommodate these refurbishments and upgrades it was necessary for the Gallery to close on two separate occasions during the year, causing the annual \$45,000 Mid West Art Prize to be postponed until 2015. However, this crucially important refurbishment project will ensure that this wonderful community facility will again operate as an 'A' Class

# AGENCY PERFORMANCE

## Regions continued

venue – this classification having been called into question some six years previously – for at least the next three decades and beyond.

The Gallery is now also better equipped to appropriately house and care for the City of Greater Geraldton Art Collection which is comprised of over 450 artworks, principally paintings and works on paper.

The City Collection was initiated in 1959 with a bequest of 39 artworks to the then Town of Geraldton by Western Australian philanthropist, the late



Refurbishment of the Geraldton Regional Art Gallery showing new colour scheme.

Sir Claude Hotchin. Today the Collection boasts works by local and West Australian contemporary artists including Galliano Fardin, Paul Uhlmann, Robert Cleworth, Olga Cironis, Bevan Honey as well as historically significant works by, among others, Norman Lindsay, Robert Juniper, Howard Taylor, Hans Heysen and Elizabeth Durack.

## Bunbury Regional Art Galleries

The Art Gallery of Western Australia supports visual arts in the South West region through a grant which assists the Bunbury Regional Art Galleries (BRAG) to offer a diverse and stimulating programme of exhibitions from regional, state and national sources in order to cater for and appeal to a wide and varied audience in the region. The BRAG have been managed by a community organisation called the Bunbury Regional Arts Management Board, an independent, incorporated organisation, since 1995. In February 2014 the City of Bunbury, which owns the Galleries, decided to take over their management from 1 July 2014. While the transfer has caused some local controversy the Art Gallery of WA remains committed to supporting visual arts in the South West region and will continue to provide assistance to BRAG under a three-year grant agreement with the City starting from 1 July 2014.

## Care of Inside Australia

The Gallery continued to provide conservation support for Antony Gormley's *Inside Australia* at Lake Ballard in the Shire of Menzies, with AGWA's Objects Conservator David Graves attending two Lake Ballard Association meetings, and undertaking some minor work and future planning.

## Significant issues impacting the Art Gallery

The following issues have been identified as those which will be at the forefront of AGWA's consideration in the coming year:

- The Gallery faces the challenge of continuing to develop and deliver outstanding major exhibitions and programs that meet public expectations and are financially sustainable, and which ensure that its vitality makes a dynamic contribution to the State.
- Another key challenge results from the fact we have workforce in transition, with a critical gap existing in trained middle management. This, coupled with a shrinking workforce has had an impact on morale, and public sector employment and financial constraints affect AGWA's capacity to make the changes required. The issues will be to find the means to train and support key leaders within the existing staff profile in order to raise operational efficiency, and succession-plan to cope with natural attrition.
- The Gallery manages a precinct which includes three heritage listed buildings. These buildings are essential to the delivery of services to the community. The Gallery's maintenance program focuses on ensuring the safety and security of the State's collections held in these buildings, and the safety of staff and visitors. The key challenge is to maintain fit-for-purpose buildings so that contemporary art gallery services can be delivered. The Government has provided the Culture and Arts portfolio with \$7.8 million funding over four years, starting in 2014-15, to support fit for purpose improvement projects.
- Planning for infrastructure improvements and developments, in particular storage facilities and display spaces to meet critical needs for storing and displaying the State Art Collection, is required if the Gallery is to maintain international museum standards and meet visitor demand for services. The lack of adequate storage space has a significant impact on the ability of AGWA to display the State Art Collection, as the upper-floor (once public) areas of the Centenary Galleries have been closed since August 2005 to provide storage. Current display galleries severely limit how much can be displayed and are not suitable for the display of some types of art, particularly contemporary artworks.
- The successful conclusion of the TomorrowFund campaign in 2011, with government, corporate and private support, now allows AGWA to make significant acquisitions of contemporary art. However, the level of Government funding for acquisitions has not increased since 2007, and therefore does not reflect price increases in the art market. This has a strong impact on the capacity to develop the State Art Collection, particularly in the area of historical and modern art and design.
- AGWA needs to deploy technology to create a more accessible and engaging experience for visitors, as well as improving the way we do business and the productivity of our workforce. To realise this requires a comprehensive digital strategy which supports development and delivery of integrated audience engagement, communication, marketing, programming strategies and the online services that the community expects of a state art museum. The Gallery currently lacks the technical infrastructure, as well as the necessary financial and human resources to deliver such a program.

## Financial Statements

### Certification of Financial Statements for the year ended 30 June 2014

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 2014 and the financial position as at 30 June 2014.

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.



Satvinder Sekhon  
Chief Financial Officer  
4 September 2014



Fiona Kalaf  
Chair  
Board of the Art Gallery of Western Australia  
4 September 2014



Brian Roche  
Member  
Board of the Art Gallery of Western Australia  
4 September 2014

# FINANCIAL STATEMENTS

## Statement of Comprehensive Income for the year ended 30 June 2014

	Note	2014 \$000	2013 \$000
<b>COST OF SERVICES</b>			
<b>Expenses</b>			
Employee benefits expense	8	5,686	5,738
Supplies and services	9	5,478	9,354
Depreciation and amortisation expense	10	660	704
Accommodation expenses	11	3,645	5,492
Grants and subsidies	12	175	146
Cost of sales	15	332	384
Other expenses	13	128	1,196
<b>Total cost of services</b>		<b>16,104</b>	<b>23,004</b>
<b>Income</b>			
<b>Revenue</b>			
User charges and fees	14	1,944	2,673
Sales	15	712	842
Sponsorship	16	1,582	1,363
Donated works of art	17	135	101
Bequest trust and special purpose funds contributions	18	1,136	2,042
Interest revenue	19	783	1,000
Other revenue	20	906	248
<b>Total Revenue</b>		<b>7,198</b>	<b>8,269</b>
<b>Total income other than income from State Government</b>		<b>7,198</b>	<b>8,269</b>
<b>NET COST OF SERVICES</b>		<b>8,906</b>	<b>14,735</b>



# FINANCIAL STATEMENTS

## Statement of Comprehensive Income continued

	Note	2014 \$000	2013 \$000
<b>Income from State Government</b>	<b>21</b>		
Service appropriation		15,155	5,284
Liabilities assumed		(1,690)	-
Assets transferred		1,151	506
Resources received free of charge		25	5,429
<b>Total income from State Government</b>		<b>14,641</b>	<b>11,219</b>
<b>SURPLUS / (DEFICIT) FOR THE PERIOD</b>		<b>5,735</b>	<b>(3,516)</b>
<b>OTHER COMPREHENSIVE INCOME</b>			
Changes in asset revaluation surplus	36	(285)	(930)
<b>Total other comprehensive income</b>		<b>(285)</b>	<b>(930)</b>
<b>TOTAL COMPREHENSIVE INCOME FOR THE PERIOD</b>		<b>5,450</b>	<b>(4,446)</b>

The Statement of Comprehensive Income should be read in conjunction with the accompanying notes.

# FINANCIAL STATEMENTS

## Statement of Financial Position as at 30 June 2014

	Note	2014 \$000	2013 \$000
<b>ASSETS</b>			
<b>Current Assets</b>			
Cash and cash equivalents	37	2,949	2,596
Restricted cash and cash equivalents	22, 37	22,785	21,772
Inventories	23	490	732
Receivables	24	313	887
Other current assets	25	2	129
<b>Total Current Assets</b>		<b>26,539</b>	<b>26,116</b>
<b>Non-Current Assets</b>			
Restricted cash and cash equivalents	22, 37	4,097	3,923
Amounts receivable for services	26	5,838	5,083
Other financial assets	27	2,175	1,520
Property, plant and equipment	28	42,366	43,168
Works of art	29	210,885	209,889
Intangible assets	31	4	18
<b>Total Non-Current Assets</b>		<b>265,365</b>	<b>263,601</b>
<b>TOTAL ASSETS</b>		<b>291,904</b>	<b>289,717</b>

# FINANCIAL STATEMENTS

## Statement of Financial Position continued

	Note	2014 \$000	2013 \$000
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Payables	33	1,075	6,247
Provisions	34	1,271	-
Other current liabilities	35	397	186
<b>Total Current Liabilities</b>		<b>2,743</b>	<b>6,433</b>
<b>Non-Current Liabilities</b>			
Provisions	34	197	-
<b>Total Non-Current Liabilities</b>		<b>197</b>	<b>-</b>
<b>TOTAL LIABILITIES</b>		<b>2,940</b>	<b>6,433</b>
<b>NET ASSETS</b>		<b>288,964</b>	<b>283,284</b>
<b>EQUITY</b>			
	36		
Contributed equity		81,572	81,342
Reserves		208,411	207,555
Accumulated deficit		(1,019)	(5,613)
<b>TOTAL EQUITY</b>		<b>288,964</b>	<b>283,284</b>

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

# FINANCIAL STATEMENTS

## Statement of Changes in Equity for the year ended 30 June 2014

	Note	Contributed equity	Reserves	Accumulated surplus / (deficit)	Total equity
		\$000	\$000	\$000	\$000
<b>Balance at 1 July 2012</b>	36	81,112	207,517	(1,129)	287,500
Change in accounting policy or correction of prior period errors		-	-	-	-
<b>Restated balance at 1 July 2012</b>		81,112	207,517	(1,129)	287,500
Surplus / (deficit)		-	-	(3,516)	(3,516)
Other Comprehensive Income		-	(930)	-	(930)
<b>Total comprehensive income for the period</b>		-	(930)	(3,516)	(4,446)
Transactions with owners in their capacity as owners:					
Capital appropriations		230	-	-	230
Other contributions by owners		-	-	-	-
Distributions to owners		-	-	-	-
Transfer from accumulated surpluses to reserves		-	968	(968)	-
<b>Total</b>		230	968	(968)	230
<b>Balance at 30 June 2013</b>		<b>81,342</b>	<b>207,555</b>	<b>(5,613)</b>	<b>283,284</b>

# FINANCIAL STATEMENTS

## Statement of Changes in Equity continued

	Note	Contributed equity	Reserves	Accumulated surplus / (deficit)	Total equity
		\$000	\$000	\$000	\$000
<b>Balance at 1 July 2013</b>	36	81,342	207,555	(5,613)	283,284
Change in accounting policy or correction of prior period errors		-	-	-	-
<b>Restated balance at 1 July 2013</b>		81,342	207,555	(5,613)	283,284
Surplus / (deficit)		-	-	5,735	5,735
Other Comprehensive Income		-	(285)	-	(285)
<b>Total comprehensive income for the period</b>		-	(285)	5,735	5,450
Transactions with owners in their capacity as owners:					
Capital appropriations		230	-	-	230
Other contributions by owners		-	-	-	0
Distributions to owners		-	-	-	0
Transfer from accumulated surpluses to reserves		-	1,141	(1,141)	-
<b>Total</b>		230	1,141	(1,141)	230
<b>Balance at 30 June 2014</b>		<b>81,572</b>	<b>208,411</b>	<b>(1,019)</b>	<b>288,964</b>

The Statement of Changes in Equity should be read in conjunction with the accompanying notes.

# FINANCIAL STATEMENTS

## Statement of Cash Flows for the year ended 30 June 2014

	Note	2014 \$000	2013 \$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>			
Service appropriation		14,674	4,582
Capital appropriation		230	231
State Grants and Subsidies		975	-
Net cash and cash equivalents transferred		159	-
Holding account drawdown		-	-
<b>Net Cash provided by State Government</b>		<b>16,038</b>	<b>4,813</b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Payments</b>			
Employee benefits		(7,799)	(289)
Supplies and services		(7,027)	(9,393)
Accommodation		(3,596)	(5,049)
Grants and subsidies		(175)	(145)
GST payments on purchases		(918)	(766)
GST payments to tax authority		(18)	(359)
Other payments		(134)	(291)
<b>Receipts</b>			
Sale of goods and services		736	848
User charges and fees		1,944	3,559
Interest received		890	1,133
GST receipts on sales		371	304
GST receipts from taxation authority		448	1,096
Other receipts		2,545	2,685
<b>Net cash used in operating activities</b>	37	<b>(12,733)</b>	<b>(6,667)</b>



# FINANCIAL STATEMENTS

## Statement of Cash Flows continued

	Note	2014 \$000	2013 \$000
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Proceeds from sale of non-current assets		-	-
Purchase of non-current assets		(1,765)	(2,204)
<b>Net cash used in investing activities</b>		<b>(1,765)</b>	<b>(2,204)</b>
<b>Net increase / (decrease) in cash and cash equivalents</b>		<b>1,540</b>	<b>(4,058)</b>
Cash and cash equivalents at the beginning of period		28,291	32,349
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>	37	<b>29,831</b>	<b>28,291</b>

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

# NOTES TO THE FINANCIAL STATEMENTS

## Notes to the Financial Statements for the year ended 30 June 2014

### Note 1. Australian Accounting Standards

#### General

The Board's financial statements for the year ended 30 June 2014 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. There has been no early adoption of Australian Accounting Standards that have been issued or amended [but not operative] by the Authority for the annual reporting period ended 30 June 2014.

### 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 2006 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 5 '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.

Note 6 'Key sources of estimation uncertainty' discloses key assumptions made concerning the future, and other key sources of estimation uncertainty at the end of the reporting period, that have

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

### (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 transfers 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 36 'Equity'.

### (e) Income

#### Revenue recognition

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

Revenue is recognised for the major business activities as follows:

#### Sale of goods

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

#### Provision of services

Revenue is recognised 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 21 '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.

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

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 and works of art are determined on the basis of current market 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, and works of art are determined on the basis of existing use. This normally applies where buildings are specialised or where land use is restricted or where artworks are acquired to serve a community purpose. 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.

Fair value for restricted use land is determined by comparison with market evidence for land with similar approximate utility (high restricted use land) or market value of comparable unrestricted land (low restricted use land).

Fair value for restricted use works of art is determined by reference its estimated replacement costs.

Land and buildings are independently valued annually by the Western

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

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. As the collection is specialised and no market-based evidence of value is readily available, the revaluation methodology used 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 28 'Property, Plant and Equipment' and note 29 '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 28 '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 classified as property, plant and equipment. These are anticipated to have 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

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

the asset to be carried at cost less any accumulated amortisation and accumulated impairment losses.

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

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

Software <sup>(a)</sup>	4 to 10 years
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<sup>(a)</sup> Software that is not integral to the operation of any related hardware.

### Computer Software

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

### (h) Impairment of assets

Property, plant and equipment, works of art and intangible assets are tested for any indication of impairment at the end of each reporting period. Where there is an indication of impairment, the recoverable amount is estimated. Where the recoverable amount is less than the carrying amount, the asset is considered impaired and is written down to the recoverable amount and an impairment loss is recognised. Where an asset measured at cost is written down to recoverable amount, an impairment loss is recognised in profit and loss. Where a previously revalued asset is written down to recoverable amount, the loss is recognised as a revaluation decrement in other comprehensive

income. As the Board is a not-for-profit entity, unless a specialised 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 32 'Impairment of assets' for the outcome of impairment reviews and testing.

Refer also to note 2(p) 'Receivables' and note 24 'Receivables' for

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

impairment of receivables.

### (i) Non-current assets classified as held for sale

Non-Current assets held for sale are recognised 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 27 "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



# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

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 (see note 33 'Payables') 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. The Board considers the carrying amount of accrued salaries to be equivalent to its fair value.

### (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 21 'Income from State Government' and note 26 'Amounts Receivable for Services (Holding Account)'.

### (o) Inventories

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

See note 23 '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 24 'Receivables'.

### (q) Payables

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

See also note 2(k) 'Financial instruments' and note 33 '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.

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

### Provisions - employee benefits

All annual leave and long service leave provisions are in respect of employee's services up to the end of the reporting period.

### Annual leave

Annual leave is not expected to be settled wholly within 12 months after the end of the reporting period and is therefore considered to be 'other long-term employee benefits'. The annual leave liability is recognised and measured at the present value of amounts expected to be paid when the liabilities are settled using the remuneration rate expected to apply at the time of the settlement.

When assessing expected future payments consideration is given to expected future wages and salary levels including non-salary components such as employer superannuation contributions, as well as the experience of employee departures and periods of service. The expected future payments are discounted using market yields at the end of the reporting period on national government bonds with terms to maturity that match, as closely as possible, the estimated future cash outflows.

The provision for annual leave is classified as a current liability as the Board does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period.

### Long service leave

A liability for long service leave is recognised after an employee has completed four years of service based on remuneration rates current as at the end of the reporting period.

An actuarial assessment of long service leave undertaken by PWC at

30 June 2014 determined that the liability measured using the short-hand measurement technique above was not materially different from the liability determined using the present value of expected future payments. This calculation is consistent with the Board's experience of employee retention and leave taken.

Unconditional service leave provisions are classified as current liabilities as the Board does not have an unconditional right to defer settlement of the liability for at least 12 months after the end of the reporting period. Pre-conditional and conditional long service leave provisions are classified as non-current liabilities because the Authority has an unconditional right to defer the settlement of the liability until the employee has completed the requisite years of service.

### Superannuation

The Government Employees Superannuation Board (GESB) and other fund providers administer public sector superannuation arrangements in Western Australia in accordance with legislative requirements. Eligibility criteria for membership in particular schemes for public sector employees vary according to commencement and implementation dates.

Eligible employees contribute to the Pension Scheme, a defined benefit pension scheme closed to new members since 1987, or the Gold State Superannuation Scheme (GSS), a defined benefit lump sum scheme closed to new members since 1995.

Employees commencing employment prior to 16 April 2007 who were not members of either the Pension Scheme or the GSS became non-contributory members of the West State Superannuation Scheme (WSS). Employees commencing employment on or after 16 April 2007 became members of the GESB Super Scheme (GESB). From 30 March

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

2012, existing members of WSS or GESBS and new employees have been able to choose their preferred superannuation fund provider. The Board makes contributions to GESB or other fund providers on behalf of employees in compliance with the Commonwealth Government's Superannuation Guarantee (Administration) Act 1992. Contributions to these accumulation schemes extinguish the Board's liability for superannuation charges in respect of employees who are not members of the Pension Scheme or GSS.

The GSS is a defined benefit for the purpose of employees and whole-of-government reporting. However, it is a defined contribution plan for agency purposes because the concurrent contributions (defined contributions) made by the Board to GESB extinguishes the Board's obligations to the related superannuation liability.

The Board has no liabilities under the Pension Scheme or the GSS. The liabilities for the unfunded Pension Scheme and the unfunded GSS transfer benefits attributable to members who transferred from the Pension Scheme, are assumed by the Treasurer. All other GSS obligations are funded by concurrent contributions made by the Board to the GESB.

The GESB makes all benefit payments in respect of the Pensions Scheme and GSS, and is recouped from the Treasurer for the employer's share.

### 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'. The related liability is included in 'Employment on-costs provision'.

See also note 13 'Other Expenses' and note 34 'Provisions'.

### (s) Superannuation expense

Superannuation expense is recognised in the profit or loss of the Statement of Comprehensive Income and comprises employer contributions paid to the GSS (concurrent contributions), the WSS, the GESBS, and other superannuation funds.

### (t) Assets and services received free of charge or for nominal cost

Assets or services received free of charge or for nominal cost, that the Board's would otherwise purchase if not donated, are recognised as income at the fair value of the assets or services where they can be reliably measured. A corresponding expense is recognised for services received. Receipts of assets are recognised in the Statement of Financial Position.

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

### (u) 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

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

differences arising on retranslation are recognised in profit or loss.

The Board minimises 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 minimise possible adverse financial effects of movements in exchange rates. Such financial instruments are initially recognised 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 recognised 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 recognised as an asset or liability with a corresponding gain or loss recognised in profit or loss. The changes in the fair value of the hedging instrument are also recognised in profit or loss.

### (v) 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 support for capital projects to agencies in the Culture and Arts portfolio. The Department receives an appropriation for capital projects and minor asset equipment as part of the DCA PC Replacement Program. These services, provided to the Board, but paid for by the Department, have been treated as 'Resources received free of charge' in the Income Statement.

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

## Note 4. Machinery of Government

Arising from the machinery of government changes, employing powers under the Public Sector Management Act 1994 and budget appropriations are now in place with effect from 1 July 2013 for the Board of the Art Gallery of Western Australia. Salary costs, superannuation, fringe benefits tax expenses which were previously appropriated to the Department of Culture and the Arts and treated as 'Resources received free of charge' are now being appropriated direct to the Board of the Art Gallery. This has the following impact:

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

- (a) an increase in the 'Appropriation received from State Government' and a corresponding decrease in 'Services provided by the Department of Culture and the Arts'. See note 21 'Income from State Government'.
- (b) employee benefit provisions, such as annual leave, long service leave and employment on-costs, previously held by the Department of Culture and the Arts are transferred to the Art Gallery of Western Australia with effect from 1 July 2013. See note 21 'Income from State Government' and 34 'Provisions'.
- (c) account balances, such as accrued salaries and leave liability accounts with Treasury WA previously held by the Department of Culture and the Arts are transferred to the Art Gallery of Western Australia with effect from 1 July 2013. See note 21 'Income from State Government', note 22 'Restricted cash and cash equivalents' and note 26 'Amounts Receivable for Services (Holding Account)'.

### Note 5. 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 6. Key sources of estimation uncertainty

Key estimates and assumptions concerning the future are based on historical experience and various other factors that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next financial year.

#### Long Service Leave

Several estimations and assumptions used in calculating the Board's long service leave provision include expected future salary rates, discount rates, employee retention rates and expected future payments. Changes in these estimations and assumptions may impact on the carrying amount of the long service leave provision.

### Note 7. 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 2013 that impacted on the Board:

AASB 13	Fair Value Measurement This Standard defines fair value, sets out a framework for measuring fair value and requires additional disclosures for assets and liabilities measured at fair value. There is no financial impact.
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# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

AASB 119 Employee Benefits  
This Standard supersedes AASB 119 (October 2010), making changes to the recognition, presentation and disclosure requirements.  
The Board assessed employee leave patterns to determine whether annual leave is a short-term or other long-term employee benefit. The resultant discounting of annual leave liabilities that were previously measured at the undiscounted amounts is not material.

AASB 1048 Interpretation of Standards  
This Standard supersedes AASB 1048 (June 2012), enabling references to the Interpretations in all other Standards to be updated by reissuing the service Standard. There is no financial impact.

AASB 2011-8 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]  
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.

AASB 2011-10 Amendments to Australian Accounting Standards arising from AASB 119 (September 2011) [AASB 1, 8, 101, 124, 134, 1049 & 2011-8 and Int 14]  
This Standard makes amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 119 in September 2011. The resultant discounting of annual leave liabilities that were previously measured at the undiscounted amounts is not material.

AASB 2012-2 Amendments to Australian Accounting Standards – Disclosures – Offsetting Financial Assets and Financial Liabilities [AASB 7 & 132]  
This Standard amends the required disclosures in AASB 7 to include information that will enable users of an entity's financial statements to evaluate the effect or potential effect of netting arrangements, including rights of set-off associated with the entity's recognised financial assets and recognised financial liabilities, on the entity's financial position. There is no financial impact.

AASB 2012-5 Amendments to Australian Accounting Standards arising from Annual Improvements 2009-11 Cycle [AASB 1, 101, 116, 132 & 134 and Int 2]  
This Standard makes amendments to the Australian Accounting Standards and Interpretations as a consequence of the annual improvements process. There is no financial impact.

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

AASB 2012-6 Amendments to Australian Accounting Standards – Mandatory Effective Date of AASB 9 and Transition Disclosures [AASB 9, 2009-11, 2010-7, 2011-7 & 2011-8]  
This Standard amends the mandatory effective date of AASB 9 Financial Instruments to 1 January 2015 (instead of 1 January 2013). Further amendments are also made to numerous consequential amendments arising from AASB 9 that will now apply from 1 January 2015. There is no financial impact.

AASB 2012-9 Amendment to AASB 1048 arising from the Withdrawal of Australian Int 1039  
The withdrawal of Int 1039 Substantive Enactment of Major Tax Bills in Australia has no financial impact for the Board during the reporting period and at balance date. Measurement of tax assets and liabilities continues to be measured in accordance with enacted or substantively enacted tax law pursuant to AASB 112.46-47.

AASB 2012-10 Amendments to Australian Accounting Standards – Transition Guidance and Other Amendments [AASB 1, 5, 7, 8, 10, 11, 12, 13, 101, 102, 108, 112, 118, 119, 127, 128, 132, 133, 134, 137, 1023, 1038, 1039, 1049 & 2011-7 and Int 12]  
The Standard introduces a number of editorial alterations and amends the mandatory application date of Standards for not-for-profit entities accounting for interests in other entities. There is no financial impact.

AASB 2013-9 Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments.  
Part A of this omnibus Standard makes amendments to other Standards arising from revisions to the Australian Accounting Conceptual Framework for periods ending on or after 20 December 2013. Other Parts of this Standard become operative in later periods. There is no financial impact for Part A of the Standard.

### 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:



# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

		Operative for reporting periods beginning on/after
Int 21	<p>Levies</p> <p>This Interpretation clarifies the circumstances under which a liability to pay a government levy imposed should be recognised. There is no financial impact for the Board at reporting date.</p>	1 Jan 2014
AASB 9	<p>Financial Instruments</p> <p>This Standard supersedes AASB 139 Financial Instruments: Recognition and Measurement, introducing a number of changes to accounting treatments.</p> <p>The mandatory application date of this Standard was amended to 1 January 2018 by AASB 2014-1 Amendments to Australian Accounting Standards. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018
AASB 10	<p>Consolidated Financial Statements</p> <p>This Standard, issued in August 2011, supersedes AASB 127 Consolidated and Separate Financial Statements and Int 112 Consolidation – Special Purpose Entities, introducing a number of changes to accounting treatments.</p> <p>Mandatory application of this Standard was deferred for not-for-profit entities by AASB 2012-10 Amendments to Australian Accounting Standards – Transition Guidance and Other Amendments. The adoption of the new Standard has no financial impact for the Board as it does not impact accounting for related bodies and the Authority has no interests in other entities.</p>	1 Jan 2014
AASB 11	<p>Joint Arrangements</p> <p>This Standard, issued in August 2011, supersedes AASB 131 Interests in Joint Ventures, introduces new principles for determining the type of joint arrangement that exists, which are more aligned to the actual rights and obligations of the parties to the arrangement.</p> <p>Mandatory application of the Standard was deferred for not-for-profit entities by AASB 2012-10. There is no financial impact for the Board as the new standard continues to require the recognition of the Board's share of assets and share of liabilities for the unincorporated joint operation.</p>	1 Jan 2014

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

AASB 12	<p>Disclosure of Interests in Other Entities</p> <p>This Standard, issued in August 2011, supersedes disclosure requirements in AASB 127 Consolidated and Separate Financial Statements, AASB 128 Investments in Associates and AASB 131 Interests in Joint Ventures. Mandatory application was deferred for not-for-profit entities by AASB 2012-10. There is no financial impact.</p>	1 Jan 2014
AASB 14	<p>Regulatory Deferral Accounts</p> <p>The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2016
AASB 127	<p>Separate Financial Statements</p> <p>This Standard, issued in August 2011, supersedes AASB 127 Consolidated and Separate Financial Statements, removing the consolidation requirements of the earlier standard whilst retaining accounting and disclosure requirements for the preparation of separate financial statements. Mandatory application was deferred for not-for-profit entities by AASB 2012-10. There is no financial impact.</p>	1 Jan 2014
AASB 128	<p>Investments In Associates and Joint Ventures</p> <p>This Standard supersedes AASB 128 Investments in Associates, introducing a number of clarifications for the accounting treatments of changed ownership interest.</p> <p>Mandatory application of this Standard was deferred for not-for-profit entities by AASB 2012-10. The adoption of the new Standard has no financial impact for the Board as it does not hold investments in associates and the accounting treatments for joint operations is consistent with current practice.</p>	1 Jan 2014
AASB 1031	<p>Materiality</p> <p>This Standard supersedes AASB 1031 (February 2010), removing Australian guidance on materiality not available in IFRS and refers to guidance on materiality in other Australian pronouncements. There is no financial impact.</p>	1 Jan 2014

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

AASB 1055	<p>Budgetary Reporting</p> <p>This Standard requires specific budgetary disclosures in the general purpose financial statements of not-for-profit entities within the General Government Sector. The Board will be required to disclose additional budgetary information and explanations of major variances between actual and budgeted amounts, though there is no financial impact.</p>	1 Jul 2014
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 &amp; 1038 and Int 10 &amp; 12] [modified by AASB 2010-7]</p>	1 Jan 2015
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 &amp; 1038 and Int 2, 5, 10, 12, 19 &amp; 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.</p> <p>AASB 2012-6 amended the mandatory application date of this Standard to 1 January 2015. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2015
AASB 2011-7	<p>Amendments to Australian Accounting Standards arising from the Consolidation and Joint Arrangements Standards [AASB 1, 2, 3, 5, 7, 101, 107, 112, 118, 121, 124, 132, 133, 136, 138, 139, 1023 &amp; 1038 and Int 5, 9, 16 &amp; 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. For not-for-profit entities it applies to annual reporting period beginning on or after 1 January 2014. The Board has not yet determined the application or the potential impact arising of the Standard.</p>	1 Jan 2013
AASB 2012-3	<p>Amendments to Australian Accounting Standards – Offsetting Financial Assets and Financial Liabilities [AASB 132]</p> <p>This Standard adds application guidance to AASB 132 to address inconsistencies identified in applying some of the offsetting criteria, including clarifying the meaning of “currently has a legally enforceable right of set-off” and that some gross settlement systems may be considered equivalent to net settlement. There is no financial impact.</p>	1 Jan 2014

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

AASB 2013-3	Amendments to AASB 136 – Recoverable Amount Disclosures for Non-Financial Assets. This Standard introduces editorial and disclosure changes. There is no financial impact.	1 Jan 2014
AASB 2013-4	Amendments to Australian Accounting Standards – Novation of Derivatives and Continuation of Hedge Accounting [AASB 139] This Standard permits the continuation of hedge accounting in circumstances where a derivative, which has been designated as a hedging instrument, is novated from one counterparty to a central counterparty as a consequence of laws or regulations. The Board does not routinely enter into derivatives or hedges, therefore there is no financial impact.	1 Jan 2014
AASB 2013-8	Amendments to Australian Accounting Standards – Australian Implementation Guidance for Not-for-Profit Entities – Control and Structured Entities [AASB 10, 12 & 1049]. The amendments, issued in October 2013, provide significant guidance in determining whether a not-for-profit entity controls another entity when financial returns are not a key attribute of the investor’s relationship. The Standard has no financial impact in its own right, rather the impact results from the adoption of the amended AASB 10.	1 Jan 2014
AASB 2013-9	Amendments to Australian Accounting Standards - Conceptual Framework, Materiality and Financial Instruments  This omnibus Standard makes amendments to other Standards arising from the deletion of references to AASB 1031 in other Standards for periods beginning on or after 1 January 2014 (Part B), and, defers the application of AASB 9 to 1 January 2017 (Part C). The Board has not yet determined the application or the potential impact of AASB 9, otherwise there is no financial impact for Part B.	1 Jan 2014  1 Jan 2017
AASB 2014-1	Amendments to Australian Accounting Standards The Board has not yet determined the application or the potential impact of the Standard	1 July 2014 1 Jan 2015 1 Jan 2016 1 Jan 2018

# NOTES TO THE FINANCIAL STATEMENTS

**For the year ended 30 June 2014** continued

## Note 8. Employee Benefits Expense

	2014 \$000	2013 \$000
Wages and salaries <sup>(a)</sup>	4,666	4,707
Superannuation - defined contribution plans <sup>(b)</sup>	475	481
Annual leave <sup>(c)</sup>	482	423
Long service leave <sup>(c)</sup>	55	88
Other related expenses	8	28
	<b>5,686</b>	<b>5,728</b>

(a) Includes the value of the fringe benefit to the employee plus the fringe benefits tax component.

(b) Defined contribution plans include West State, Gold State and GESB Super Scheme (contributions paid).

(c) Includes a superannuation contribution component.

Employment on-costs such as workers' compensation insurance are included at note 13 'Other Expenses'.

Employment on-costs liability is included at note 34 'Provisions'.

## Note 9. Supplies and Services

Exhibition fees	2,163	3,174
Advertising	456	642
Repairs and maintenance	28	261
Travel	215	270
Consultants and contractors	294	331

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

	2014 \$000	2013 \$000
Freight and cartage	1,136	1,743
Insurance premiums - current year	64	1,482
Insurance premiums - prior year	(97)	-
Materials	118	240
Consumables	130	159
Printing	160	166
Performance fees	82	172
Licences, fees and registrations	148	64
Communications	68	206
Motor vehicles	56	61
Minor equipment	25	31
Lease and hire costs	120	75
Exhibition construction costs	1	5
Entertainment expenses	6	14
Photographic services	22	10
Bank charges	93	83
Other	136	165
	<b>5,478</b>	<b>9,354</b>

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

## Note 10. Depreciation and Amortisation Expenses

	2014 \$000	2013 \$000
<b>Depreciation</b>		
Buildings	492	532
Plant, equipment and vehicles	96	101
Office equipment	58	54
<b>Total depreciation</b>	<b>646</b>	<b>687</b>
<b>Amortisation</b>		
Intangible assets	14	17
<b>Total amortisation</b>	<b>14</b>	<b>17</b>
<b>Total depreciation and amortisation</b>	<b>660</b>	<b>704</b>

## Note 11. Accommodation Expenses

Security services	1,481	1,510
Electricity and gas	1,201	1,354
Accommodation maintenance <sup>(a)</sup>	690	2,340
Facilities management	54	66
Cleaning	137	151
Water	55	59
Other	27	12
	<b>3,645</b>	<b>5,492</b>



# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

- (a) The Gallery incurred \$- (2013: \$1,594,000) repairs and maintenance to upgrade the building's façade, of which \$- (2013: \$1,857,000) were services received free of charge from the Department of Culture and the Arts. Please see note 21 'Income from State Government'.

### Note 12. Grants and Subsidies

	2014 \$000	2013 \$000
<b>Recurrent</b>		
Bunbury Regional Art Galleries	175	146
	<b>175</b>	<b>146</b>

### Note 13. Other Expenses

Prizes paid	79	12
Workers' compensation insurance - current year	25	4
Workers' compensation insurance - prior year	(104)	-
Audit fees	47	43
Revaluation of other financial assets	-	905
Inventory written off	238	-
Provision for doubtful debts	-	-
Inventory Adjustment - current year	4	229
Inventory Adjustment - prior year	(229)	-
Inventory Impairment	56	-
Other Expenses	12	3
	<b>128</b>	<b>1,196</b>

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

## Note 14. User Charges and Fees

	2014 \$000	2013 \$000
Exhibition revenue	1,475	2,001
ARTBAR	53	95
Venue hire	139	115
Public programs	181	392
Parking revenue	96	60
Hire of works of art	-	10
	<b>1,944</b>	<b>2,673</b>

## Note 15. Trading Profit

<b>Sales</b>	712	842
Cost of sales:		
Opening inventory	(961)	(924)
Purchases	139	(421)
	(822)	(1,345)
Closing inventory	490	961
Cost of Goods Sold	(332)	(384)
<b>Trading profit</b>	<b>380</b>	<b>458</b>

See also note 2(o) 'Inventories' and note 23 'Inventories'.

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

## Note 16. Sponsorship

	2014 \$000	2013 \$000
Cash sponsorship	1,343	843
Sponsorship in kind	239	520
	<b>1,582</b>	<b>1,363</b>

## Note 17. Donated Works of Art

Donated works of art	135	101
	<b>135</b>	<b>101</b>

Donations of works of art, which contribute to the development of the State art collection, are received from various individuals and brought to account as income at their estimated fair value. See also note 29 'Works of Art'.

## Note 18. Bequest Trust and Special Purpose Funds Contributions

Trust and special purpose funds contributions	1,136	2,042
	<b>1,136</b>	<b>2,042</b>

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

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

## Note 19. Interest Revenue

	2014 \$000	2013 \$000
Interest revenue	33	146
Bequest, trust and special purpose funds interest revenue	750	854
	<b>783</b>	<b>1,000</b>

## Note 20. Other Revenue

Grants and contributions – local government and private	24	13
Revaluation of other financial assets	655	-
Rental revenue	80	43
Recoups of expenditure	7	110
Donations	24	17
Commissions received	4	11
Dividend Income	100	20
Other revenue	12	34
	<b>906</b>	<b>248</b>

## Note 21. Income from State Government

<b>Appropriation received during the period:</b>		
Service appropriation <sup>(a)</sup>	15,155	5,284
	<b>15,155</b>	<b>5,284</b>

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

	2014 \$000	2013 \$000
Liabilities assumed by other State Government agencies during the period: <sup>(b)</sup>		
Annual Leave Provision	(522)	-
Long Service Leave Provision	(929)	-
Provision for Employment on-costs	(239)	-
Total liabilities assumed	<b>(1,690)</b>	-
Assets transferred from/(to) other State government agencies during the period: <sup>(b)</sup>		
State grants and contributions	718	506
Accrued salaries 27th pay holding account with Treasury WA	159	-
Leave liability holding account with Treasury WA	274	-
Total assets transferred	<b>1,151</b>	<b>506</b>
Services received free of charge from other State government agencies during the period: <sup>(c)</sup>		
Determined on the basis of the following estimates provided by agencies:		
Services provided by the Department of Culture and the Arts:		
Salaries, wages, allowances and employee reimbursements <sup>(a)</sup>	-	3,328
Superannuation <sup>(a)</sup>	-	470
Fringe benefits tax <sup>(a)</sup>	-	17
Minor Equipment – PC Replacement Program	25	20
Repairs and Maintenance on Art Gallery Facade	-	1,594
	<b>25</b>	<b>5,429</b>
	<b>14,641</b>	<b>11,219</b>

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

- (a) Service appropriation funds the net cost of services delivered. Appropriation revenue comprises a cash component and a receivable (asset). The receivable (holding account) comprises the budgeted depreciation expense for the year.
- In addition, arising from the machinery of government changes, employing powers under the Public Sector Management Act 1994 and budget appropriations are now in place with effect from 1 July 2013 for the Board of the Art Gallery of Western Australia. Employee costs which were previously 'Resources received free of charge' and appropriated to the Department of Culture and the Arts are now being appropriated direct to the Board of the Art Gallery. This has resulted in an increase in the 'Service appropriation' and a corresponding decrease in 'Services provided by the Department of Culture and the Arts'. Also see note 4 'Machinery of Government'.
- (b) Discretionary transfers of assets (including grants) and liabilities between State Government agencies are reported under Income from State Government. Included in State grants and contributions are non-reciprocal grants received from Department of Culture and the Arts. Accrued salaries and leave liability accounts with Treasury WA as well as the annual leave, long service leave and on costs provisions have been transferred from Department of Culture and the Arts to the Art Gallery, Also see note 4 'Machinery of Government', note 26 'Amounts receivable for Services (Holding Account)' and note 34 'Provisions'.
- (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 22. Restricted cash and cash equivalents

	2014 \$000	2013 \$000
<b>Current</b>		
Bequest, trust and special purpose accounts <sup>(a)</sup>	22,785	21,772
	<b>22,785</b>	<b>21,772</b>
<b>Non-current</b>		
Bequest, trust and special purpose accounts <sup>(b)</sup>	3,924	3,923
27th pay holding account with Treasury WA <sup>(c)</sup>	174	-
	<b>4,098</b>	<b>3,923</b>

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

- (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.
- (c) These are restricted balances for the 27th fortnightly salaries pay occurring in 2015-16. See also note 4 'Machinery of Government'.

### Note 23. Inventories

	2014 \$000	2013 \$000
<b>Current</b>		
<b>Inventories held for resale:</b>		
- Finished goods		
At cost	550	961
Provision for inventory adjustment	(4)	(229)
Provision for inventory impairment	(56)	-
	<b>490</b>	<b>732</b>
Balance at start of year	(229)	-
Inventory adjustment recognised in the income statement <sup>(a)</sup>	(4)	(229)
Amounts written off during the year	229	-
Amount recovered during the year	-	-
	<b>(4)</b>	<b>(229)</b>
Balance at the start of the year <sup>(b)</sup>	-	-
Provision for inventory impairment	(56)	-
	<b>(56)</b>	-



# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

- (a) During the current year, inventory written off was \$237,747 (2013:\$ -) and a provision of \$4,130 (2013 : \$229,000) was made for stock take variances. See note 49 (b).
- (b) (b) During the current year, an impairment for inventory obsolescence of \$55,516 (2013:\$ -) was made for inventory that had no movements for a year. See also note 13 'Other Expenses'.

See also note 2(o) 'Inventories', note 13 'Other Expenses' and note 15 'Trading Profit'.

### Note 24. Receivables

	2014 \$000	2013 \$000
<b>Current</b>		
Receivables	43	637
Allowance for impairment of receivables	-	-
Accrued interest	207	215
GST receivable	63	33
Accrued income	-	2
	<b>313</b>	<b>887</b>

The Board does not hold any collateral or other credit enhancements as security for receivables. See also note 2(p) 'Receivables' and note 42 'Financial Instruments'.

### Note 25. Other current assets

Prepayments	2	4
Forward exchange contract <sup>(a)</sup>	-	125
	<b>2</b>	<b>129</b>

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

- (a) In 2013, the Art Gallery had exposures 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 recognised as an asset or liability with a corresponding gain or loss recognised in profit or loss. The changes in the fair value of the hedging instrument are also recognised in profit or loss. There are no outstanding forward exchange contracts as at 30 June 2014.

### Note 26. Amounts Receivable for Services (Holding Account)

	2014 \$000	2013 \$000
Non-current		
Asset Replacement <sup>(a)</sup>	5,564	5,083
Leave Liability <sup>(b)</sup>	274	-
<b>Total</b>	<b>5,838</b>	<b>5,083</b>

- (a) 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)'

- (b) Represents leave liability holding account with Treasury WA. See also note 4 'Machinery of Government' and note 21 'Income from State Government'.

### Note 27. Other Financial Assets

<b>Non-Current</b>		
At fair value:		
Available for Sale Financial Assets – ordinary listed shares	2,175	1,520
<b>Total</b>	<b>2,175</b>	<b>1,520</b>

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

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.

### Note 28. Property, Plant and Equipment

	2014 \$000	2013 \$000
<b>Land</b>		-
At fair value <sup>(a)</sup>	18,000	18,100
	<b>18,000</b>	<b>18,100</b>
<b>Buildings</b>		
At fair value <sup>(a)</sup>	23,517	24,194
	<b>23,517</b>	<b>24,194</b>
<b>Plant, equipment and vehicles</b>		
At cost	2,230	2,230
Accumulated depreciation	(1,636)	(1,541)
	<b>594</b>	<b>689</b>
<b>Office equipment</b>		
At cost	844	715
Accumulated depreciation	(589)	(530)
	<b>255</b>	<b>185</b>
	<b>42,366</b>	<b>43,168</b>

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

- (a) Land and buildings were revalued as at 1 July 2013 by the Western Australian Land Information Authority (Valuation Services). The valuations were performed during the year ended 30 June 2014 and recognised at 30 June 2014. In undertaking the revaluation, fair value of land and buildings was determined on the basis of depreciated replacement cost and fair value of land was determined on the basis of comparison with market evidence for land with low level utility (high restricted use land).

Information on fair value measurements is provided within Note 30 'Fair Value Measurements'.

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	Plant, equipment and vehicles \$000	Office equipment \$000	Total \$000
<b>2014</b>					
Carrying amount at start of period	18,100	24,194	689	185	43,168
Additions	-	-	-	129	129
Other disposals	-	-	-	-	-
Transfers	-	-	-	-	-
Revaluation increments/ (decrements)	(100)	(185)	-	-	(285)
Depreciation	-	(492)	(96)	(58)	(646)
<b>Carrying amount at end of period</b>	<b>18,000</b>	<b>23,517</b>	<b>593</b>	<b>256</b>	<b>42,366</b>

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

	Land \$000	Buildings \$000	Plant, equipment and vehicles \$000	Office equipment \$000	Total \$000
<b>2013</b>					
Carrying amount at start of period	18,200	25,557	784	221	44,762
Additions	-	-	6	19	25
Other disposals	-	-	-	(1)	(1)
Transfers	-	-	-	-	-
Revaluation increments/ (decrements)	(100)	(830)	-	-	(931)
Depreciation	-	(532)	(101)	(54)	(687)
<b>Carrying amount at end of period</b>	<b>18,100</b>	<b>24,194</b>	<b>689</b>	<b>185</b>	<b>43,168</b>

Information on fair value measurements is provided in Note 30 'Fair Value measurements'.

## Note 29. Works of Art

	2014 \$000	2013 \$000
Carrying amount at start of period	209,889	207,607
Additions	861	2,181
Donations at fair value	135	101
	<b>210,885</b>	<b>209,889</b>

See also note 2(f) 'Property, plant and equipment and works of art' and note 36 'Equity'.

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

## Note 30. Fair Value measurements

Assets measured at fair value:	Level 1 \$000	Level 2 \$000	Level 3 \$000	Fair value At end of period \$000
<b>2014</b>			-	
Shares (note 27)	2,175	-	-	2,175
Land (note 28)	-	-	18,000	18,000
Buildings (note 28)	-	-	23,517	23,517
Works of Art (note 29)	-	-	210,885	210,885
	<b>2,175</b>	<b>-</b>	<b>252,402</b>	<b>254,577</b>

There were no transfers between Levels 1, 2 or 3 during the period.

### Valuation techniques to derive Level 1 fair value

Level 1 fair value of shares are derived from using the market approach. The shares are quoted on the stock exchange and the closing price on 30 June 2014 is used to determine the fair value.

### Fair value measurements using significant unobservable inputs (Level 3)

	Land \$000	Buildings \$000	Works of Art \$000
<b>2014</b>		-	
Fair value at start of period	18,100	24,194	209,889
Additions	-	-	996

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

	Land \$000	Buildings \$000	Works of Art \$000
Revaluation increments/(decrements) recognised in Profit or Loss	(100)	(185)	-
Revaluation increments/(decrements) recognised in other Comprehensive Income	-	-	-
Depreciation expense	-	(492)	-
Transfers (from/(to) Level 2)	-	-	-
Disposals	-	-	-
<b>Fair value at end of period</b>	<b>18,000</b>	<b>23,517</b>	<b>210,885</b>
Total gains or losses for the period included in profit or loss, under Other Gains'	-	-	-
Change in unrealised gains or losses for the period included in profit or loss for assets held at the end of the reporting period	-	-	-

## Valuation processes

There were no changes in valuation techniques during this period.

Fair value for existing use specialised building is determined by reference to the cost of replacing the remaining future economic benefits embodied in the asset, ie the depreciated cost. Depreciated replacement cost is the current replacement cost of an asset less accumulated depreciation calculated on the basis of such cost to reflect the already consumed or expired economic benefit, or obsolescence, and optimisation (where applicable) of the asset. Current replacement cost is determined by reference to the market-observable replacement cost of a substitute asset of comparable utility and the gross project size specifications.

Fair value for restricted use land is based on market value, by either using market evidence of sales of comparable land that is unrestricted less restoration costs to return the site to a vacant and marketable condition (low restricted use land), or, comparison with market evidence for land with low level utility (high restricted use land).

Fair value for Works of Art involve comparing data from multiple sources such as auction houses, private and corporate collectors, curators, art dealer activities, gallerists, experienced consultants and specialised market analysts to arrive at a value.

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

Significant Level 3 inputs used by the Board are derived and evaluated as follows:

### Historical cost per square meter floor area (m<sup>2</sup>)

The costs of constructing specialised buildings with similar utility are extracted from financial records of the Board of the Art Gallery of Western Australia, then indexed by movements in CPI.

### Consumed economic benefit / obsolescence of asset

These are estimated by the Western Australian Land Information Authority (Valuation Services).

### Selection of land with restricted utility

Fair value for restricted use land is determined by comparison with market evidence for land with low level utility. Relevant comparators of land with low level utility are selected by the Western Australian Land Information Authority (Valuation Services).

### Historical cost per cubic metre (m<sup>3</sup>)

The costs of construction of infrastructure are extracted from financial records of the Board of the Art Gallery of Western Australia and indexed by movements in construction costs by quantity surveyors.



# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

Description and fair value as at 30 June 2014 (\$'000)	Valuation technique(s)	Unobservable inputs	Range of unobservable inputs (weighted average)	Relationship of unobservable inputs to fair value
Land (\$18,000,000)	Market Approach	Selection of land with similar appropriate utility	\$1,546 per m <sup>2</sup>	Lower value of similar land lowers estimated fair value
Buildings (\$23,516,500)	Depreciated Replacement Cost	Consumed economic benefit/obsolescence of asset	2.21% - 2.23% per year (2.22% per year)	Greater consumption of economic benefits lower fair value
		Historical cost per square metre floor area (m <sup>2</sup> )	\$693.17 - \$2,785.74 per m <sup>2</sup> (\$2,210 per m <sup>2</sup> )	Higher historical cost per m <sup>2</sup> increases fair value
Works of Art (\$210,885,000)	Existing Use	Selection of artworks with similar characteristics such as historical, contemporary, international, indigenous	0 to 2.63% per year	Higher value of similar artwork pieces increases fair value

Reconciliations of the opening and closing balances are provided in notes 28 and 29.

## Basis of Valuation

In the absence of market-based evidence, due to the specialised nature of some non-financial assets, these assets are valued at Level 3 of the fair value hierarchy on an existing use basis. The existing use basis recognises that restrictions or limitations have been placed at their use and disposal when they are not determined to be surplus to requirements. These restrictions are imposed by virtue of the assets being held to deliver a specific community service.

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

## Note 31. Intangible Assets

	2014 \$000	2013 \$000
<b>Computer software</b>		
At cost	257	257
Accumulated amortisation	(253)	(239)
Accumulated impairment losses	-	-
	<b>4</b>	<b>18</b>
Reconciliation:		
<b>Computer software</b>		
Carrying amount at start of period	18	35
Amortisation expense	(14)	(17)
<b>Carrying amount at end of period</b>	<b>4</b>	<b>18</b>

## Note 32. Impairment of assets

There were no indications of impairment of property, plant and equipment, works of art and intangible assets at 30 June 2014.

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 2014 have either been classified as assets held for sale or written off.

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

## Note 33. Payables

	2014 \$000	2013 \$000
<b>Current</b>		
Trade payables	97	1,265
Payables for works of art acquisitions	289	137
Accrued salaries	125	129
Accrued expenses	564	4,716
<b>Total Current</b>	<b>1,075</b>	<b>6,247</b>

See also note 2(q) 'Payables', note 2(m) 'Accrued Salaries' and note 42 'Financial Instruments'.

## Note 34. Provisions

<b>Current</b>		
Employee benefits provision		
Annual leave <sup>(a)</sup>	441	-
Long service leave <sup>(b)</sup>	642	-
	1,083	-
Other Provisions		
Employment on-costs <sup>(c)</sup>	188	-
	<b>1,271</b>	<b>-</b>
<b>Non-current</b>		
Employee benefits provision		

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

	2014 \$000	2013 \$000
Long service leave <sup>(b)</sup>	177	-
Other provisions	177	-
Employment on-costs <sup>(c)</sup>	20	-
	<b>197</b>	<b>-</b>

(a) Annual leave liabilities have been classified as current as there is no unconditional right to defer settlement for at least 12 months after the end of the reporting period. Assessments indicate that actual settlement of the liabilities is expected to occur as follows:

Within 12 months of the end of the reporting period	291	-
More than 12 months of after the end of the reporting period	150	-
	<b>441</b>	<b>-</b>

(b) Long service leave liabilities have been classified as current where there is no unconditional right to defer settlement for at least 12 months after the end of the reporting period. Assessments indicate that actual settlement of the liabilities is expected to occur as follows:

Within 12 months of the end of the reporting period	642	-
More than 12 months of after the end of the reporting period	177	-
	<b>819</b>	<b>-</b>

(c) The settlement of annual and long service leave liabilities gives rise to the payment of employment on-costs including workers' compensation insurance. The provision is the present value of expected future payments. The associated expense has been disclosed in note 21 'Income from State Government'.

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

	2014 \$000	2013 \$000
Movements in each class of provisions during the financial period, other than employee benefits, are set out below.		
<b>Employment on-cost provision</b>		
Carrying amount at start of period	-	-
Additional provisions recognised	239	-
Payments/other sacrifices of economic benefits	(31)	-
<b>Carrying amount at end of period</b>	<b>208</b>	<b>-</b>

Arising from the machinery of government changes, employing powers under the Public Sector Management Act 1994 and budget appropriations are now in place with effect from 1 July 2013 for the Board of the Art Gallery of Western Australia. Employee costs which were previously Resources received free of charge and appropriated to the Department of Culture and the Arts are now being appropriated direct to the Board of the Art Gallery. This has resulted in employee benefits provisions in this financial year. Also see note 2(r) 'Provisions' and note 4 'Machinery of Government' and note 21 'Income from State Government'.

## Note 35. Other Liabilities

<b>Current</b>		
Income received in advance	397	61
Forward exchange contract <sup>(a)</sup>	-	125
<b>Total Current</b>	<b>397</b>	<b>186</b>

- (a) In 2013, the Art Gallery was exposed 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 recognised as an asset or liability with a corresponding gain or loss recognised in profit or loss. The changes in the fair value of the hedging instrument are also recognised in profit or loss. There are no outstanding forward exchange contracts as at 30 June 2014.

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

### Note 36. 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.

	2014 \$000	2013 \$000
<b>Contributed equity</b>		
Balance at start of period	81,342	81,112
<b>Contributions by owners</b>		
Capital appropriation <sup>(a)</sup>	230	230
<b>Total contributions by owners</b>	<b>230</b>	<b>230</b>
<b>Balance at end of period</b>	<b>81,572</b>	<b>81,342</b>
<b>Reserves</b>		
<b>Asset revaluation surplus</b>		
Balance at start of period	174,821	175,751
Net revaluation increments/(decrements):		
Land	(100)	(100)
Buildings	(185)	(830)
Works of art	-	-
<b>Balance at end of period</b>	<b>174,536</b>	<b>174,821</b>
<b>Bequest, trust and special purpose reserve<sup>(a)</sup>:</b>		
Balance at start of period	13,591	12,724

(a) Under the Treasurer's Instruction TI 955 'Contributions by Owners Made to Wholly Owned Public Sector Entities' Capital appropriations have been designated as contributions by owners in accordance with AASB Interpretation 1038 'Contributions by Owners Made to Wholly-Owned Public Sector Entities'.

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

	2014 \$000	2013 \$000
Transfer from accumulated surplus	1,006	867
<b>Balance at end of period</b>	<b>14,597</b>	<b>13,591</b>
(a) The bequest, trust and special purpose reserve is used to record increments and decrements to bequest, trust and special purpose funds.		
<b>Donated works of art reserve<sup>(b)</sup>:</b>		
Balance at start of period	19,143	19,042
Transfer from accumulated surplus	135	101
Balance at end of period	<b>19,278</b>	<b>19,143</b>
<b>Balance at end of period -reserves</b>	<b>208,411</b>	<b>207,555</b>
(b) The donated works of art reserve is use to record donations of works of art received by the Art Gallery of Western Australia.		
<b>Accumulated surplus</b>		
Balance at start of period	(5,613)	(1,129)
Result for the period	5,735	(3,516)
Transfers to above reserves	(1,141)	(968)
<b>Balance at end of period – accumulated surplus</b>	<b>(1,019)</b>	<b>(5,613)</b>
<b>Total Equity at end of period</b>	<b>288,964</b>	<b>283,284</b>

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

## Note 37. 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:

	2014 \$000	2013 \$000
Cash and cash equivalents	2,949	2,596
Restricted cash and cash equivalents (see note 20 'Restricted cash and cash equivalents')	26,882	25,695
	<b>29,831</b>	<b>28,291</b>
<b>Reconciliation of net cost of services to net cash flows used in operating activities</b>		
Net cost of services	(8,906)	(14,735)
<b>Non-cash items:</b>		
Depreciation and amortisation expense <sup>(b)</sup>	660	704
Resources received free of charge <sup>(c)</sup>	25	5,429
Donated works of art <sup>(d)</sup>	(135)	(101)
Inventory write-off <sup>(e)</sup>	238	-
Adjustment for other non-cash items	(749)	988
<b>(Increase)/decrease in assets:</b>		
Current receivables	725	372
Current inventories	241	192
<b>Increase/(decrease) in liabilities:</b>		
Current payables	(4,867)	315
Other current liabilities	(40)	(106)



# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

	2014 \$000	2013 \$000
Provisions	230	-
Change in GST in receivables/payables	(155)	737
<b>Net cash used in operating activities</b>	<b>(12,733)</b>	<b>(6,667)</b>
(a) See note 22 'Restricted cash and cash equivalents'		
(b) See note 10 "Depreciation and Amortisation expense"		
(c) See note 21 'Income from State Government'		
(d) See note 17 'Donated Works of Art'		
(e) See note 13 'Other Expenses'		

## Note 38. 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:

Within 1 year	-	185
	-	185

### Non-Cancellable Operating Lease commitments

Commitments for minimum lease payments are payable as follows:

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

	2014 \$000	2013 \$000
Within 1 year	21	38
Later than 1 year and not later than 5 years	2	19
	<b>23</b>	<b>57</b>

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

### 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	-	3,477
Later than 1 year and not later than 5 years	-	1,090
	-	<b>4,567</b>

### Note 39. 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 40. Events Occurring After the end of the reporting period

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

### Note 41. Explanatory Statement

Significant variations between estimates and actual results for 2014 and between the actual results for 2013 and 2014 are shown below. Significant

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

variations are considered to be those greater than 10% and \$100,000.

### Significant variances between estimated and actual result for 2014

	2014 Estimate \$000	2014 Actual \$000	Variation \$000
Supplies and services	6,451	5,478	(973)
Sponsorship	1,089	1,582	493
Donated works of art	-	135	135
Bequest trust and special purpose funds contributions received	659	1,136	477
Other revenue	400	906	506
State grants and contributions	307	718	411
Liabilities assumed	-	433	433
Assets transferred	-	(1,690)	(1,690)

#### Supplies and services

The savings in supplies and services is due to the early conclusion of the Museum of Modern Art Exhibition Series. Events like freight that were planned and budgeted for were cancelled as a result of the premature conclusion of the series.

#### Sponsorship

Higher sponsorship in kind was received mostly relating to the Museum of Modern Art Exhibition Series and higher sponsorship monies were received from the Desert River Sea project than budgeted.

#### Donated works of art

The increase is due to artworks donations to the Gallery from a deceased Estate.

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

### Bequest trust and special purpose funds contributions received

The increase in contributions were largely due to on-going donations towards the Tomorrow Fund, a legacy fund for the acquisition of new contemporary works for the Art Gallery of Western Australia.

### Other revenue

The favourable variance is due mainly to unrealised gains relating to the re-valuation of shares donated in 2011.

### State grants and contributions

Funding received from State Government for capital works contributed to the favourable variance.

### Liabilities assumed

Following the machinery of government changes, provisions for annual leave, long service leave and employee on-costs were transferred to the Art Gallery from the Department of Culture and the Arts.

### Assets transferred

Following the machinery of government changes, accounts with Treasury WA were transferred to the Art Gallery from the Department of Culture and the Arts.

### Significant variances between actual results for 2014 and 2013

	2014 \$000	2013 \$000	Variance Over/(Under) \$000
<b>Expenses</b>			
Supplies and services	5,478	9,354	(3,876)
Accommodation expenses	3,645	5,492	(1,847)
Other expenses	128	1,196	(1,068)

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

	2014 \$000	2013 \$000	Variance Over/(Under) \$000
<b>Income</b>			
User charges and fees	1,944	2,673	(729)
Bequest trust and special purpose funds contributions received	1,136	2,042	(906)
Interest revenue	783	1,000	(217)
Other revenue	906	248	658
Service appropriation	15,155	5,284	9,871
Liabilities Assumed	(1,690)	-	(1,690)
Assets Transferred	1,151	506	645
Resources received free of charge	25	5,429	(5,404)

## Supplies and services

Savings in exhibition related costs, such as insurance and exhibition fees, are due to the conclusion of the Museum of Modern Art Exhibition Series in mid 2014.

## Accommodation expenses

The previous year's accommodation expenses were higher due to repairs and maintenance costs in 2013 related to the completion of the upgrading of the 30 year old Gallery façade.

## Other expenses

Other expenses were higher in 2013 due to year end revaluation of shares and a provision for inventory loss.

## User charges and fees

Less admissions income due to the conclusion of the Museum of Modern Art Exhibition Series in mid 2014.

## Bequest trust and special purpose funds contribution

Contributions were higher in 2013 due to increased bequests and to specific fund raising for the acquisition of new contemporary works for the Art Gallery of Western Australia.

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

### **Interest revenue**

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

### **Other revenue**

Higher other revenue is due to year end revaluation of shares and monies received for the Western Australia Indigenous Art Award.

### **Service appropriation**

Higher service appropriations are given for (i) funding towards the Museum of Modern Art Exhibition Series and (ii) following the machinery of government changes, employee benefits are now made direct to the Board of the Art Gallery from the State Government.

### **Liabilities Assumed**

Following the machinery of government changes, provisions for annual leave, long service leave and employee on-costs were transferred to the Art Gallery from the Department of Culture and the Arts.

### **Assets Transferred**

Following the machinery of government changes, accounts with Treasury WA were transferred to the Art Gallery from the Department of Culture and the Arts.

### **Resources received free of charge**

Following the machinery of government changes, employee benefits held by the Department of Culture and the Arts in previous year have been transferred to the Board of the Art Gallery.

## **Note 42. 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, listed 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.

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

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 42(c) 'Financial Instrument Disclosures' and Note 24 'Receivables'.

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

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

### **Liquidity risk**

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

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

### **Market risk**

Market risk is the risk that changes in market prices such as foreign exchange rates and interest rates will affect the Board's income or the value of its holdings of financial instruments. The Board does not trade in foreign currency and is not materially exposed to other price risks. The Board is not significantly exposed to market risk. The Board has no borrowings or finance leases. Some cash and cash equivalents are interest bearing and restricted cash and cash equivalents are interest bearing however the exposure to market risk for changes in interest rates is minimal as the Board does not rely on interest income for its principal operating activities. Refer to interest rate sensitivity analysis table at note 42(c).

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

The carrying amounts of each of the following categories of financial assets and financial liabilities at the end of the reporting period are :

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

	2014 \$000	2013 \$000
<b>Financial Assets</b>		
Cash and cash equivalents	2,949	2,596
Restricted cash and cash equivalents	26,882	25,695
Loans and receivables(a)	6,088	5,935
Other financial assets	2,175	1,520
<b>Financial Liabilities</b>		
Financial liabilities measured at amortised cost	1,075	6,247

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

## (c) Financial Instrument Disclosures

### Foreign Exchange Contracts

In 2013, the Art Gallery had 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. Due to the early termination of the Museum of Modern Art Exhibition series in 2014, the forward foreign contracts that applied to the exhibition were no longer required and subsequently cancelled. Consequently, there are no outstanding forward foreign exchange contracts as at 30 June 2014.

2014 instrument	Notional amount	Rate AUD/USD	Expiry	Hedge Type	Fair Value Gain / (Loss) \$'000
Foreign Exchange Forward Contract			Nil		



# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

2013 instrument	Notional amount (USD)	Rate AUD/USD	Expiry	Hedge Type	Fair Value Gain / (Loss) \$'000
	33,000	0.924003	18/07/2013		(93.66)
	1,000,000	0.95606	13/09/2013		37,647.03
Foreign Exchange Forward Contract	1,250,000	0.9439	17/01/2014	Fair Value Hedge of a Firm Commitment	40,545.77
	1,000,000	0.93326	16/05/2014		25,730.35
	500,000	0.9217	15/10/2014		10,923.90
	500,000	0.91386	30/01/2015		10,435.88

## Credit Risk

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.

	Carrying Amount \$'000	Not past due and not impaired \$'000	Past due but not impaired					Impaired financial assets \$'000
			Up to 1 month \$'000	1 - 3 months \$'000	3 months to 1 year \$'000	1-5 years \$'000	More than 5 years \$'000	
<b>2014</b>								
Cash and cash equivalents	2,949	2,949	-	-	-	-	-	-
Restricted cash and cash equivalents	26,882	26,882	-	-	-	-	-	-

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

	Carrying Amount \$000	Not past due and not impaired \$000	Past due but not impaired					Impaired financial assets \$000
			Up to 1 month	1 - 3 months	3 months to 1 year	1-5 years	More than 5 years	
			\$000	\$000	\$000	\$000	\$000	
Receivables <sup>(a)</sup>	250	242	-	8	-	-	-	-
Amounts receivable for services	5,838	5,838	-	-	-	-	-	-
Other financial assets	2,175	2,175	-	-	-	-	-	-
	<b>38,094</b>	<b>38,086</b>	-	<b>8</b>	-	-	-	-
<b>2013</b>								
Cash and cash equivalents	2,596	2,596	-	-	-	-	-	-
Restricted cash and cash equivalents	25,695	25,695	-	-	-	-	-	-
Receivables <sup>(a)</sup>	852	836	4	11	1	-	-	-
Amounts receivable for services	5,083	5,083	-	-	-	-	-	-
Other financial assets	1,520	1,520	-	-	-	-	-	-
	<b>35,746</b>	<b>35,730</b>	<b>4</b>	<b>11</b>	<b>1</b>	-	-	-

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

## Liquidity risk and interest rate exposure

The following table details the Board's interest rate exposure and the contractual maturity analysis of financial assets and financial liabilities. The maturity analysis section includes interest and principal cash flows. The interest rate exposure section analyses only the carrying amounts of each item.

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

## Interest rate exposure and maturity analysis of financial assets and liabilities

	Weighted Average Effective Interest Rate  %	Carrying Amount  \$000	Interest rate exposure		Nominal Amount  \$000	Maturity Dates				
			Variable interest rate  \$000	Non- interest bearing  \$000		Up to 1 month  \$000	1-3 months  \$000	3 months to 1 year  \$000	1-5 years  \$000	More than 5 years  \$000
<b>2014</b>										
<b>Financial Assets</b>										
Cash and Cash equivalents	2.8	2,949	2,749	200	2,949	2,949	-	-	-	-
Restricted cash and cash equivalents	2.8	26,882	26,882	-	26,882	26,882	-	-	-	-
Receivables		250	-	250	250	233	11	6	-	-
Amounts receivable for services		5,838	-	5,838	5,838	-	-	-	-	5,838
Other financial assets		2,175	-	2,175	2,175	-	-	2,175	-	-
		<b>38,094</b>	<b>29,631</b>	<b>8,463</b>	<b>38,094</b>	<b>30,064</b>	<b>11</b>	<b>2,181</b>	<b>-</b>	<b>5,838</b>
<b>Financial Liabilities</b>										
Payables		1,075	-	1,075	1,075	1,075	-	-	-	-
		<b>1,075</b>	<b>-</b>	<b>1,075</b>	<b>1,075</b>	<b>1,075</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

	Weighted Average Effective Interest Rate	Carrying Amount	Interest rate exposure		Nominal Amount	Maturity Dates				
			Variable interest rate	Non-interest bearing		Up to 1 month	1-3 months	3 months to 1 year	1-5 years	More than 5 years
			\$000	\$000		\$000	\$000	\$000	\$000	\$000
<b>2013</b>										
<b>Financial Assets</b>										
Cash and Cash equivalents	3.4	2,596	2,396	200	2,596	2,596	-	-	-	-
Restricted cash and cash equivalents	3.4	25,695	25,695	-	25,695	25,695	-	-	-	-
Receivables		852	-	852	852	835	11	6	-	-
Amounts receivable for services		5,083	-	5,083	5,083	-	-	-	-	5,083
Other financial assets		1,520	-	1,520	1,520	-	-	1,520	-	-
		<b>35,746</b>	<b>28,091</b>	<b>7,655</b>	<b>35,746</b>	<b>29,126</b>	<b>11</b>	<b>1,526</b>	<b>-</b>	<b>5,083</b>
<b>Financial Liabilities</b>										
Payables		6,247	-	6,247	6,247	6,247	-	-	-	-
		<b>6,247</b>	<b>-</b>	<b>6,247</b>	<b>6,247</b>	<b>6,247</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

(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.

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

	Carrying amount \$000	-100 basis points		+100 basis points	
		Surplus \$000	Equity \$000	Surplus \$000	Equity \$000
<b>2014</b>					
Financial Assets					
Cash and cash equivalents	2,949	(29.49)	(29.49)	29.49	29.49
Restricted cash and cash equivalents	26,882	(268.82)	(268.82)	268.82	268.82
Total Increase/(Decrease)		<b>(298.31)</b>	<b>(298.31)</b>	<b>298.31</b>	<b>298.31</b>
	Carrying amount \$000	-100 basis points		+100 basis points	
		Surplus \$000	Equity \$000	Surplus \$000	Equity \$000
<b>2013</b>					
Financial Assets					
Cash and cash equivalents	2,596	(25.96)	(25.96)	25.96	25.96
Restricted cash and cash equivalents	25,695	(256.95)	(256.95)	256.95	256.95
Total Increase/(Decrease)		<b>(282.91)</b>	<b>(282.91)</b>	<b>282.91</b>	<b>282.91</b>

## 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.

# NOTES TO THE FINANCIAL STATEMENTS

**For the year ended 30 June 2014** continued

## Note 43. 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:

	2014	2013
Remuneration band (\$)		
\$0 - \$10,000	8	8
	\$000	\$000
Base remuneration and superannuation		
Annual leave and long service leave accruals	-	-
Other benefits	3	3
<b>The total remuneration of the members of the Board is:</b>	<b>3</b>	<b>3</b>

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:

# NOTES TO THE FINANCIAL STATEMENTS

For the year ended 30 June 2014 continued

	2014	2013
<b>Remuneration band (\$)</b>		
\$110,001 - \$120,000	-	-
\$120,001 - \$130,000	-	3
\$130,001 - \$140,000	-	-
\$140,001 - \$150,000	2	-
\$150,001 - \$160,000	1	-
\$160,001 - \$170,000	-	1
\$180,001 - \$190,000	1	1
\$250,001 - \$260,000	-	-
\$280,001 - \$290,000	-	1
\$290,001 and above	2	-
	<b>\$000</b>	<b>\$000</b>
Base remuneration and superannuation	973	991
Annual leave and long service leave accruals	6	12
Other benefits	156	20
<b>The total remuneration of the members of the Board is:</b>	<b>1,135</b>	<b>1,023</b>

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.

# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

### Note 44. Remuneration of Auditor

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

	2014 \$000	2013 \$000
Auditing the accounts, financial statements and key performance indicators	39	37

The amounts disclosed above will be different from the amounts recognised in note 12 'Other expenses', and represents the totals of interim and final audit fee for the current year's financial statement.

### Note 45. Related Bodies

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

### Note 46. Affiliated Bodies

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

### Note 47. 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.

Balance at the start of the period	22,982	21,984
Receipts	1,877	2,959
Payments	(878)	(1,961)
<b>Balance at the end of the period</b>	<b>23,981</b>	<b>22,982</b>



# NOTES TO THE FINANCIAL STATEMENTS

## For the year ended 30 June 2014 continued

The Board is required to advise the benefactor of the intention to sell donated listed shares.  
See also note 27 'Other financial assets'

### Note 48. Supplementary Financial Information

	2014 \$000	2013 \$000
<b>(b) Losses through theft, defaults and other causes</b>		
Write off shop inventory loss	(238)	-
Amounts recovered	-	-
	<b>(238)</b>	-

Also see note 23 (a)

### Note 49. Schedule of Income and Expenses by Service

For the financial year ended 30 June 2014, 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.

# 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 2014, 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 2014 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 2014.

## Auditor's Opinion continued

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 2014.

## 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 2014.

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

## Auditor's Opinion continued

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 2014.

### **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 2014 included on the Board's website. The Board's management is responsible for the integrity of the Board's website. This audit does not provide assurance on the integrity of the Board's website. The auditor's report refers only to the financial statements and key performance indicators described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these financial statements or key performance indicators. If users of the financial statements and key performance indicators are concerned with the

inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial statements and key performance indicators to confirm the information contained in this website version of the financial statements and key performance indicators.



**DON CUNNINGHAME**  
**ASSISTANT AUDITOR GENERAL FINANCIAL AUDIT**  
Delegate of the Auditor General for Western Australia  
Perth, Western Australia  
5 September 2014

# KEY PERFORMANCE INDICATORS

## Key Performance Indicators

### Certification of Key Performance Indicators for the year ended 30 June 2013

We hereby certify that the key performance indicators are based on proper records, are relevant and appropriate for assisting users to assess the Board of the Art Gallery of Western Australia's performance, and fairly represent the performance of the Board of the Art Gallery of Western Australia for the financial year ended 30 June 2013.



Fiona Kalaf  
Chair  
Board of the Art Gallery of Western Australia  
4 September 2014



Brian Roche  
Member  
Board of the Art Gallery of Western Australia  
4 September 2014

# KEY PERFORMANCE INDICATORS

## 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 of Culture and the Arts (DCA).

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

“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.

# KEY PERFORMANCE INDICATORS

## 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	2011-2012 Actual	2012-2013 Actual	2013-2014 Actual	2013-2014 Target
Proportion of time that the storage and display environment has not been breached	96.3%	98.8%	<b>98.67%</b>	<b>96%</b>

### 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  $21^{\circ}\text{C} \pm 2^{\circ}\text{C}$  and relative humidity of  $50\% \pm 5\%$  as the benchmarks. In calculating the proportion of time that the storage and display environment has not been breached, that is the proportion of time the humidity and temperature has been within the accepted standards, the Gallery uses a composite average of the environmental data from the three principal storage and display environments within the Art Gallery: The Main Gallery Display, the Centenary Galleries Display, Centenary Galleries Storage, Main Gallery Stores including print room, and the Conservation area. Averages for these are calculated at 99.17%, 99.33%, 99.00%, 99.31%, and 96.30% respectively for humidity and 99.50%, 98.59%, 99.10%, 99.28% and 97.13% for temperature. On average the Gallery maintained the storage and display environment within the standards for humidity for 98.62% of the time and temperature for 98.72% of the time which produces an combined average of 98.67% of operational hours when the storage and display environment was maintained within the standards.

# KEY PERFORMANCE INDICATORS

## 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	2011-2012 Actual	2012-2013 Actual	2013-2014 Actual	2013-2014 Target
Number of accesses	495,505	753,767	<b>619,485</b>	<b>560,000</b>
Number of accesses to State Art Collection per capita.	208 per 1,000	305 per 1,000	<b>243 per 1,000</b>	<b>221 per 1,000</b>
Population (Per Capita) based on ABS data table for Western Australia at time of annual reports: 2011-12 = 2,387,200. 2012-13 = 2,472,700; 2013-14 = 2,550,900.				

### 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 346,102 and 8,114 people attended functions for a total of 354,216 attendances. The website unique visitors totalled 265,269.

The overall number of visitors was 18% lower than the previous annual visitation of 753,767. This is reduced on last year in part to the Gallery reverting to one website address and retiring the momaseries.com.au website.



# KEY PERFORMANCE INDICATORS

## Accessibility continued

### 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	2011-2012 Actual	2012-2013 Actual	2013-2014 Actual	2013-2014 Target
Percentage of clients satisfied with the services associated with accessing the State Art Collection	96%	94%	93%	93%

### 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 2.91% at the 95% confidence level. The customer satisfaction survey is conducted by Morris Hargreaves McIntyre. The question answered by customers which provides the percentage satisfaction rating was:

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

Overall satisfaction was high with 50% ‘very satisfied’ with their visit to the Art Gallery and 43% were ‘quite satisfied’ (so net satisfaction of 93%). The 2013-14 result shows a slight decrease in the overall level of satisfaction.

# KEY PERFORMANCE INDICATORS

## Sustainability

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

The sustainability measure has decreased from 1.24% in 2012-13 to 0.58% in 2013-14. The decrease is due to the lower total value of major acquisition purchases in 2013-14.

Key Effectiveness Indicator	2011-2012 Actual	2012-2013 Actual	2013-2014 Actual	2013-2014 Target
Value of State Art Collection renewal, content development and/or expansion as a proportion of Collection value	0.88%	1.23%	<b>0.58%</b>	<b>0.55%</b>

### 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.

# KEY PERFORMANCE INDICATORS

## Efficiency Indicators

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

Key Effectiveness Indicator	2011-2012 Actual	2012-2013 Actual	2013-2014 Actual	2013-2014 Target
Average cost of art gallery services per Art Gallery access	\$43.31	\$27.99	<b>\$25.27</b>	<b>\$29.21</b>

### Explanatory notes

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

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

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

The decrease in the average cost of art gallery services in 2013-14 is mainly due to the combination of decreased number of accesses and a decrease in the total cost of services .

# OTHER FINANCIAL DISCLOSURES

## Ministerial Directives & Other Financial Disclosures

### 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

A critical and long awaited infrastructure project to upgrade the main building lift was completed in August 2013. The unreliability of the old lift had been of concern, since it is the only passenger and goods elevator servicing all floors of the main building, and provides transport for visitors between the ground floor and the first floor exhibition galleries. It is also used to move State Art Collection works from the stores in the basement to the exhibition spaces on the ground and first floors and to the Conservation labs on the second floor, as well as loan works for all exhibitions to the

temporary exhibition galleries. Ensuring the lift is operating is vital to visitor services and maintaining the gallery's strategic outcomes as a public Gallery. Capital Works funding of \$400,000 was provided by the Government for this project

Also receiving Capital Works funding in 2013-14 was an upgrade to Gallery's air conditioning cooling towers; this work was deemed necessary due to their age. The scope of works was for the repair, supply and installation of new motors and support mechanisms to the two Gallery cooling towers. New fire doors were installed to all collection stores on the lower ground floor. These have been appropriately labelled to meet standards and insurance requirements.

On 23 August 2013 the Gallery experienced an electrical failure resulting in no power being available to mechanical services on Level 4 after failure of the main cables located on Level 3. The outage affected the Gallery's air conditioning, and a generator was required to provide this facility. The generator remained on site until correction of the fault was completed on 25 November, the cost being covered by insurance. Since this incident, electrical investigations have been carried out on all cables and all power distribution boards are thermally tested. The incident provided a real test of Gallery emergency response and the successful handling of the incident proved the capacity of the Gallery's staff in handling an emergency, including dealing with significant stakeholder relationships, media and visitor services during the weekend outage and maintaining essential environmental conditions and the safety of the Collections.

# OTHER FINANCIAL DISCLOSURES

## Employment and industrial relations

### Staff Profile

The Gallery employed 74 people in 2013-14 representing an average of 57.86 full time equivalents (FTE) over the year. AGWA relies heavily on volunteers throughout the year, and recruits casual staff during exhibitions to meet short-term needs.

During 2013-14, 6 casual, 1 full time and 1 part-time appointments were made. Where possible, staff 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.

Staff turnover was 24.39%, which was due to 3 part-time contract and 13 casual positions expiring in 2013-14, primarily as a result of the end of the MoMA series. The Gallery continued to work hard to attract and retain a diverse workforce, with workforce representation remaining across all target areas.

	2012-13	2013-2014
Women	53	54
Men	22	20
	75	74

	2012-13	2013-2014
FTEs at 30 June	60.3	57.86
	2012-13	2013-2014
Permanent - full-time	39	37
Permanent - part-time	14	16
Fixed term - full-time	10	7
Fixed term - part-time	3	6
Casual	8	8
Other*	1	0
	75	74

\*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.

# OTHER FINANCIAL DISCLOSURES

## Employment and industrial relations continued

### 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 Perth-based workshops and seminars, study assistance for formal studies, and recognition of prior learning. In 2013-14, for budgetary and operational reasons, assistance with attendance at interstate and overseas conference was curtailed, however professional development opportunities for several staff members were available through working alongside colleagues from MoMA during the transport and installation of *Van Gogh Dalí and Beyond*.

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 of Culture and the Arts, worked on improved work force planning, including strategies to improve recruitment.

### Occupational Health, Safety and Injury Management

The Department of Culture and the Arts is committed to providing and maintaining a healthy and safe working environment for all of its employees, contractors and visitors. We demonstrate this through our policies, procedures and work practices to ensure that all employees are safe from harm in the workplace. An Occupational Health and Safety (OH&S) Implementation Plan was established in order to implement a number of safety and health initiatives across the department and to assist portfolio

agencies.

The Gallery facilitates OH&S consultation through its OH&S committee, the election of safety and health representatives, hazard and incident reporting processes, routine workplace hazard inspections and a process for the resolution of OH&S issues. Staff are made aware of these processes at their employee induction, through specific OH&S training, and access to OH&S information on the DCA intranet.

The policy and procedures of DCA and the Gallery are compliant with the *Occupational Safety and Health Act 1984* and the *Workers Compensation and Injury Management Act 1981*. AGWA has developed formal, documented return to work programs for employees requiring modified and alternative duties or equipment upon returning to work from an injury or illness.

A formal review of the DCA's OH&S management system was undertaken in 2012 using the WorkSafe Plan. A plan has been developed to address gaps identified through this process and focuses on the audit recommendations in the areas of management commitment, planning, consultation, hazard management and training.

### Mechanisms for consultation with staff

The Gallery has an active Occupational Health and Safety Committee. A wellness program was set up in 2013-14, with monthly staff morning teas providing the opportunity to discuss health and safety matters in a more informal and relaxed manner. A Safety Week program targeted office ergonomics, with assessment of all workstations and, where necessary, replacement of equipment. A "Deskercise" program (ensuring that staff who sit for long periods take regular breaks and perform stretching exercises)

# OTHER FINANCIAL DISCLOSURES

## Employment and industrial relations continued

was introduced.

Standard Work Practice in critical areas targeted manual handling, chemical handling, screen movement and loading bay management. Mental health training was delivered to managers and staff, and flu inoculations were provided for all staff wishing to avail themselves of the program.

Formal mechanisms for consultation with employees on Occupational Health, Safety and Injury management matters are primarily addressed through line managers, with AGWA staff being made aware of the processes at their induction and by having access to OH&S information on both the AGWA and DCA intranets.



Staff participating in a Wellness Program workshop led by the Educators, based on the *Animal Ark* exhibition

# OTHER FINANCIAL DISCLOSURES

## 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	2012-13	2013-14	2013-2014 Targets
Number of fatalities or severe claims	0		0%
Number of lost time injuries (LTI/D) incidence rate	0		0 or 10% reduction on previous year
Lost time injury severity rate	0		0 or 10% reduction on previous year
Percentage of injured workers returned to work within (i) 13 weeks	0%		Greater than or equal to 80% return to work within 26 weeks
(ii) 26 weeks	0%		
Percentage of managers and supervisors trained in occupational safety, health and injury management responsibilities	100%		Greater than or equal to 80%

The most common injuries in 2013-14 were minor and Workers' compensation training was undertaken as part of the OS&H training. In 2013-14, 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 2013-14 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

## 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 \$4,902.79 to the annual premium in 2013-14 with Board Members making a small individual contribution.

### Payments Made to Board Members

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

Position	Name	Type of remuneration*	Period of membership	Gross/actual remuneration
Chair	Fiona Kalaf	Per Meeting	10 years	\$1,960.00
Member	Trish Risdale	Per Meeting	2 years	\$1,302.00
			<b>Total:</b>	<b>\$3,262.00</b>

\* Sessional, per meeting, half day, or annual.

# 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:

	<b>Totals</b>
Advertising Agencies	
303Lowe	\$120,846
Market research agencies	
Morris Hargreaves McIntyre	\$30,000
Expenditure with polling agencies	
	Nil
Expenditure with direct mail agencies	
	Nil
Expenditure with media advertising agencies	
Optimum Media Decisions	\$222,596
Other	\$13,223
<b>Total expenditure</b>	<b>\$386,665</b>

## 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 2013-14 in regard to Public Sector Standards, the WA Code of Ethics or the Department of Culture and the Arts Code of Conduct.

Initiatives in 2013-14 to prevent non-compliance included:

- supporting attendance of 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 2013-14, AGWA has continued to implement the Department of Culture and the Arts' Disability Access and Inclusion Plan 2013 to 2017 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.

Specific initiatives undertaken by AGWA to enhance access and inclusion in 2013-14 were:

- continuation of the Alzheimer's Art Adventures tour and workshop program. During the year 155 people participated in tours, and 180 people attended the workshops.
- AGWA offers Art and Memories guided tours for people with dementia; in 2013-14 two of these tours took place, with two groups bringing in 20 participants.
- the Voluntary Gallery Guides continued to work with DADAA to provide touch tours for the visually impaired at Sculpture by the Sea at Cottesloe Beach.

Gallery activities and initiatives in 2013-14 that relate to the seven desired Disability Access and Inclusion Plan outcomes included:

### Outcome 1:

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

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

### Outcome 2:

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

- planning for new exhibitions and displays ensures 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.
- a major upgrade to the lift in 2013-14 ensures that people with disabilities are able to access the first floor galleries with ease.

# OTHER LEGAL REQUIREMENTS

## Disability access and inclusion plan outcomes continued

### Outcome 3:

**People with disabilities receive information at or from the Art Gallery of Western Australia 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. This includes the provision of labels for major exhibitions in large font formats, and a transcription of audio tours is also provided in print for those who cannot access the material aurally. A recorded information line is accessible by telephone.
- provision of education experiences for students with disabilities.

### Outcome 4:

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

- continued development of staff skills to promote a positive and inclusive service culture.
- in-service training on disability awareness for Gallery staff and volunteers.

### Outcome 5:

**People with disabilities have the same opportunities as other people to make complaints to a public authority:**

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

### Outcome 6:

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

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

### Outcome 7:

**People with disabilities have the same opportunities as other people to seek employment with the culture and the arts portfolio:**

- ensure recruitment policies and practices are inclusive.

## Record-keeping plan

During 2013-14 the Gallery maintained the delivery of a cohesive record-keeping program bound by policy, procedure and an ongoing approach to improving record-keeping. A particular focus has been supporting improved electronic record-keeping within the organisation with increased use of electronic record-keeping on the TRIM system, following a pilot program trialled in 2012-13.

The quality of recordkeeping has been tested as a part of various audits which have included an evaluation of the way records are kept and maintained.

Ongoing staff training, including addressing an employee's role and responsibility in regard to the keeping of records as part of the formal induction process, continues to be an important part of the Gallery's focus to maintain a strong record-keeping culture.

## Foundation Members

### Honorary Patron

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

### Honorary Arts Patron

The late Robert Juniper

### Patrons

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

Sue and Ian Bernadt  
BHP Billiton Iron Ore  
The Leah Jane Cohen Bequest  
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The late Robert Juniper  
Dr Jo Lagerberg and Dr Steve Swift  
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The late Dr Harold Schenberg  
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### Vice Patrons

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

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Anonymous Donor  
John McBride  
The late Dr Rose Toussaint  
Barbara and the late Albert Tucker

# APPENDIX A FOUNDATION MEMBERS

## Governors

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

Brian Blanchflower

Robert and Lesley Girdwood

Bob Brighton

Margot Bunning and family

Dr David Cooke

Lorraine Copley

Rick and Carol Crabb

Rosanna DeCampo and Farooq Khan

James Fairfax, AO

Adrian and Michela Fini

Friends of the Art Gallery of Western Australia

Sandra Galvin

Gordon Darling Foundation

Evelyn and the late Kemp Hall

Freehills

Janet Holmes à Court, AO

Dr Tim Jeffery

Rod and Carol Jones

Robert D Keall

Howard Knight

Elizabeth Malone

The late May Marland

James Mollison, AO

John Nixon

Max Pam and Jann Marshall

The Stan Perron Charitable Trust

John Poynton

The late Clifton Pugh, AO

Spirac Pty Ltd

Timothy Roberts

Kerry Stokes, AO

Brett and Pieta Taylor

The late Sheila and the late Howard Taylor, AM

Lyn Williams



# APPENDIX A FOUNDATION MEMBERS

## Benefactors

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

Agapitos/Wilson Collection

John Brunner

Sally Burton

Wenling Chen

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Robin and Elizabeth Forbes

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Tony and Sally Howarth

Mandy Juniper

Dr Douglas Kagi

Evan George and Allie Kakulas

J. Barris and Judith Lepley

McCusker Charitable Foundation

Graeme Morgan

Callum Morton

Judge Jim O'Connor

The Shell Company of Australia Limited

Mitchiko Teshima

The Myer Foundation

Alan and Marisa Tribe

# APPENDIX A FOUNDATION MEMBERS

## Fellows

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

Tony Albert	Adil and Andrea Bux	The Everist Family
Dr David Alltree	Tully Carmady and Danielle Davies	Ronald Sydney Farris and Joy Elizabeth Farris
Dario and Susan Amara	Fiona Clarke (In memory of Mrs Jean Clarke)	Susanne and Paul Finn
AngloGold Ashanti Australia Limited	Olive, Luka and Coco Butcher	Larry and Peggy Foley
Daniel Archer	Anonymous	Christine and Winston Foulkes-Taylor
Neil Archibald	The late Esther Constable	Seva Frangos and John Catlin
Monique Atlas and Kim Hawkins	Professor Ian Constable, AO	Ben Gascoigne
Hamish and Ngaire Beck	Syd and Danae Corser	Ian George
Dr Bruce Bellinge	Caroline Christie and Sheldon Coxon	Rodney Glick
Barbara Blackman	The late Anne Cranston	Julian Goddard and Glenda de Fiddes
Lin Bloomfield	Megan and Arthur Criddle	David Goldblatt
E.L. (Mick) Bolto	The Leederville Hotel	Robert and Barbara Gordon
Sue Bolto	Tim Davies Landscaping	The late Helen Grey-Smith and children
Eileen Bond	Deutscher and Hackett	Gerie and Ole Hansen
John Bond	Sandra Di Bartolomeo	Di and Jeffrey Hay
John and Debbie Borshoff	Alan R. Dodge	Lyn-Marie Hegarty
Julienne Penny and Family	Siné MacPherson and Gary Dufour	Kevin and Jan Jackson
Craig and Katrina Burton	Judy and Trevor Eastwood	The late Cliff Jones
Busby Family	Ernst & Young Chartered Accountants	Fiona Kalaf

# APPENDIX A FOUNDATION MEMBERS

## Fellows continued

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

# APPENDIX A FOUNDATION MEMBERS

## Members

(Not less than \$5,000)

Susan Adler	Keith Bradbury	Susan Clements
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Robyn Ahern	Brigitte Braun	Ian and Rosana Cochrane
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Julian Ambrose	The late Joan Brodsgaard	Professor Catherine Cole
Anonymous	Liesl and Alistair Brogan	Lisa Corser
ANZ Banking Group Limited	Margaret Brophy	The late Chandler Coventry
Zelinda Bafle	Karen Brown	Susan and Michael Croudace
Lisa Baker MLA, Member for Maylands	The late Lina Bryans	Crowe Horwath Perth
Shelley Barker	Peter and Christine Buck	Dr Digby and Susan Cullen
John Barrett-Lennard	Janet Burchill	Dr Ben Darbyshire
Corinne Barton	Marilyn Burton	Master Andrew Davies
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Peter and Stella Blaxell	Frauke Chambers	Jo Dawkins
Frank and Margaret Bongers	Jody and Fred Chaney	Kevin Della Bosca
Juliet Borshoff	Estate of John Chilvers	Camillo and Joanne Della Maddalena
Michael and Rachael Borshoff	Joe Chindarsi and Andrew Patrick	Fire & Emergency Services Authority
Angela Bowman	Nic Christodoulou	Brahma Dharmananda

# APPENDIX A FOUNDATION MEMBERS

## Members continued

Pamela Douglas	David and Hannah Goldstone	John Hughan
The Hon Peter and Mrs Benita Dowding	Mark Grant	Don and Joan Humphreys
Diana and Paul Downie	Alix and Geoffrey Grice	Ricardo Idagi
Hilaire Dufour	Robert Grieve	Jim and Freda Irenic
Hollis Dufour	Karen and William Groves	Eric and Louise Isaachsen
Meredith Dufour	Lloyd and Jan Guthrey	Japan Chamber of Commerce and Industry Perth Inc.
Edwin Eames	Sean Hamilton	Stewart and Gillian Johnson
Bev East	John Hanley, AM	Ishbelle Johnstone
Peter Eggleston	Patrick Hanrahan	Angus and Louise Jones
The late David Englander	Dorothea Hansen-Knarhoi	Ashley and Nina Jones, Gunyulgup Galleries
Gift of the Estate of Barbara and Margaret Evans	Kathy Hardie	Joyce Corporation Ltd
Peter Evans	Lynne Hargreaves and Andrew Winkley	Mark and Veronica Jumeaux
Jenny and the late Bill Fairweather	Jane Hegarty	Dr Patricia Kailis AM OBE
Michael J. Fallon	Chris and Mary Hill	Nancy Keegan and Don Voelte
Elaine Featherby	Michael Hoad	Annie Keeping Hood
Lisa Fini	Marie and Michael Hobbs	Melissa and Kasia Kelly Dang
Allan and Lynette Fletcher	Estate of Dr Ernest Hodgkin	Jennie Kennedy
Annie and Brett Fogarty	Diana Hodgson	Jeff Kerley
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A. Gaines	Anne Holt	Mrs Jan Miller and Dr Stuart Miller
Leonie and David Garnett	Sandy and Peter Honey	Carmen La Cava
Gary Giles	Glen Host and Jill Potter	Estate of Clifford Last
	Julie Hoy	

# APPENDIX A FOUNDATION MEMBERS

## Members continued

Janine Lauder	Marshall McKenna	Helen and Barry Osboine
The late Marjorie Le Souef	Kate McMillan	Gillianne Packer
Ross and Fran Ledger	Ian and Jayne Middlemas	Ron and Philippa Packer
Cherry Lewis	Allan Miles	Mimi and Willy Packer
Christine J Lewis	Mrs Jan and Dr Stuart Miller	Angela Padley
Little Creatures Brewing Pty Ltd	Geraldine Milner	Maureen Paris
Dr Andrew Lu OAM and Dr Geoffrey Lancaster AM	The late Emeritus Professor John Milton-Smith and Mrs Carolyn Milton-Smith	Susan Pass
Lauder and Howard	The late Esther Missingham	Shane Pavlinovich
Gianluca Lufino	Möet & Chandon Art Foundation	Georgina Pearce
Heather Lyons	Michael and Judy Monaghan	Todd and Alisa Pearson
Michele MacKellar	Milton Moon	John and Anita Percudani
Bea Maddock	Tim and Rose Moore	Leon and Moira Pericles
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Bettina Mangan	Charles and Caroline Morgan	Bob and Ann Poolman
Pasquale Cianfagna and Aneka Manners	Geoffrey and Valmae Morris	Rosemary Pratt
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Paul and Jenny Martin	Joanne and Geoff Motteram	Mark and Ingrid Puzey
The late Dr Anthony McCartney and Jacinta McCartney	The late Kenneth Myer	Anonymous
Bryant and Tedye McDiven	Etsuko Nishi	Marijana Ravlich
John McGlue and Sharon Dawson	Nofra Klinik	Howard and Lindsey Read
Amanda McKenna	Robert O'Hare	Yacht Grot
	Norah Ohrt	Estate of Ian Richmond
		Ross and Alexandra Roberston

# APPENDIX A FOUNDATION MEMBERS

## Members continued

Mr Nigel and Dr Heather Rogers  
John and Yvonne Roston  
Maurice and Gerry Rousset  
Jann Rowley  
Sue and Hans Sauer  
Sally and Vincenzo Savini  
John and Debbie Schaffer  
Jenny and Wyborn Seabrook  
Roslyn Seale  
Celia Searle  
Eve Shannon-Cullity  
Asher and Fraida Shapiro  
Stirling and Judy Shaw  
Andrew and Judy Shearwood  
J & J Shervington  
John and Marie-Louise Simpson  
Patricia Simpson  
Singapore Airlines  
Cecily Skrudland  
The late Garnett Skuthorp  
Darryl and Heather Smalley  
Helen Smith

Jan Spriggs and Perry Sandow  
Kathryn Stafford-Rowley  
The late Tom Gibbons and Miriam Stannage  
Brian Stewart  
Lina Stowe  
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The late Geoffrey Summerhayes, OAM  
Gloria Sutherland  
Greenhill Galleries  
John and Antoinette Tate  
Natasha and Ross Taylor  
Lisa and Andrew Telford  
Andrea Tenger  
The Feilman Foundation  
Anonymous  
Rodney and Sandra Thelander  
Clare Thompson  
Rodney and Penelope Thompson  
Jennifer Thornton  
Edna Trethowan  
Peter Tyndall

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

# APPENDIX B GALLERY STAFF

(as at 30 June 2014 and arranged alphabetically)

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## Executive

Stefano Carboni, Director and Chief Executive Officer  
James Davies, Director Geraldton  
Lynne Hargreaves, Director Collections and Exhibitions  
Lyn-Marie Hegarty, Development Director  
Brian Stewart, Deputy Director | Director of Corporate Services

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## Executive Support

Giselle Baxter, Executive Assistant  
Ragen Haythorpe, Executive Officer | Board Support  
Maria Tagliaferri, Administrative Assistant

---

## Curatorial

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

---

## Conservation

Stephanie Baily, Paper Conservator  
Claire Canham, Technician  
Trevor Gillies, Framer  
David Graves, Objects Conservator  
Maria Kubik, Paintings Conservator  
Kate Woollett, Paper Conservator

---

## Collections and Exhibitions

Ian Bell, Installation Assistant  
Emma Bitmead, Digital Asset Management Coordinator  
Kyle Cannon, Installation Assistant  
Peter Casserly, Collections Stores Coordinator  
Tanja Coleman, Assistant Registrar  
Sophie Davidson, Copyright and Reproduction Officer  
Giovanni Di Dio Installation Assistant  
Andrea Gibbs, Ticketing Coordinator  
Richard Green, Visitor Information Assistant  
Eileen Jellis, Database Officer  
Natasha Levey, Exhibition Designer  
Dani Lye, Exhibition Designer  
Alexa Magladry, Visitor Information Assistant



# APPENDIX B GALLERY STAFF

Melanie Morgan, Assistant Registrar  
John Oldham, Installation Assistant  
Dean Russell, Graphic Designer  
Jude Savage, Registrar of Collections  
Jenny Scott, Visitor Information Assistant  
Jann Thompson, Installation Assistant  
Peter Voak, Exhibition and Display Coordinator  
David Wingrove, Front Desk Coordinator

---

## Community Relations

Sharyn Beor, Marketing and Promotions Manager  
Kerri Dickfos, Visitor Experience Manager  
Jenny Emmeluth, Community Relations Coordinator  
Greg Fletcher, Educator/Visitor Development Officer  
Natasha Hill, Educator (Maternity Leave)  
Renaë Newman, Community Relations Coordinator  
Tanya Sticca, Community Relations Coordinator  
Andrea Tenger, Coordinator of Volunteer Guides  
Sue Way, Administrative Assistant  
Lisa Young, Educator  
Di Yarrall, General Manager, Community Relations

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## Development

Teresa Fantoni, Foundation Manager  
Kylie King, Events Manager  
Josie Tanham, Partnership Manager

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## Operations

Tamara Blom, Shop Assistant  
Rosemary Carroll, Information Management Officer  
Rob De Ray, Database Coordinator  
Adrian Griffiths, Gallery Services Coordinator  
Sally Mauk, Finance Officer  
Annette Stone, Executive Assistant  
Ida Sorgiovanni, Shop Co-ordinator  
Belinda Wood, Records Assistant

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## Geraldton Regional Art Gallery

Julie-Anne Sproule, Administration Officer

# APPENDIX C STAFF COMMUNITY ENGAGEMENT

---

## Stephanie Baily

- Treasurer, Western Australian division, Australian Institute for the Conservation of Cultural Material

---

## Emma Bitmead

- Presented *Digital Asset Management at AGWA* at Documentation Workshop for Indigenous Arts Centres, Fremantle Arts Centre, March 2014

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## Clotilde Bullen

- Member, Cultural Collections Committee, University of Western Australia

---

## Stefano Carboni

- Adjunct Professor of Islamic Art, Faculty of Architecture, Landscape and Visual Arts, University of Western Australia
- Chair, Council of Australian Art Museum Directors (CAAMD)

- Member, Alliance of chairpersons of CAAMD, CAMD, ICOM-Australia and Museums Australia
- Member, Symbiotica Advisory Committee
- Judge, Tom Malone Prize, 2013
- Judge, Annual York Art & Craft Awards September 2013
- Judge, Castaways Sculpture Awards 2014 May 2014
- Opening speech, *Luminous World* opening, Charles Darwin University Art Gallery August 2013
- Speaker, ICCI Momentum Conference in Rome Italy September 2013
- Lecturing on Islamic art, Art Gallery of South Australia and the Art Gallery of NSW November 2013
- Meeting with Senator George Brandis, Federal Minister for the Arts, as part of the Alliance group February 2014
- Speaker, symposium organised by the Clark Institute at the Asian Civilizations Museum, Singapore May 2014
- Speaker, Tang Shipwreck Workshop, Asian Civilizations Museum, Singapore June 2014

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## Tanja Coleman

- Member, Australasian Registrar's Committee (ARC)

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## Kerri Dickfos

- Speaker: Exhibitions after dark, Museums Australia Western Australia State Conference, 3 October 2013
- Speaker (with Lisa Young) Council of Educational Facility Planners International (CEFPI) WA: Inner City Education in Perth Symposium, Friday 14 March 2014

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## Jenepher Duncan

- Catalogue text (web), Joanna Lamb, Sullivan+Strumpf, Sydney, June-July 2013
- Talk – Women artists in the Collection, Linda Savage TomorrowFund group, November 2013
- Presenter, *Desert River Sea* emerging leaders workshop, Art Gallery of Western Australia, November 2013
- Judge, Mornington Peninsula Regional Gallery, Biennial National Works on Paper

# APPENDIX C STAFF COMMUNITY ENGAGEMENT

Award, February and May 2014

- *IMPACT* Exhibition tour for Foundation members, April 2014

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## Melissa Harpley

- Judge, Victoria Park Art Awards October 2013
- Curator, *Guy Grey-Smith: Art as Life* Art Gallery of Western Australia 2014
- Coordinator, *A private view: Modern masters from the Kerry Stokes Collection* 2013
- Presented *Guy Grey-Smith: Art as Life* to Friends of the Art Gallery of Western Australia, March and June 2014
- Presenter, *Desert River Sea* emerging leaders workshop, Art Gallery of Western Australia, November 2013
- Panellist, *FORUM: Women of the Hills* Mundaring Arts Centre, March 2014
- Essayist, *Guy Grey-Smith: Art as Life*, Art Gallery of Western Australia, March 2014
- Host, AGWA Talk: *Art as Life* Art Gallery of Western Australia, June 2014
- Presented *Guy Grey-Smith Art as Life* to The Weld Club, May 2014

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## Ragen Haythorpe

- Member, Graduate Management Association
- Member, Australian Institute of International Affairs
- Committee Member, Department of Culture and the Arts Substantive Equality Committee

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## Maria Kubik

- National Coordinator, AICCM Paintings Special Interest Group
- Member, International Council of Museums
- Essayist, *Guy Grey-Smith: Art as Life*, Art Gallery of Western Australia, March 2014

---

## Melanie Morgan

- Member, Australasian Registrar's Committee (ARC)

---

## Jude Savage

- Chair, Art on the Move Committee, The National Exhibitions Touring Structure for Western Australia

- Judge, Museums Australia Multimedia and Publications Design Awards

---

## Brian Stewart

- Member, Geraldton Regional Art Gallery Management Committee

---

## Di Yarrall

- Vice President, Alliance Française de Perth
- Committee Member, Women in Media
- Judge, WA Media Awards, Culture and the Arts

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## Lisa Young

- Member, Art Education Association of Western Australia
- Judge, General Category, 2013 Angelico Exhibition
- Speaker (with Kerri Dickfos) Council of Educational Facility Planners International (CEFPI) WA: Inner City Education in Perth Symposium, Friday 14 March 2014

# APPENDIX D ACQUISITIONS

## Purchases

### Western Australian Art

#### Contemporary

BLANCHFLOWER, Cathy  
*ξ*, 2013  
oil on canvas  
167 x 167 cm  
Art Gallery of Western Australia  
Foundation: TomorrowFund

CAVANIGLIA, Consuelo  
*Untitled*, 2014  
pigment inkjet print on archival rag art  
paper, blue acrylic, edition 1/2  
90 x 90 cm  
Art Gallery of Western Australia  
Foundation: TomorrowFund

McCARTNEY, Lauren  
*Reflection painting #7*, 2013  
watercolour on paper  
220 x 113 cm  
Art Gallery of Western Australia  
Foundation: TomorrowFund

McKAY, Brian  
*Squaring the Circle*, 2011  
automotive enamels on etched  
aluminium  
110 x 110 cm  
Art Gallery of Western Australia  
Foundation: TomorrowFund

MATA DUPONT, Pilar  
*The Embrace*, 2013  
single-channel HD digital video  
5 minutes 4 seconds  
Art Gallery of Western Australia  
Foundation: TomorrowFund

PETRILLO, Connie  
*Cabinet #14*, 2014  
lightjet print, edition 1/5  
122 x 122 cm  
Art Gallery of Western Australia  
Foundation: TomorrowFund

WORSLEY, Jamie  
*Invaded space*, 2013  
blown and cold-worked glass  
21 x 9 cm  
The Leah Jane Cohen Bequest

#### Historical

VAN RAALTE, Henri  
*Perth*, not dated  
aquatint, edition #26  
25.5 x 24 cm  
Art Gallery of Western Australia  
Foundation: Sir Claude Hotchin Art  
Foundation

# APPENDIX D ACQUISITIONS

## Purchases continued

### Indigenous

CANN, Churchill  
*Victory Hole* 2012  
 natural ochres and pigment on  
 canvas  
 150 x 150 cm  
 The Sir Claude Hotchin Art  
 Foundation

NUNGABAR, Nora; WHYOLTER,  
 Bugai and WOMPI, Nora  
*Martumili Ngurra* 2013  
 synthetic polymer on linen  
 125.5 x 299.5 cm  
 The Leah Jane Cohen Bequest

### Australian Art

#### Contemporary

BRAM, Stephen  
*Untitled (two point perspective)*, 2014  
 synthetic polymer paint on canvas  
 198 x 152 cm  
 Art Gallery of Western Australia  
 Foundation: TomorrowFund

BUSH, Stephen  
*A Caretaker*, 1988  
 oil on linen  
 71 x 61 cm  
 Art Gallery of Western Australia  
 Foundation: TomorrowFund

ÇERKEZ, Mutlu  
*hello i just..(20 November 2021)* 2004  
 synthetic polymer paint on paper  
 108 x 83 cm (framed)  
 Art Gallery of Western Australia  
 Foundation: TomorrowFund

DANIEL.EMMA  
*Cherry on the bottom*, 2013  
 3mm opal acrylic (diffuser), powder-  
 coated spun aluminium (shade), pol-  
 ished, cherry red lacquered, machined  
 aluminium (ball)  
 40 x 30 x 30 cm  
 Art Gallery of Western Australia  
 Foundation: TomorrowFund

DANIEL.EMMA  
*Mish mash chair*, 2013  
 solid maple (base), laminated maple  
 (seat), hand poured resin (back rest),  
 powdercoated, solid aluminium (arms)  
 84.7 x 45 x 47 cm  
 Art Gallery of Western Australia  
 Foundation: TomorrowFund

DANIEL.EMMA  
*Mish mash armchair*, 2013  
 solid maple (base), laminated maple  
 (seat), hand poured resin (back rest),  
 powdercoated, solid aluminium (arms)  
 84.7 x 45 x 47 cm  
 Art Gallery of Western Australia  
 Foundation: TomorrowFund

DAY, Christopher  
*untitled (Permanent Deferral)*, 2013  
 pigment print  
 59.5 x 42 cm  
 Art Gallery of Western Australia  
 Foundation: TomorrowFund

DAY, Christopher  
*untitled (Permanent Deferral)*, 2013  
 pigment print  
 30 x 21cm  
 Art Gallery of Western Australia  
 Foundation: TomorrowFund

# APPENDIX D ACQUISITIONS

## Purchases continued

<p>DOUGLAS, Mel <i>Camber</i>, 2013 kiln formed, cold worked and engraved glass 31 x 60 x 5 cm Art Gallery of Western Australia Foundation: Tom Malone Prize</p>	<p>EDWARDS, Tim <i>Line drawing #5</i>, 2013 blown glass, wheel cut through colour overlay 29 x 41 x 17 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>FERRAN, Anne <i>Untitled</i>, 1984 from <i>Carnal Knowledge</i> gelatin silver print, not editioned 39 x 58 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>FERRAN, Anne <i>Scene V</i>, 1986 from <i>Scenes on the Death of Nature</i> gelatin silver print, edition 3/5 114 x 173 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>
<p>FERRAN, Anne <i>Pale-headed flycatcher</i>, 2013 from <i>Box of Birds</i> pigment print, edition 2/5 72 x 48 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>FRANCO, Heath <i>Dream Home</i>, 1995 dual-channel HD digital video 10 minutes 45 seconds Art Gallery of Western Australia Foundation: TomorrowFund Director's Discretionary Purchase</p>	<p>FRANCO, Heath <i>Televisions</i>, 2013 HD digital video 12 minutes 17 seconds Art Gallery of Western Australia Foundation: TomorrowFund Director's Discretionary Purchase</p>	<p>FUNAKI, Mari <i>Bracelet</i>, 2008 heat coloured mild steel 10.7 x 10.5 x 1.5 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>
<p>FUNAKI, Mari <i>Container</i>, mid 1990s heat coloured mild steel 6.5 x 32 x 14 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>FUNAKI, Mari <i>Ring</i>, 2008 20k yellow gold 2.5 x 2.4 x 1.1 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>FUNAKI, Mari <i>Ring</i>, 2006 18k white gold, rhodium plated 4.1 x 2.5 x 1.4 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>FUNAKI, Mari <i>Ring</i>, 2006 18k white gold, rhodium plated 2.9 x 2.4 x 1.4 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>
<p>FUSINATO, Marco <i>FREE</i>, 1998–2004 single-channel standard definition video projection; type C photograph video: 3 minutes 17 seconds edition 3 photograph: 119 x 168 cm (framed) Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>GEORGETTI, Diena <i>BLOK PLASTIK/Division</i>, 2007 synthetic polymer paint on wood 73 x 57.5 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>GEORGETTI, Diena <i>The object is the thing, this construction brings</i>, 2006 synthetic polymer paint on board 59.5 x 55 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>HICKS, Petrina <i>Emily the Strange</i>, 2011 from <i>Beautiful Creatures</i> lightjet print 100 x 98 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>

# APPENDIX D ACQUISITIONS

## Purchases continued

<p>HICKS, Petrina <i>Jackson and Tiger</i>, 2005 lightjet print 85.5 x 80 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>HOSKING, Marian <i>Twig neck ring</i>, 2013 925 silver 24 x 19.5 cm Art Gallery of Western Australia Foundation: Fogarty Design Fund</p>	<p>JOHNSON, Jess <i>Ratholes in the Babylon of information</i>, 2014 artist frame, fibre tipped markers, metallic paint and gouache on paper 125 x 171 cm (framed) Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>JOHNSON, Jess <i>Time wave zero</i>, 2014 artist frame, fibre tipped markers, metallic paint and gouache on paper 121 x 90 cm (framed) Art Gallery of Western Australia Foundation: TomorrowFund</p>
<p>JUBELIN, Narelle <i>The drawn skin</i>, 1989 poker worked wood panels in chip carved frames 121 x 106.5 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>MARRINON, Linda <i>Mme Aymon (La Belle Zelig) after Ingres</i>, 2002 oil on canvas 61 x 54.5 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>MARRINON, Linda <i>Remembrance</i>, 2014 tinted and painted plaster 37.5 x 22 x 22 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>MESITI, Angelica <i>Prepared piano for movers (Hausmann)</i>, 2012 single-channel HD video 5 minutes 32 seconds Art Gallery of Western Australia Foundation: TomorrowFund</p>
<p>NICHOLSON, Tom <i>Comparative Monument (Palestine)</i>, 2012 archival print on rag paper, 18 parts 50 x 50 cm each, edition of 3 Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>NIXON, John <i>Standard ring</i>, 2011-2012 steel 2 x 2 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>NIXON, John <i>Cast iron ring with steel</i>, 2011-2012 cast iron, steel 2.7 x 2 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>NIXON, John <i>Metal chain with two coloured chains</i>, 2011-2012 metal chain with two coloured chains approx. 35 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>
<p>NIXON, John <i>Open aluminium circle with coloured chain and gold coloured chain</i>, 2011-2012 aluminium, coloured chain, gold-coloured chain approx. 35 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>NIXON, John <i>Tin circle with thick silver coloured chain</i>, 2011-2012 tin, silver-coloured chain approx. 35 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>NIXON, John <i>Exploded aluminium with gold coloured chain</i>, 2011-2012 aluminium, gold-coloured chain approx. 35 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>NIXON, John <i>Untitled (black and white monochrome)</i>, 2013 enamel on canvas and wood 55.7 x 70 x 4 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>

# APPENDIX D ACQUISITIONS

## Purchases continued

<p>NOONAN, David <i>Mirror Man</i>, 2014 silkscreen on linen collage 204 x 146 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>OLSEN ORMANDY: DINOSAUR DESIGNS <i>Collar Bone</i>, 2014 resin and rope 85 x 152 x 14 cm Peter Fogarty Design Fund</p>	<p>OLSEN ORMANDY: DINOSAUR DESIGNS <i>Full Moon</i>, 2014 resin 47 x 120 x 120 cm Peter Fogarty Design Fund</p>	<p>ORMELLA, Raquel <i>Poetic Possibility No 2</i>, 2013 nylon 160 x 215 cm (irregular) Art Gallery of Western Australia Foundation: TomorrowFund</p>
<p>PARKE, Trent <i>Bugs, Laurie's 70th birthday surprise</i> [from <i>The Christmas Tree Bucket</i> series], 2006 pigment print, edition 8/8 72 x 90 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>PARKE, Trent <i>No 376 Candid portrait of a boy on a</i> <i>street corner, Adelaide</i> [from <i>The Camera is God</i> street portrait series], 2013 pigment print, edition 2/2 80 x 60 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>SABSABI, Khaled <i>Guerilla</i>, 2014 acrylic, watercolour and gouache on photographs 33 photographs, 9.5 x 14 cm each Art Gallery of Western Australia Foundation: TomorrowFund</p>	<p>WATSON, Jenny <i>Reflection in a muddy puddle</i> 2013 oil on linen and mixed media 250 x 141 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>

## Indigenous

<p>APUATIMI, Jean Baptiste <i>Jirtaka</i> [sawfish], 2008 screenprint on Hahnemuhle paper 50 x 39 cm, edition 35/45 The Leah Jane Cohen Bequest Director's Discretionary Purchase</p>	<p>BELL, Richard <i>Colour Theory</i> 2012 acrylic on linen 180 x 240 cm The Sir Claude Hotchin Art Foundation</p>	<p>COOK, Timothy <i>Kulama</i>, 2010 woodblock print on Japanese paper 33 x 52 cm The Sir Claude Hotchin Art Foundation Director's Discretionary Purchase</p>	<p>FOLEY, Fiona <i>DISPERSED</i>, 2008 charred wood, aluminium, 0.303 inch calibre bullets, edition 3/3 (made 2013) 197 x 198 cm The Leah Jane Cohen Bequest</p>
<p>GUMANA, Gawirrin <i>Mundukul at Baraltja</i> 2008 etching and screenprint on paper, edition 36/45 50 x 39 cm The Leah Jane Cohen Bequest Director's Discretionary Purchase</p>	<p>KEN, Ray <i>Untitled</i>, 2013 acrylic on linen 197 x 198 cm The Sir Claude Hotchin Art Foundation</p>	<p>KERINAUIA, Raelene <i>not titled</i>, 2013 oil on linen 200 x 60 cm Leah Jane Cohen Bequest Director's Discretionary Purchase</p>	<p>MARAWILLI, Djambawa <i>Garrangali</i> 2010 etching and screenprint on Hahnemuhle paper, edition 26/40 49 x 62 cm The Leah Jane Cohen Bequest Director's Discretionary Purchase</p>



# APPENDIX D ACQUISITIONS

## Purchases continued

<p>MUNKANOME, Estelle not titled, 2012 natural ochres and acrylic binder on paper 76 x 57 cm The Leah Jane Cohen Bequest Director's Discretionary Purchase</p>	<p>MUNUNGURR, Marrnyula <i>Bawu</i>, 2010 etching on Hahnemuhle paper 38 x 50 cm edition of 40 The Leah Jane Cohen Bequest Director's Discretionary Purchase</p>	<p>NYADBI, Lena <i>Dayiwul Ngarrangkarni</i>, 2008 etching on Hahnemuhle paper 50 x 39 cm edition 34/45 The Leah Jane Cohen Bequest Director's Discretionary Purchase</p>	<p>ROBINSON, Brian <i>..and meanwhile back on earth the blooms continue to flourish</i> wood, plastic, steel, synthetic polymer paint, feather, plant fibre and shell 200 x 350 x 50 cm The Leah Jane Cohen Bequest</p>
<p>SCARCE, Yhonnie <i>Blood on the wattle</i>, 2013 blown glass (292 pieces), perspex, steel, aluminium and fabric 210 x 70 x 60 cm The Leah Jane Cohen Bequest</p>	<p>TIPUNGWUTI, Conrad <i>Kulama</i>, 2010 woodblock print on Japanese paper 24 x 34.5 cm The Sir Claude Hotchin Art Foundation Director's Discretionary Purchase</p>	<p>TIPUNGWUTI, Conrad <i>Kulama</i>, 2010 woodblock print on Japanese paper 24 x 34.5 cm The Sir Claude Hotchin Art Foundation Director's Discretionary Purchase</p>	<p>TIPUNGWUTI, Conrad <i>Kulama</i>, 2010 woodblock print on Japanese paper 24 x 34.5 cm image The Sir Claude Hotchin Art Foundation Director's Discretionary Purchase</p>
<p>WALBUNGARA, Alison <i>The Beautiful Hills of Larapinta</i>, 2010 etching on paper 35 x 34 cm (each), diptych The Leah Jane Cohen Bequest Director's Discretionary Purchase</p>	<p>WARLAPINNI, Freda <i>Not titled</i>, 2000 screen print on paper 43 x 63 cm The Sir Claude Hotchin Art Foundation Director's Discretionary Purchase</p>	<p>WIRRPANDA, Liyawaday (Kathy) <i>Yalata</i>, 2010 etching and screenprint on Hahnemuhle paper 59 x 21.5 cm edition 15/30 The Leah Jane Cohen Bequest Director's Discretionary Purchase</p>	<p>WONAEAMIRRI, Pedro <i>Jilamara</i>, 2014 natural ochres on linen 240 x 95 cm Art Gallery of Western Australia Foundation: TomorrowFund</p>

# APPENDIX D ACQUISITIONS

## Purchases continued

### International Art

#### Historical

BALDWIN, Gordon <i>Vase</i> , 1974 stoneware, internal glaze 11.1 x 6.3 x 6.3 cm Consolidated Account	BURNETT, Deirdre <i>Bowl</i> , 1975 porcelain, glazed 8 cm x 10.5 cm Consolidated Account	CAIGER-SMITH, Alan <i>Pair of plates</i> , c1965–68 earthenware 2.5 x 26 x 21 cm (each) Consolidated Account	GODFREY, Ian <i>Sculpture</i> , 1976 glazed stoneware 22.3 x 21.5 x 6.5 cm Consolidated Account
COPER, Hans <i>Vase</i> , 1975 glazed stoneware 19.7 x 14.8 x 8.2 cm Consolidated Account	COPER, Hans <i>Vase</i> , 1976 glazed stoneware 25.6 x 23.3 x 6.9 cm Consolidated Account	FRITH, David <i>Vase with cover</i> , 1982 glazed stoneware 23 x 16 x 16 cm Consolidated Account	
HAMMOND, Henry <i>Bowl</i> , c1983 glazed stoneware 8.9 x 16 cm Consolidated Account	HAMMOND, Henry <i>Vase</i> , c1983 glazed stoneware 6.7 x 10 cm Consolidated Account	LEACH, Bernard <i>Bowl with cover</i> , c1960s glazed porcelain 8.3 x 8.8 cm Consolidated Account	LEACH, David <i>Tea set</i> , 1975 stoneware, glazed 24 x 21.5 x 15 cm (teapot); 10.9 x 14.5 x 10.5 cm (jug); 6.3 x 9.5 cm (bowl); 6.5 x 11.8 x 9.5 (cups each) Consolidated Account
LEACH, David <i>Tea set</i> , 1980 porcelain, crackle glaze, cane handle on teapot 14 x 13 x 9 cm (teapot); cups approx. 6.5 x 11.8 x 9.5 (each) Consolidated Account	LEACH, David <i>Vase</i> , 1980 stoneware, "tenmoku" glaze 36.6 x 15 cm x 15 cm Consolidated Account	RIE, Lucie <i>Bowl</i> , 1977 metallic glaze over incised decoration 8.1 x 17.6 cm Consolidated Account	RIE, Lucie <i>Vase</i> , 1972 glazed stoneware 17.2 x 10 x 9.8 cm Consolidated Account

# APPENDIX D ACQUISITIONS

## Purchases continued

ROGERS, Mary  
*Bowl*, c1975–76  
glazed porcelain  
9.5 x 16 cm  
Consolidated Account

ROGERS, Mary  
*Bowl*, 1975–76  
glazed porcelain  
17.2 x 10 x 9.8 cm  
Consolidated Account

SWAIN, Helen  
*Flowing vessel*, 1983  
earthenware  
18 x 24.5 x 12.7 cm  
Consolidated Account

SWINDELL, Geoffrey  
*Pot*, 1978  
glazed porcelain  
7.7 x 5.6 cm  
Consolidated Account

## Contemporary

BENNING, Sadie  
*Living Inside*, 1989  
video  
5 minutes 10 seconds  
Art Gallery of Western Australia  
Foundation: TomorrowFund

BENNING, Sadie  
*Flat is beautiful*, 1998  
video  
50 minutes  
Art Gallery of Western Australia  
Foundation: TomorrowFund

FRIENDS WITH YOU  
*Little cloud*, 2013  
vacuum-formed acrylic  
76.2 x 60.9 x 48.3 cm  
Art Gallery of Western Australia  
Foundation: TomorrowFund

WELLING, James  
*End of the road*, 2012  
archival inkjet print on rag paper, edition 3/5  
40 x 58.7 cm  
Art Gallery of Western Australia  
Foundation: James Welling Fund

# APPENDIX D ACQUISITIONS

## Donations

### Western Australian Art

#### Contemporary

MOORE, Mary  
*Tom Malone* 2002-03  
oil on board, painted hand-made frame  
59 x 56 cm  
Elizabeth Malone

RINGHOLT, Stuart  
*Untitled*, 1998  
powder-coated aluminium and  
synthetic fibres  
15 x 9 x 5 cm  
Ian Bernadt  
Director's Discretionary Donation

RINGHOLT, Stuart  
*Untitled (Giacometti)*, 2008  
books and vitrine  
150 x 180 x 60 cm  
Di and Jeffrey Hay

RINGHOLT, Stuart  
*Untitled (Moore)*, 2008  
books and vitrine  
150 x 180 x 60 cm  
Di and Jeffrey Hay

SMITH, Helen  
*Sint Annestraat #1 + Madam Mandarin  
#5*, 2004  
digital print mounted on aluminium  
120 x 360 cm  
Helen Smith

SMITH, Helen  
*Stella's red house + Krueple Steeg #4*,  
2004  
digital print mounted on aluminium  
120 x 360 cm  
Helen Smith

#### Historical

KOTAI, Francis  
*Vessel*, c1964  
glazed earthenware  
43 x 10 cm  
Anne and Noel Ryan

# APPENDIX D ACQUISITIONS

## Donations continued

### Indigenous

SANDY, Allery  
*After the Rain*, 2013  
synthetic polymer paint on canvas  
93 x 171 cm  
Rio Tinto  
Director's Discretionary Donation

### Australian Art

#### Contemporary

ZAHALKA, Anne  
*The Veterinary (Thomas Ravenbourg/  
veterinary)*, 1987  
Ilfochrome print (printed 1997)  
80 x 80 cm  
Anne Zahalka

ZAHALKA, Anne  
*The Women*, 1989  
type C print on crystal archive (printed  
1998)  
61 x 50 cm  
Anne Zahalka

ZAHALKA, Anne  
*Saturday, 9:15pm*, 1995  
duratran, lightbox  
120 x 172 cm  
Anne Zahalka

#### Historical

HEYSEN, Hans  
*Lengthening shadows*, 1933  
watercolour on paper  
24.5 x 38.2 cm  
Margaret Campbell Dawbarn (Bequest)

LOWE, Allan  
*Lamp base*, 1936  
glazed earthenware  
36 cm (height)  
Faye Clay

# APPENDIX D ACQUISITIONS

## Donations continued

### International Art

#### Contemporary

LORD, Benjamin  
*Humawilo chambers* 2010  
stereoscopic stand, three portfolios  
with 12 offset lithographs in each  
dimensions variable  
Gary Dufour and Siné MacPherson

MORLEY, Lewis  
[3 untitled photographs: Truffaut;  
Christine Keeler; Nude]  
1963-1970  
silver gelatin prints  
45 x 25 cm (each)  
Max Pam

PISTOLETTO, Michelangelo  
*Colomba*, 1974  
silkscreen on polished stainless steel,  
edition 16/30  
55 x 75 cm  
Michelangelo Pistoletto  
Director's Discretionary Donation

PLOSSU, Bernard  
[31 untitled photographs: North Africa]  
1975-1990s  
silver gelatin prints  
15 x 18 cm (each)  
Max Pam

SALAUN, Philippe  
[7 untitled photographs]  
1977-1990s  
silver gelatin prints  
45 x 25 cm (each)  
Max Pam

## Exhibitions

### ***Van Gogh, Dalí and Beyond: The World Reimagined***

22 June to 2 December 2013

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

### ***Western Australian Indigenous Art Awards 2013***

23 August 2013 to 27 January 2014

An exhibition celebrating the achievements of Australia's Indigenous artists. This bi-annual award (annual until 2011), is one of the richest Indigenous arts prizes in the country. It is a national award founded in 2008 which showcases the breadth, diversity and excellence of art from all corners of Indigenous Australia. Three non-acquisitive prizes are awarded, totalling \$65,000: the Western Australian Indigenous Art Award of \$50,000; the Western Australian Artist Award of \$10,000; and the People's Choice Award of \$5,000.

### ***A Private View: Modern Masters from the Kerry Stokes Collection***

22 November - 3 March 2014

This focused exhibition showcasing works from the Kerry Stokes Collection, one of Australia's most significant and respected private collections, gave Western Australians and visitors to the State, a rare opportunity to view works not usually accessible to the general public. The works on display

were mostly by French artists, dating from the late nineteenth and early twentieth centuries, a period of great change and experimentation in European art. Artists represented in the display included Monet, Courbet, Matisse, Magritte and Picasso.

### ***IMPACT***

1 February to 5 May 2014

Featuring the work of twenty-five Australian and international artists, *IMPACT* featured a selection of recent Gallery acquisitions with a focus on video, video installation and soundscape works, along with sculpture, paintings and works on paper, all of which play out in one form or another various modes of impact, including the physical, psychological, perceptual and the political.

### ***William Kentridge | The Refusal of Time***

13 February - 27 April 2014

The most significant international work of art purchased recently for the State Art Collection – *The Refusal of Time 2012* – was featured as part of the 2014 Perth International Arts Festival, and was presented for the first time in Australia at the Perth Institute of Contemporary Art as a partnership between AGWA, PIAF and PICA.

### ***Year 12 Perspectives 2013***

20 February to 13 April 2014

*Year 12 Perspectives* is a yearly taste of art by some of the best, brightest and most talented graduating high school artists in the State. An annual

# APPENDIX E EXHIBITIONS

barometer of what our youth are thinking and feeling, it is also a rich celebration of the role the arts play in the development of individual identities. The *Year 12 Perspectives 2013* Santos People's Choice Award was awarded to Jessie Lee whose work *Khmer Grandmother* was voted the most popular by Gallery audiences.

## **Tom Malone Prize 2014**

1 March - 28 April 2014

The *Tom Malone Prize 2014* brings together many of Australia's best glass artists. Featuring the ten artists short-listed for the annual acquisitive award, it included vessels and large scale sculpture. The diverse group of work on show, demonstrated that glass is a medium of almost endless possibility, with short-listed artists' exploring of a range of themes, from the personal to the observational. The winner of the Tom Malone Prize 2014 for contemporary glass artists was Mel Douglas for the work *Camber*.

## **Guy Grey Smith: Art as Life**

21 March to 14 July 2014

Guy Grey-Smith (1916-1981) was a Western Australian artist whose challenging paintings of the Western Australian landscape secured his position as an artist of national importance in the 1960s and 1970s. This widely acclaimed AGWA exhibition was the first full retrospective of the work of this important artist since his death.

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## **State Art Collection Displays**

### ***Your Collection 1800 – Today***

Since 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 as integrated chronological displays. These displays, which are constantly changing, bring together painting, sculpture, decorative arts, photography, design, works on paper and video/filmic works. 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, are on display alongside many of the Collection's cherished gifts, some of which have not been seen for several years.

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

Since 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. *Shadow quartet* forms an ensemble of four individual sculptures; each one of the figures is actually a cluster of multiple shadow figures with different personas that appear and disappear as visitors walk around and between them.



# APPENDIX E EXHIBITIONS

## **Recent Acquisitions Your Collection**

17 July to 27 October 2013

This display highlighted some of the Gallery's treasured acquisitions from the previous two years, putting on display for the first time a selection of works by local, national and international artists.

## **Made to Remember**

24 November 2012 – 30 June 2013

*Made to Remember* highlighted a zone in Indigenous art practice where objects can be seen as innovative, unusual and fundamentally unique. The display scrutinised these practices, and examined the complexity of relationships between utilitarian objects of work (such as baskets), objects made purely for pleasure and aesthetic satisfaction, and objects designed to aid in worship or to fulfill ritual obligation.

## **Animal Ark**

7 June – 19 October 2014

The exhibition considers issues raised by depictions of animals, such as the interface between animal and human identity, the use of animals as 'machines' and companions, as decorative embellishments of human activity, and as subjects in scenes of daily life, portraits and nature studies.

These themes are traced through the work of contemporary artists such as Jenny Watson, Rosslyn Piggott, Sonia Leber, David Chesworth, Darren Sylvester, Penny Byrne and Therese Howard; historical artists including Hans Heysen, Septimus Power, Marino Marini, Charles Blackman, Arthur

Boyd, Marc Chagall, Robert Prenzel and AH McIntosh; and Indigenous artists such as Karen Casey, Clinton Nairn and Sally Morgan.

## **Celebrating 25 Years of the AGWA Foundation**

21 June - 1 December 2014

2014 marks the 25th anniversary of the Art Gallery of Western Australia Foundation. Since its inception in 1989, the Foundation has helped the Gallery purchase over 4,500 works for the State Art Collection. In the last five years, Foundation funds have accounted for 80% of all recent acquisitions. To celebrate this milestone, a showcase of significant works acquired through the Foundation's vital support is on display at AGWA until 1 December 2014.

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## **2013-14 Touring Exhibitions**

### **Jeff Wall Photographs**

Museum of Contemporary Art, Sydney from 1 May to 28 July 2013

#### **Front Cover Image:**

Brian Robinson

*...and meanwhile back on earth the blooms continue to flourish* 2013  
wood, plastic, steel, synthetic polymer paint, feathers, plant fibre and shell

200.0 x 350.0 x 50.0cm

State Art Collection, Art Gallery of Western Australia  
Purchased through The Leah Jane Cohen Bequest, Art Gallery of  
Western Australia Foundation, 2014

© Brian Robinson, 2013

