



## Annual Report 2012-13



## Our Vision

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

## Our Purpose

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

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

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

The Gallery collects and maintains the State Art Collection which currently comprises over 17,073 works by Western Australian, Australian and international artists and is committed to providing access to the visual arts and delivering programs that connect, stimulate, involve, educate and entertain.

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

### Front Cover Image:

Anne Zahalka, 'The bathers' 1989

c-type photograph

State Art Collection, Art Gallery of Western Australia

Purchased through the Consolidated Account

### Location

Perth Cultural Centre, Western Australia

### Postal Address

PO Box 8363  
Perth Business Centre  
PERTH WESTERN AUSTRALIA 6849

### Contact

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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 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 94926761 or email [foundation@artgallery.wa.gov.au](mailto:foundation@artgallery.wa.gov.au).

Gifts of \$2 or more to the Foundation are tax deductible.

### Sponsorship

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

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

### Friends of the Art Gallery of Western Australia

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

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

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**Statement of Compliance**  
**For the year ended 30 June 2013**

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

In accordance with section 28 of the Art Gallery Act 1959 and section 63 of the Financial Management Act 2006, we hereby submit for your information and presentation to Parliament the Annual Report of the Art Gallery of Western Australia for the financial year ended 30 June 2013.

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

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



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



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

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## Overview

### Executive Summary

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

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

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

**Stefano Carboni**  
Director

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

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

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

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

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

**Fiona Kalaf**  
Chair, Board of the Art Gallery of Western Australia

## Highlights

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

Highlights in 2012-13 were:

### July 2012

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

### August 2012

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

### September 2012

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

### October 2012

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

### November 2012

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

### December 2012

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

### Highlights continued

#### January 2013

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

#### February 2013

- Tom Malone Prize 2013 brought together some of Australia's best glass artists, and featured 12 artists short-listed for the annual acquisitive award.

#### March 2013

- 'Year 12 Perspectives 2012' opened and is an annual showcase of the freshest and most exciting art being made by young Western Australian Students.
- Mid-West Art Prize 2013 opened to artists throughout Western Australia. This important regional prize is now in its third year at the Geraldton Regional Art Gallery.

#### April 2013

- Work commenced on the much needed upgrade on the original lift in the Main Gallery.
- Season 5 of ARTBAR commenced in April with a sold out event featuring one of Australia's most popular singer/songwriters Katy Steele.

#### May 2013

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

#### June 2013

- Opening of 'Van Gogh, Dalí and Beyond: The World Reimagined,' the third in the MoMA Series, featuring 134 masterworks from The Museum of Modern Art, New York.
- Andrew Forrest, well-known philanthropist and businessman, was appointed as the new Chair of the Foundation of the Art Gallery of Western Australia.

### Financial Overview

In 2012-13 the Gallery:

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

### Revenue

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

The Gallery generated revenue of \$8,269,000 compared to the previous year's revenue of \$5,953,000.

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

### Expenditure

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

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

### Assets and Liabilities

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

The Gallery's total liabilities at the end of this financial period were \$6,433,000, compared to the previous year of \$6,222,000.

### **Operational Structure**

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

### **Responsible Minister:**

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

### **Enabling Legislation:**

Art Gallery Act 1959

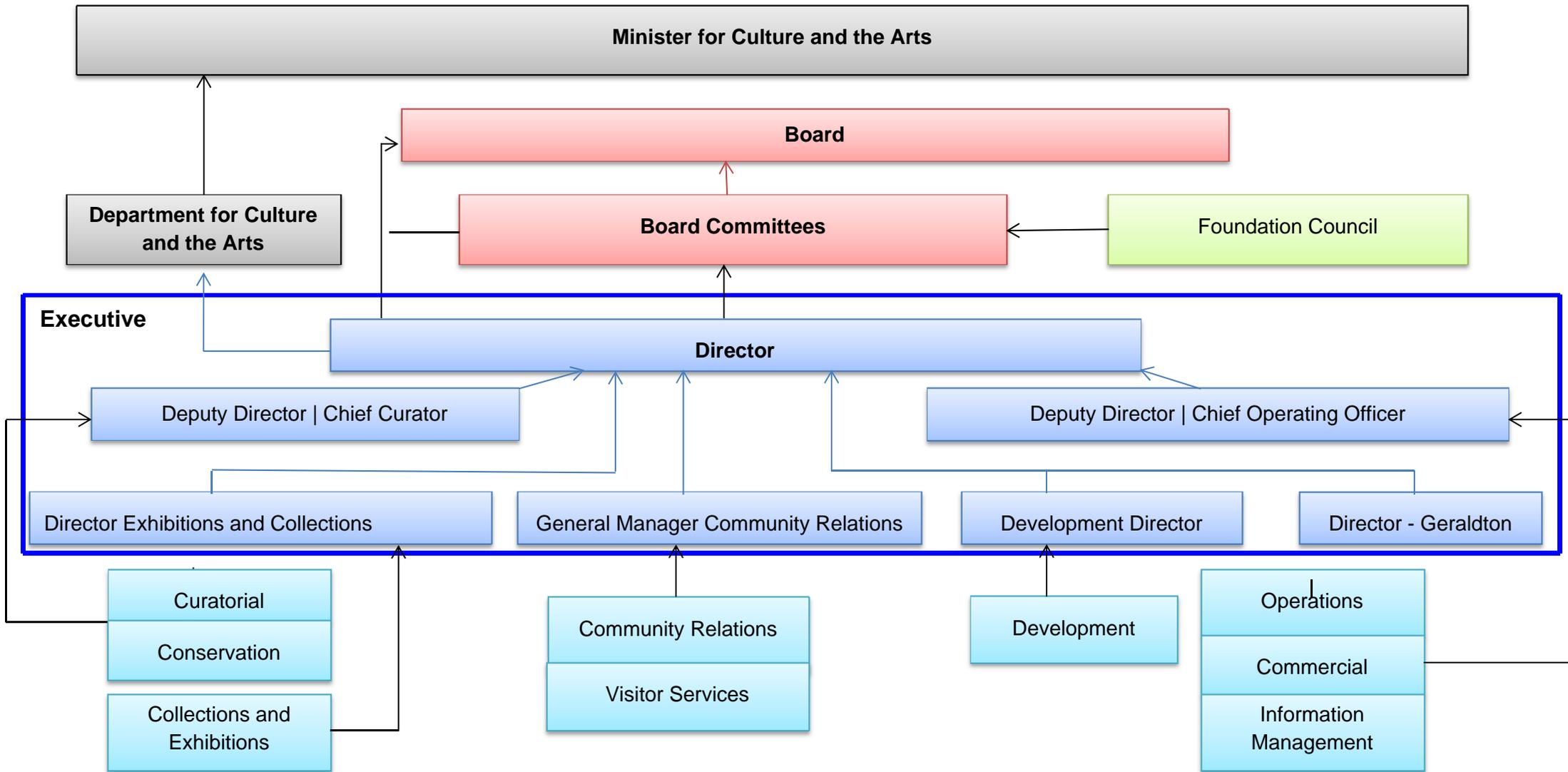
### **Legislation and regulations administered by the Authority:**

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

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

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

Organisational Chart



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

### Agency Structure

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

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

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

### Board

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

Board members during the 2012-13 financial year were:

Chair	Fiona Kalaf
Members	Hamish Beck Helen Carroll Fairhall Adrian Fini (to 12 December 2012) Andrea Horwood-Bux Trish Ridsdale Brian Roche
Ex Officio	Allanah Lucas (to May 2013) Alan Ferris (Acting Director General of DCA from 6 May 2013)

**See Appendix 'A' for Board Member profiles.**

### Board (continued)

During the 2012-13 financial year no appointments were made.

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

### Board Fees

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

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

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

### Board Committees

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

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

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

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

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

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

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

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

Chair: Hamish Beck  
Members: Brian Roche  
Fiona Kalaf

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

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

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

### **Executive Management Team**

(Arranged alphabetically)

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

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

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

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

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

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

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

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

### Partners and Sponsors

#### Volunteers

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

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

- Vision impaired visitors can access works via Descriptor Tours for all exhibitions at the Gallery. The Gallery also ensures that a small number of robust works are on display at all times so that groups can book a supervised Touch Tour with a Gallery Guide.
- Guides have also been trained by Alzheimer's Australia WA to deliver tours to small groups of visitors living with this disease. These 'Art and Memories Tours' are based on the 'Meet Me at MOMA' program and give visitors an expressive outlet and forum for dialogue.
- The Gallery Guides assisted for the ninth year at the 'Sculpture by the Sea' exhibition held at Cottesloe Beach in March 2013.

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

### Art Gallery of Western Australia Foundation

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

### Foundation Council

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

Chair	Hamish Beck (retired June 2013) Andrew Forrest (appointed June 2013)
Councillors	Marco D'Orsogna Will Galvin (on leave of absence until October 2013) Ray van Kempen Anita Percudani Andrew Shearwood

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

### Friends of the Art Gallery of Western Australia

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

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

### Friends Council

President	Robert Buratti (retired March 2013) Carmel McLure (appointed March 2013)
Members	Ian Adams (appointed March 2013) Marcel Anderson Mariana Atkins David Bliss Kay Campbell Leanne Casellas (appointed March 2013) Allan Green Kevin Jackson Gregory Jude (resigned March 2013) Michele Kosky (appointed March 2013) Helen Smith (resigned March 2013) Gillian Yudelman (appointed March 2013)

## Agency Performance

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

### Collections

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

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

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

### Overview

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

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

### Outcomes

During the year 95 works of art were introduced in to the Collection:

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

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

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

### Collections (continued)

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

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

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

The generous support of Nicola and Andrew Forrest enabled the purchase of the outstanding painting 'Bridegroom drinking from a creek II' by Australian artist Arthur Boyd. Boyd is best known for his series of paintings made between 1957 and 1959 and entitled 'Love, marriage and death of a half-caste', to which this painting belongs. All the works in the series deal with the issue of race in Australia, as well as the individual complexities of human relationships played out in a context of marginalisation and tension. The series as a whole covers the range of human emotion, from the magical delight of first love and sexual attraction through to the tragedy of death and separation. 'Bridegroom drinking' is a jewel of a painting that embodies hope, unlike the desperation present in many of the other works in the series. From a story of despair Boyd has, in this major work, through subject matter, composition and rendering, wrought an image of symbolic intensity and optimism.

### Collections (continued)

A wide variety of engaging works of art were added to the Collection through purchase, and many priority targets were met. In the area of Western Australian art a remarkable painting by Sunfly Tjampitjin was added, as were two paintings from 1951 and 1953 by Guy Grey-Smith. The acquisition of the major photographic series 'Better half' by the increasingly significant young artist Jackson Eaton was an important addition to the 2 target, as did the addition of a painting by first generation Warmun artist Rusty Peters. A 2012 metal sculpture by James Angus enhanced this important Western Australian artist's representation in the Collection. In Western Australian design a group of ceramic vessels by young Western Australian artist and potter Jacob Ogden Smith was added, as was the major piece of furniture, the 'Calypso' lounge chair, by Jon Goulder, who is now represented by eleven works. 'AUM' by Stuart Ringholt, recording a performative project involving a process of cathartic experience at once confronting and poignant, was also acquired.

In the area of Australian art, the acquisition of contemporary Australian photography is a priority, and the Gallery targeted the works of William Yang, Pat Brassington and Anne Zahalka for acquisition. Two Yang works were added to start his holdings, and major groups by Zahalka (four works from 1987-2006) and Brassington (nine works from 1984-2008) cover the best of these two female photographers' practices. Photographs from significant Indigenous photographers were also added to the Collection; the suite 'Sacrifice' by the pivotal artist Michael Riley, a powerful and evocative series of images that interrogate the complex relationship between Indigenous Australian and the

Christian faith, and two challenging portraits by Darren Siwes. Priority One targets were also met through the purchase of a complex three-channel video work by Daniel Crooks, four ceramics by Stephen Benwell, and a major meticulous and realistic drawing by Danie Mellor which explores the collision of unique and different worldviews, in this case the meeting of Indigenous Australians and those on the British colonial adventure. Additional video works were acquired by Silvana and Gabriella Mangano, and Ms & Mr, as well as 'Citizen's Band' by Angelica Mesiti, which acknowledges the displaced identity of the migrant experience in the context of urban Western society. A group of works by senior Yolngu artist Gulumbu Yunupingu, which speak of the universe as cyclic and not linear and which embody her understanding of humanity were purchased.

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

### Collections (continued)

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

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

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

Significant gifts included a major group of photographs by Western Australian photographers Trish Ainslie and Roger Garwood, and Chinese artist Chen Wenling donated his

work 'Childhood – Morning 2011', a life size painted bronze figure, to the Collection. Also gifted were a painting by Indigenous artist Tiger Palpatja, a sterling silver spoon by Western Australian jeweller Kitch Currie, a vase by Jasper Dowding, a suite of works on paper by Richard Larter, and a group of ceramics by Guy Grey-Smith.

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

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

Some of these included:

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

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

## Collections (continued)

Conservation treatments this year included the treatment of:

- Antonio Canaletto 'Church of St Giorgio Maggiore'
- Charles Conder 'Night in a Garden in Spain'
- George Pitt Morrison 'Chaily'
- Leonard French 'Genesis'
- several drawings on paper by Margaret Forrest which focused on the consolidation of the flaking gouache
- Linda Marrinon 'Woman in a Sailor Suit'
- Dundiwuy Wanambi 'Younger Wawilag Sister'

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

This year frames were restored for:

- Thomas Gainsborough 'Portrait of Thomas Mayhew'
- Jeffery Smart 'The Directors'
- Ethel Carrick Fox 'Seaside Promenade'
- Daisy Rossi 'Untitled' (landscape, sunrise scene)
- Daisy Rossi 'Untitled' (garden, river scene)

Period frames were also produced for:

- Charles Conder 'Night in a Garden in Spain'
- George Pitt-Morison 'Chaily'
- Daisy Rossi 'Untitled' (view of boats on Swan River)
- Daisy Rossi 'Untitled' (garden scene)

### Programs

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

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

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

### Overview

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

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

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

### Outcomes

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

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

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

School programs in support of 'Picasso to Warhol' and 'Picturing New York' attracted over 10,000 students. Other exhibitions and the State Art Collection were visited by 8800 students.

**Programs (continued)**

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

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

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

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

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

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

With the support of Cultural Tourism Series Funding Partner – Eventscorp - the Great Collection of the World Series provides sustained Western Australian cultural tourism platform bringing

economic benefit for Perth, and Western Australia through improved tourist visitation with up to 20% of our audience attendance are from interstate or overseas.

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

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

**Events and Gallery Functions**

The 2012-13 event season included:

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

### Programs (continued)

- Opening week suite of events for 'Picturing New York' including the Foundation Preview and VIP Invitation event held in conjunction with Ernst and Young for 600, and a ticketed general public opening for 850 people.
- Opening suite of events for 'Van Gogh, Dalí and Beyond' sold out to capacity crowds with 1,210 people celebrating at functions including the Foundation Preview, VIP Invitation event, and ticketed general public opening.
- Other successful opening events included exhibition openings for 'Luminous World' and 'Year 12 Perspectives 2012'.

### Infrastructure

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

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

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

### Overview

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

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

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

### Outcomes

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

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

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

### **Infrastructure** (continued)

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

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

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

### Relationships

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

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

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

#### Overview

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

#### Outcomes

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

Foundation members at the level of Fellow and above were offered the opportunity to join an art tour in Venice in September 2011. This international tour, fully funded by participants, was

led by the Director. This first tour proved so successful it will become an annual event, with a different destination each year.

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

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

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

### Relationships (continued)

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

#### Annual Sponsors:

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

#### ‘Great Collections of the World – MoMA Exhibition Series’

- Eventscorp, Government Funding Partner
- Ernst & Young, Principal Series Sponsor
- Singapore Airlines, Airlines Sponsor
- Novotel Langley, Accor Group, Accommodation Sponsor
- Channel Nine, Media Partner
- The Sunday Times, Media Partner
- The Australian Newspaper
- Professional Public Relations
- 720 ABC Radio

#### Kimberley Research Project and ‘Desert River Sea: Kimberley Art Then & Now’

- Rio Tinto Future Fund

#### ‘Year 12 Perspectives’

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

#### Water Walk

- Water Corporation

#### ARTBAR

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

## Performance

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

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

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

### Overview

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

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

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

opportunities for the creation of understanding and presentation of Indigenous arts practice that is culturally appropriate.

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

### Outcomes

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

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

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

### **Performance (continued)**

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

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

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

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

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

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

### Regions

#### Geraldton Regional Art Gallery

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

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

Artist Roy Merritt was donated by Oakajee Port and Rail from their annual Good Heart exhibition.

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

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

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

During the course of the year, Director of the Geraldton Regional Art Gallery, James Davies was elected to the Board of

Directors of Country Arts WA. Mr Davies also continues to sit on the Art Gallery of Western Australia Executive, Geraldton Regional Art Gallery Management Committee and the City of Greater Geraldton Public Art Advisory Committee.

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

### **Bunbury Regional Art Galleries**

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

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

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

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

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

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

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

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

### **Care of 'Inside Australia'**

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

### Significant opportunities impacting the Art Gallery

- The Art Gallery of Western Australia in an exclusive partnership with the internationally renowned New York's Museum of Modern Art (MoMA) to deliver six world-class exhibitions in Perth between 2012 and 2015. This is creating a major national and international cultural attraction for Western Australia and demonstrating that Western Australia has both the ability and stature to deliver cultural activities that match the State's economic sector. The MoMA series presents Perth and WA as a major cultural tourism destination for regional, national and international visitors and contributes to State tourism outcomes and contributes to the Gallery's key strategic outcome to promote a cultural and community environment that is rich, diverse, dynamic and exciting for all of us.
- A key issue for the Gallery is to develop a sustainable funding model in order to continue to deliver key art gallery services and programs at a high level and to maintain its highly utilised buildings. Capital refurbishment to replace aging infrastructure, such as obsolete gallery display lighting, and restorative maintenance is needed. An important consideration is that the buildings are heritage listed and the Centenary Galleries and Administration building were not built for their current purpose or usage.
- The lack of adequate storage space has a significant impact on the ability of the Gallery to display the State Art Collection as the upper-floor, once public areas, of the Centenary Galleries have been closed since 2006 to provide storage. Congested Collection Storage areas are affecting productivity levels in all areas of Gallery services offered to the public including acquisitions, displays, exhibitions and conservation. The Gallery continues to work with the Portfolio on combined storage facilities to meet critical needs with current and future storage of the State Art Collection.
- The Gallery needs to deploy technology to create a more accessible, engaging experience for visitors to the Gallery and to improve the way we do business and the productivity of our workforce. To realise this requires new systems and staff to support development and delivery of the online services the community expects.
- The Art Gallery of Western Australia Foundation TomorrowFund now supports significant acquisitions of contemporary art. However, the current level of Government funding for the purchase of historical and modern art and design has not reflected price increases in the art market and limits the capacity to develop the State Art Collection and meet all the targets identified in the Acquisitions policy.

## Disclosures and Legal Compliance

### Financial Statements

#### Certification of Financial Statements for the year ended 30 June 2013

The accompanying financial statements of The Board of the Art Gallery of Western Australia have been prepared in compliance with the provisions of the Financial Management Act 2006 from proper accounts and records to present fairly the financial transactions for the financial year ending 30 June 2013 and the financial position as at 30 June 2013

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



Tony Loiacono  
Chief Financial Officer  
18 September 2013



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



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

## Auditor's Opinion



### 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 2013, the Statement of Comprehensive Income, Statement of Changes in Equity and Statement of Cash Flows for the year then ended, and Notes comprising a summary of significant accounting policies and other explanatory information.

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

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

##### Auditor's Responsibility

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the financial statements based on my audit. The audit was conducted in accordance with Australian Auditing Standards. 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 2013 and its financial performance and cash flows for the year then ended. They are in accordance with Australian Accounting Standards and the Treasurer's Instructions.

##### Report on Controls

I have audited the controls exercised by The Board of the Art Gallery of Western Australia during the year ended 30 June 2013.

Controls exercised by The Board of the Art Gallery of Western Australia are those policies and procedures established by the Board to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities 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 2013.

##### Report on the Key Performance Indicators

I have audited the key performance indicators of The Board of the Art Gallery of Western Australia for the year ended 30 June 2013.

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

#### Board's Responsibility for the Key Performance Indicators

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

#### Auditor's Responsibility

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

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

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

#### Opinion

In my opinion, the key performance indicators of The Board of the Art Gallery of Western Australia are relevant and appropriate to assist users to assess the Board's performance and fairly represent indicated performance for the year ended 30 June 2013.

#### Independence

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

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

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



DON CUNNINGHAME  
ASSISTANT AUDITOR GENERAL, ASSURANCE SERVICES Delegate of the Auditor General for Western Australia  
Perth, Western Australia  
18 September 2013

**THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA**  
**Statement of Comprehensive Income for the year ended 30 June 2013**

	Note	2013 \$000	2012 \$000
<b>COST OF SERVICES</b>			
<b>Expenses</b>			
Employee benefits expense	6	5,728	5,204
Supplies and services	7	9,354	10,505
Depreciation and amortisation expense	8	704	754
Accommodation expenses	9	5,492	12,395
Grants and subsidies	10	146	205
Cost of sales	13	384	456
Other expenses	11	1,196	1,309
<b>Total cost of services</b>		<b>23,004</b>	<b>30,828</b>
<b>Income</b>			
Revenue			
User charges and fees	12	2,716	1,026
Sales	13	842	861
Sponsorship	14	1,363	795
Donated works of art	15	101	356
Bequest trust and special purpose funds contributions	16	2,042	836
Interest revenue	17	1,000	1,536
Other revenue	18	205	543
<b>Total Revenue</b>		<b>8,269</b>	<b>5,953</b>
<b>Total income other than income from State Government</b>		<b>8,269</b>	<b>5,953</b>

## Art Gallery of Western Australia Annual Report 2012-13

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<b>NET COST OF SERVICES</b>	<b>14,735</b>	<b>24,875</b>
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**THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA**

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

	<b>Note</b>	<b>2013</b>	<b>2012</b>
		<b>\$000</b>	<b>\$000</b>
<b>Income from State Government</b>			
Service appropriation	19	5,284	13,359
State grants and contributions	19	506	124
Services received free of charge	19	5,429	5,855
<b>Total income from State Government</b>		<b>11,219</b>	<b>19,338</b>
<b>SURPLUS/(DEFICIT) FOR THE PERIOD</b>		<b>(3,516)</b>	<b>(5,537)</b>

**OTHER COMPREHENSIVE INCOME**

**Items not reclassified subsequently to profit and loss**

Changes in reserves	32	(930)	(660)
<b>Total other comprehensive income</b>		<b>(930)</b>	<b>(660)</b>
<b>TOTAL COMPREHENSIVE INCOME FOR THE PERIOD</b>		<b>(4,446)</b>	<b>(6,197)</b>

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

**THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA**  
**Statement of Financial Position as at 30 June 2013**

	Note	2013 \$000	2012 \$000
<b>ASSETS</b>			
<b>Current Assets</b>			
Cash and cash equivalents	33	2,596	7,325
Restricted cash and cash equivalents	20, 33	21,772	21,101
Inventories	21	732	924
Receivables	22	887	1,028
Other current assets	23	129	211
<b>Total Current Assets</b>		<b>26,116</b>	<b>30,589</b>
<b>Non-Current Assets</b>			
Restricted cash and cash equivalents	20, 33	3,923	3,923
Amounts receivable for services	24	5,083	4,381
Other financial assets	25	1,520	2,425
Property, plant and equipment	26	43,168	44,762
Works of art	27	209,889	207,607
Intangible assets	28	18	35
<b>Total Non-Current Assets</b>		<b>263,601</b>	<b>263,133</b>

## Art Gallery of Western Australia Annual Report 2012-13

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<b>TOTAL ASSETS</b>	<b>289,717</b>	<b>293,722</b>
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**THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA**  
**Statement of Financial Position as at 30 June 2013 continued**

	Note	2013 \$000	2012 \$000
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Payables	30	6,118	5,979
Other current liabilities	31	315	243
<b>TOTAL LIABILITIES</b>		<b>6,433</b>	<b>6,222</b>
<b>NET ASSETS</b>		<b>283,284</b>	<b>287,500</b>
<b>EQUITY</b>			
Contributed equity	32	81,342	81,112
Reserves		207,555	207,517
Accumulated surplus		(5,613)	(1,129)
<b>TOTAL EQUITY</b>		<b>283,284</b>	<b>287,500</b>

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

**THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA**  
**Statement of Changes in Equity for the year ended 30 June 2013**

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

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

**THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA**  
**Statement of Changes in Equity for the year ended 30 June 2013**

<b>Balance at 1 July 2012</b>	32	<b>81,112</b>	<b>207,517</b>	<b>(1,129)</b>	<b>287,500</b>
Surplus/(deficit)		-	-	(3,516)	(3,516)
Other comprehensive income		-	(930)	-	(930)
<b>Total comprehensive income for the year</b>		-	<b>(930)</b>	<b>(3,516)</b>	<b>(4,446)</b>
Transactions with owners in their capacity as owners:					
Capital appropriations		230	-	-	230
Other contributions by owners		-	-	-	-
Distributions to owners		-	-	-	-
Transfer from accumulated surplus to reserves		-	968	(968)	-
<b>Total</b>		<b>230</b>	<b>968</b>	<b>(968)</b>	<b>230</b>
<b>Balance at 30 June 2013</b>		<b>81,342</b>	<b>207,555</b>	<b>(5,613)</b>	<b>283,284</b>

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

**THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA**  
**Statement of Cash Flows for the year ended 30 June 2013**

	Note	2013 \$000	2012 \$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>			
Service appropriation		4,582	12,519
Capital appropriation		230	6,901
<b>Net Cash provided by State Government</b>		<b>4,812</b>	<b>19,420</b>
Utilised as follows:			
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Payments</b>			
Employee benefits		(289)	(44)
Supplies and services		(9,393)	(5,176)
Accommodation		(5,049)	(12,489)
Grants and subsidies		(145)	(206)
GST payments on purchases		(766)	(949)
GST payments to taxation authority		(359)	(233)
Other payments		(291)	(396)
<b>Receipts</b>			
Sale of goods and services		848	790
User charges and fees		3,559	1,821
Interest received		1,133	1,572
GST receipts on sales		304	351

## Art Gallery of Western Australia Annual Report 2012-13

GST receipts from taxation authority		1,096	692
Other receipts		2,685	1,413
<b>Net cash used in operating activities</b>	33	<b>(6,667)</b>	<b>(12,854)</b>

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

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

**Statement of Cash Flows for the year ended 30 June 2013 continued**

	Note	2013 \$000	2012 \$000
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
<b>Payments</b>			
Purchase of non-current physical assets		(2,203)	(1,102)
<b>Net cash used in investing activities</b>		<b>(2,203)</b>	<b>(1,102)</b>
Net (decrease) / increase in cash and cash equivalents		<b>(4,058)</b>	<b>5,464</b>
Cash and cash equivalents at the beginning of period		32,349	26,885
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>	33	<b>28,291</b>	<b>32,349</b>

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

## Notes to the Financial Statements for the Year Ended 30 June 2013

### Note 1. Australian Accounting Standards

#### General

The Board's financial statements for the year ended 30 June 2013 have been prepared in accordance with Australian Accounting Standards. The term 'Australian Accounting Standards' includes Standards and Interpretations issued by the Australian Accounting Standards Board (AASB).

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

#### Early adoption of standards

The Board cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 Application of Australian Accounting Standards and Other Pronouncements. No Australian Accounting Standards that have been issued or amended [but not operative] have been early adopted by the Board for the annual reporting period ended 30 June 2013.

### Note 2. Summary of Significant Accounting Policies

#### (a) General statement

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

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

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

**(b) Basis of preparation**

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

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

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

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

**(c) Reporting entity**

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

**(d) Contributed equity**

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

The transfer of net assets to/from other agencies, other than as a result of a restructure of administrative arrangements, are designated as contributions by owners where the transfers are non-discretionary and non-reciprocal. See also Note 32 'Equity'.

**(e) Income**

### Revenue recognition

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

Revenue is recognised for the major business activities as follows:

#### Sale of goods

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

#### Provision of services

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

#### Interest

Revenue is recognised as the interest accrues.

#### Service Appropriations

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

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

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

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

### Gains

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

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

Capitalisation/Expensing of assets

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

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

Initial recognition and measurement

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

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

Subsequent measurement

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

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

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

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

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

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

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

#### De-recognition

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

#### Asset Revaluation Surplus

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

#### Depreciation

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

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

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

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

Land is not depreciated.

**(g) Intangible assets**

Capitalisation/expensing of assets

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

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

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

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

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

Software (a) 4 to 10 years

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

Computer Software

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

**(h) Impairment of assets**

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

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

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

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

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

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

**(i) Other financial assets**

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

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

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

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

See also note 25 "Other Financial Assets".

**(j) Leases**

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

**(k) Financial instruments**

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

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

Financial instruments have been disaggregated into the following classes:

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

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

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

**(l) Cash and cash equivalents**

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

**(m) Accrued salaries**

Accrued salaries represent the amount due to staff but unpaid at the end of the financial year. Accrued salaries are settled within a fortnight of the financial year end. Accrued salaries are recognised at year end where the pay date for the last pay period for that financial year does not coincide with the end of financial year. All staff of the Culture and the Arts portfolio agencies, including

the Board of the Art Gallery of Western Australia, are employees of the Department of Culture and the Arts. Therefore, the Board has no liabilities in relation to employee entitlements and accrued salaries. Accrued salaries are offset against resources received free of charge in the Statement of Comprehensive Income. Refer to note 3 'Department of Culture and the Arts'.

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

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

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

**(o) Inventories**

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

See note 21 'Inventories'.

**(p) Receivables**

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

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

**(q) Payables**

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

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

**(r) Provisions**

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

Provisions - employee benefits

Annual leave and long service leave

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

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

Provisions - other

Employment on-costs

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

See also note 11 'Other expenses'.

**(s) Assets and services received free of charge or for nominal cost**

Assets or services received free of charge or for nominal cost are recognised as income at the fair value of the assets and/or the fair value of those services that can be reliably measured and the Authority would otherwise pay for. A corresponding expense is recognised for services received. Receipts of assets are recognised in the Statement of Financial Position.

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

**(t) Foreign Currency Translation**

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

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

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

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

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

**Fair value hedges**

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

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

**(u) Comparative figures**

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

**Note 3. Department of Culture and the Arts**

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

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

**Note 4. Judgements Made By Management in Applying Accounting Policies**

The preparation of financial statements requires management to make judgments about the application of accounting policies that have a significant effect on the amounts recognised in the financial statements. The Board evaluates these judgments regularly. The Board has entered into a lease for motor vehicles. The Board has determined that the lessor retains substantially all the risks and rewards incidental to ownership of the vehicles. Accordingly, the leases have been classified as operating leases.

**Note 5. Disclosure of Changes in Accounting Policy and Estimates**

**Initial application of an Australian Accounting Standard**

The Board has applied the following Australian Accounting Standards effective for annual reporting periods beginning on or after 1 July 2012 that impacted on the Board:

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

### **Voluntary changes in accounting policy**

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

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

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

**Operative for**

		<b>reporting periods beginning on/after</b>
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>AASB 2012-6. Amendments to Australian Accounting Standards – Mandatory Effective Date of AASB 9 and Transition Disclosures amended the mandatory application date of this Standard to 1 January 2015. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 January 2015
AASB 10	<p>Consolidated Financial Statements</p> <p>This Standard supersedes requirements under AASB 127 Consolidated and Separate Financial Statements and Int 112 Consolidation – Special Purpose Entities, introducing a number of changes to accounting treatments.</p> <p>Mandatory application of this Standard was deferred by one year for not-for-profit entities by AASB 2012-10 Amendments to Australian Accounting Standards – Transition Guidance and Other Amendments. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 January 2014
AASB 11	<p>Joint Arrangements</p> <p>This Standard supersedes AASB 131 Interests in Joint Ventures, introducing a number of changes to accounting treatments.</p> <p>Mandatory application of this Standard was deferred by one year for not-for-profit entities by AASB 2012-10. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 January 2014
AASB 12	<p>Disclosure of Interests in Other Entities</p> <p>This Standard supersedes disclosure requirements under AASB 127 Consolidated and Separate Financial Statements, AASB 128 Investments in Associates and AASB 131</p>	1 January 2014

Interests in Joint Ventures.

Mandatory application of this Standard was deferred by one year for not-for-profit entities by AASB 2012-10. The Board has not yet determined the application or the potential impact of the Standard.

AASB 13	<p>Fair Value Measurement</p> <p>This Standard defines fair value, sets out a framework for measuring fair value and requires additional disclosures about fair value measurements.</p> <p>There is no financial impact.</p>	1 January 2013
AASB 119	<p>Employee Benefits</p> <p>This Standard supersedes AASB 119 (October 2010), making changes to the recognition, presentation and disclosure requirements.</p> <p>The Board does not have any defined benefit plans, and therefore the financial impact will be limited to the effect of discounting, annual leave and long service leave liabilities that were previously measured at the undiscounted amounts.</p>	1 January 2013
AASB 127	<p>Separate Financial Statements</p> <p>This Standard supersedes AASB 127 Consolidated and Separate Financial Statements, introducing a number of changes to accounting treatments.</p> <p>Mandatory application of this Standard was deferred by one year for not-for-profit entities by AASB 2012-10. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 January 2014
AASB 128	<p>Investments in Associates and Joint Ventures</p> <p>This Standard supersedes AASB 128 Investments in Associates, introducing a number of changes to accounting treatments.</p> <p>Mandatory application of this Standard was deferred by one year for not-for-profit entities by AASB 2012-10. The Board has not yet determined the application or the potential</p>	1 January 2014

impact of the Standard.

AASB 1053	<p>Application of Tiers of Australian Accounting Standards</p> <p>This Standard establishes a differential financial reporting framework consisting of two tiers of reporting requirements for preparing general purpose financial statements. There is no financial impact.</p>	1 July 2013
AASB 1055	<p>Budgetary Reporting</p> <p>This Standard specifies the nature of budgetary disclosures, the circumstances in which they are to be included in the general purpose financial statements of not-for-profit entities within the GGS. The Board will be required to disclose additional budgetary information and explanations of major variances between actual and budgeted amounts, though there is no financial impact.</p>	1 July 2014
AASB 2010-2	<p>Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements [AASB 1, 2, 3, 5, 7, 8, 101, 102, 107, 108, 110, 111, 112, 116, 117, 119, 121, 123, 124, 127, 128, 131, 133, 134, 136, 137, 138, 140, 141, 1050 &amp; 1052 and Int 2, 4, 5, 15, 17, 127, 129 &amp; 1052]</p> <p>This Standard makes amendments to Australian Accounting Standards and Interpretations to introduce reduced disclosure requirements for certain types of entities. There is no financial impact.</p>	1 July 2013
AASB 2010-7	<p>Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 &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 January 2015

AASB 2011-2	<p>Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project – Reduced Disclosure Requirements [AASB 101 &amp; 1054]</p> <p>This Standard removes disclosure requirements from other Standards and incorporates them in a single Standard to achieve convergence between Australian and New Zealand Accounting Standards for reduced disclosure reporting. There is no financial impact.</p>	1 July 2013
AASB 2011-6	<p>Amendments to Australian Accounting Standards – Extending Relief from Consolidation , the Equity Method and Proportionate Consolidation – Reduced Disclosure Requirements [AASB 127,128 &amp; 131]</p> <p>This Standard extends the relief from consolidation, the equity method and proportionate consolidation by removing the requirement for the consolidated financial statements prepared by the ultimate or any intermediate parent entity to be IFRS compliant, provided that the parent entity, investor or venture and the ultimate or intermediate parent entity comply with Australian Accounting Standards – Reduced Disclosure Requirements. There is no financial impact.</p>	1 July 2013
AASB 2011-7	<p>Amendments to Australian Accounting Standards arising from the Consolidation and Joint Arrangements Standards [AASB 1, 2, 3, 5 , 7 , 9, 2009-11, 101, 107, 112, 118, 121, 124, 132, 133, 136, 138, 139, 1023 &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 of the Standard.</p>	1 January 2013
AASB 2011-8	<p>Amendments to Australian Accounting Standards arising from AASB 13 [AASB 1, 2, 3, 4, 5, 7, 9, 2009-11, 2010-7, 101, 102, 108, 110, 116, 117, 118, 119, 120, 121, 128, 131, 132, 133, 134, 136, 138, 139, 140, 141, 1004, 1023 &amp; 1038 and Int 2, 4, 12, 13, 14, 17, 19, 131 &amp; 132]</p> <p>This Standard replaces the existing definition and fair value guidance in other Australian</p>	1 January 2013

Accounting Standards and Interpretations as the result of issuing AASB 13 in September 2011. There is no financial impact.

AASB 2011-10	<p>Amendments to Australian Accounting Standards arising from AASB 119 (September 2011) [AASB 1, 8, 101, 124, 134, 1049 &amp; 2011-8 and Int 14]</p> <p>This Standard makes amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 119 Employee Benefits in September 2011. The Board has not yet determined the application or the potential impact of the Standard.</p>	1 January 2013
AASB 2011-11	<p>Amendments to AASB 119 (September 2011) arising from Reduced Disclosure Requirements</p> <p>This Standard gives effect to Australian Accounting Standards – Reduced Disclosure Requirements for AASB 119 (September 2011). There is no financial impact.</p>	1 July 2013
AASB 2012-1	<p>Amendments to Australian Accounting Standards – Fair Value Measurement – Reduced Disclosure Requirements [AASB 3,7,13,140 &amp; 141]</p> <p>This Standard establishes and amends reduced disclosure requirements for additional and amended disclosures arising from AASB 13 and the consequential amendments, implemented through AASB 2011-8. There is no financial impact.</p>	1 July 2013
AASB 2012-2	<p>Amendments to Australian Accounting Standards – Disclosures – Offsetting Financial Assets and Financial Liabilities [AASB 7 &amp; 132]</p> <p>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.</p>	1 January 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 January 2014
AASB 2012-5	<p>Amendments to Australian Accounting Standards arising from Annual Improvements 2009-11 Cycle [AASB 1, 101, 116, 132 &amp; 134 and Int 2]</p> <p>This Standard makes amendments to the Australian Accounting Standards and Interpretations as a consequence of the annual improvements process. There is no financial impact.</p>	1 January 2013
AASB 2012-6	<p>Amendments to Australian Accounting Standards – Mandatory Effective Date of AASB 9 and Transition Disclosures [AASB 9, 2009-11, 2010-7, 2011-7 &amp; 2011-8]</p> <p>This Standard amends the mandatory effective date of AASB 9 Financial Instruments to 1 January 2015. Further amendments are also made to consequential amendments arising from AASB 9 that will now apply from 1 January 2015 and to consequential amendments arising out of the Standards that will still apply from 1 January 2013. There is no financial impact.</p>	1 January 2013
AASB 2012-7	<p>Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements [AASB 7, 12, 101 &amp; 127]</p> <p>This Standard adds to or amends the Australian Accounting Standards to provide further information regarding the differential reporting framework and the two tiers of reporting requirements for preparing general financial statement. There is no financial impact.</p>	1 July 2013
AASB 2012-10	<p>Amendments to Australian Accounting Standards – Transition Guidance and Other</p>	1 January 2013

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]

This Standard makes amendments to AASB 10 and related Standards to revise the transition guidance relevant to the initial application of those Standards, and to clarify the circumstances in which adjustments to an entity's previous accounting for its involvement with other entities are required and the timing of such adjustments.

The Standard was issued in December 2012. The Board has not yet determined the application or the potential impact of the Standard.

AASB 2012-11	<p>Amendments to Australian Accounting Standards – Reduced Disclosure Requirements and Other Amendments [AASB 1, 2, 8, 10, 107, 128, 133, 134&amp; 2011-4]</p> <p>This Standard makes various editorial corrections to Australian Accounting Standards – Reduced Disclosure Requirements (Tier 2). These corrections ensure that the Standards reflect decisions of the AASB regarding the Tier 2 requirements.</p> <p>This Standard also extends the relief from consolidation and the equity method (in the new Consolidation and Joint Arrangements Standards) to entities complying with Australian Accounting Standards –Reduced Disclosure Requirements. There is no financial impact.</p>	1 July 2013
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**Note 6. Employee Benefits Expense**

	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
Wages and salaries <sup>(a)</sup>	4,708	4,328
Superannuation - defined contribution plans <sup>(b)</sup>	481	434
Annual leave <sup>(c)</sup>	423	354
Long service leave <sup>(c)</sup>	88	46
Other related expenses	28	42
	<b>5,728</b>	<b>5,204</b>

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

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

#### Note 7. Supplies and Services

	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
Exhibition fees	3,174	2,786
Advertising	642	1,073
Repairs and maintenance	261	319
Travel	270	214
Consultants and contractors	331	347
Freight and cartage	1,743	1,534
Insurance premiums	1,482	2,682
Materials	240	270
Consumables	159	176
Printing	166	165
Performance fees	172	62
Licences, fees and registrations	64	81
Communications	206	354

Motor vehicles	61	59
Minor equipment	31	44
Lease and hire costs	75	53
Exhibition construction costs	5	6
Entertainment expenses	14	24
Photographic services	10	2
Bank charges	83	35
Other	165	219
	<b>9,354</b>	<b>10,505</b>

**Note 8. Depreciation and Amortisation Expenses**

	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
<b>Depreciation</b>		
Buildings	533	564
Plant, equipment and vehicles	101	106
Office equipment	53	69
<b>Total depreciation</b>	<b>687</b>	<b>739</b>
<b>Amortisation</b>		
Intangible assets	17	15
<b>Total amortisation</b>	<b>17</b>	<b>15</b>
<b>Total depreciation and amortisation</b>	<b>704</b>	<b>754</b>

**Note 9. Accommodation Expenses**

Security services	1,510	1,206
Electricity and gas	1,354	1,116
Accommodation maintenance <sup>(a)</sup>	2,340	9,842
Facilities management	66	57
Cleaning	151	118
Water	59	40
Other	12	16
	<b>5,492</b>	<b>12,395</b>

(a) During the year, the Gallery incurred \$1,594,000 (2012: \$8,528,000) repairs and maintenance to upgrade the building's façade, of which \$1,594,000 (2012: \$1,857,000) was services received free of charge from the Department of Culture and the Arts. Please see note 19.

**Note 10. Grants and Subsidies**

	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
<u>Recurrent</u>		
Bunbury Regional Art Galleries	146	205
	<b>146</b>	<b>205</b>

**Note 11. Other Expenses**

Prizes paid	12	75
Workers' compensation insurance	4	275
Audit fees	43	34
Revaluation of other financial assets	905	750

Write-off works of art	-	160
Inventory adjustment	229	-
Provision for doubtful debts	-	10
Other expenses	3	5
	<b>1,196</b>	<b>1,309</b>

**Note 12. User Charges and Fees**

	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
Exhibition revenue	2,001	720
ARTBAR	95	46
Venue hire	115	119
Rent	43	8
Public programs	392	101
Parking revenue	60	25
Hire of works of art	10	7
	<b>2,716</b>	<b>1,026</b>

**Note 13. Trading Profit**

Sales	842	861
Cost of sales:		
Opening inventory	(924)	(657)
Purchases	(421)	(723)
	<hr/>	<hr/>
	(1,345)	(1,380)
Closing inventory	961	924
	<hr/>	<hr/>
Cost of Goods Sold	(384)	(456)
	<hr/>	<hr/>
<b>Trading profit</b>	<b>458</b>	<b>405</b>

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

**Note 14. Sponsorship**

	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
Cash sponsorship	843	557
Sponsorship in kind	520	238
	<hr/>	<hr/>
	<b>1,363</b>	<b>795</b>

**Note 15. Donated Works of Art**

Donated works of art	101	356
	<b>101</b>	<b>356</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 27 'Works of art'.

**Note 16. Bequest Trust and Special Purpose Funds Contributions**

Trust and special purpose funds contributions	2,042	836
	<b>2,042</b>	<b>836</b>

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

**Note 17. Interest Revenue**

	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
Interest revenue	146	320
Bequest, trust and special purpose funds interest revenue	854	1,216
	<b>1,000</b>	<b>1,536</b>

**Note 18. Other Revenue**

Grants and contributions – Local government and private	13	421
Dividend income	20	40
Recoups of expenditure	110	4
Donations	17	30
Commissions received	11	7
Other revenue	34	41
	<b>205</b>	<b>543</b>

**Note 19. Income from State Government**

Appropriation received during the year:	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
Service appropriation <sup>(a)</sup>	5,284	13,359

	<b>5,284</b>	<b>13,359</b>
Assets transferred from/(to) other State government agencies during the period: <sup>(b)</sup>		
State grants and contributions <sup>(b)</sup>	506	124
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	3,328	3,491
Superannuation	470	433
Fringe benefits tax	17	53
Minor Equipment – PC Replacement Program	20	21
Repairs and Maintenance on Art Gallery Façade	1,594	1,857
	<b>5,429</b>	<b>5,855</b>
	<b>11,219</b>	<b>19,338</b>

- (a) Service appropriations fund the net cost of services delivered. Appropriation revenue comprises a cash component and a receivable (asset). The receivable (holding account) comprises the budgeted depreciation expense for the year and any agreed increase in leave liability during the year.
- (b) Included in State grants and contributions are non-reciprocal grants received from Department of Culture and the Arts.
- (c) Assets or services received free of charge or for nominal cost are recognised as revenue at fair value of the assets and/or services that can be reliably measured and which would have been purchased if they were not donated. Contributions of assets or services in the nature of contributions by owners are recognised direct to equity.

<b>Note 20. Restricted cash and cash equivalents</b>	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
<u>Current</u>		
Bequest, trust and special purpose accounts <sup>(a)</sup>	21,772	21,101
	<b>21,772</b>	<b>21,101</b>
<u>Non-current</u>		
Bequest, trust and special purpose accounts <sup>(b)</sup>	3,923	3,923
	<b>3,923</b>	<b>3,923</b>

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

**Note 21. Inventories**

<b>2013</b>	<b>2012</b>
<b>\$000</b>	<b>\$000</b>

## Current

Inventories held for resale:		
- Finished goods		
At cost	961	924
Provision for inventory adjustment <sup>(a)</sup>	(229)	-
	<b>732</b>	<b>924</b>
<hr/>		
Balance at start of year	-	-
Inventory adjustment recognised in the income statement <sup>(a)</sup>	(229)	-
Amounts written off during the year	-	-
Amount recovered during the year	-	-
<b>Balance at end of year</b>	<b>(229)</b>	<b>-</b>

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

See also note 2(o) 'Inventories', note 11 'Other expenses' and note 13 'Trading profit'.

## **Note 22. Receivables**

	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
<u>Current</u>		
Receivables	637	218
Allowance for impairment of receivables	-	(10)
Accrued interest	215	348
GST receivable	33	393
Accrued income	2	79
	<b>887</b>	<b>1,028</b>

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

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

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

**Note 23. Other current assets**

Prepayments	4	4
Forward exchange contract <sup>(a)</sup>	125	207
	<b>129</b>	<b>211</b>

(a) The Art Gallery has exposure to movements in foreign currency exchange rates on contracts which are denominated in foreign currencies. These contracts have been determined to be firm commitments and for the purpose of hedge accounting are classified as

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

<b>Note 24. Amounts Receivable for Services (Holding Account)</b>	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
Current	-	-
Non-current	5,083	4,381
	<b>5,083</b>	<b>4,381</b>

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

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

#### **Note 25. Other Financial Assets**

##### Current

At fair value:

Available for Sale Financial Assets – ordinary listed shares	-	-
<b>Total</b>	<b>-</b>	<b>-</b>

##### Non-Current

At fair value:

Available for Sale Financial Assets – ordinary listed shares	1,520	2,425
<b>Total</b>	<b>1,520</b>	<b>2,425</b>

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

The Board has not made a decision when to sell the quoted investments.

**Note 26. Property, Plant and Equipment**

	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
<u>Land</u>		
At fair value <sup>(a)</sup>	18,100	18,200
Accumulated impairment losses	-	-
	18,100	18,200
<hr/>		
<u>Buildings</u>		
At fair value <sup>(a)</sup>	24,194	25,557
Accumulated depreciation	-	-
Accumulated impairment losses	-	-
	24,194	25,557
<hr/>		
<u>Plant, equipment and vehicles</u>		
At cost	2,230	2,243
Accumulated depreciation	(1,541)	(1,459)
Accumulated impairment losses	-	-
	689	784
<hr/>		
<u>Office equipment</u>		
At cost	715	721
Accumulated depreciation	(530)	(500)
Accumulated impairment losses	-	-
	185	221
	<b>43,168</b>	<b>44,762</b>

- (a) Land and buildings were re-valued as at 1 July 2012 by the Western Australian Land Information Authority (Valuation Services). The valuations were performed during the year ended 30 June 2013 and recognised at 30 June 2013. In undertaking the revaluation, fair value of land and buildings was determined on the basis of depreciated replacement cost.

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

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

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

	Land \$000	Buildings \$000	Works in progress \$000	Plant, equipment and vehicles \$000	Office equipment \$000	Total \$000
<b>2012</b>						
Carrying amount at start of year	17,300	27,681	412	873	220	46,486
Additions	-	-	-	7	70	77
Disposals	-	-	-	-	-	-
Transfers	-	-	(412)	10	-	(402)
Revaluation increments/ (decrements)	900	(1,560)	-	-	-	(660)
Impairment losses	-	-	-	-	-	-
Impairment losses reversed	-	-	-	-	-	-
Depreciation	-	(564)	-	(106)	(69)	(739)
<b>Carrying amount at end of year</b>	<b>18,200</b>	<b>25,557</b>	<b>-</b>	<b>784</b>	<b>221</b>	<b>44,762</b>

**Note 27. Works of Art**

	2013 \$000	2012 \$000
At fair value	207,607	205,992
Additions	2,181	1,422
Donations at fair value	101	356
Write-Offs <sup>(a)</sup>	-	(160)
Transfers to other state government agencies	-	(3)

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**209,889**                      **207,607**

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- (a) In 2012, the Gallery completed the first comprehensive stocktake of the State Art Collection since it was founded in 1895. Consequently, 383 artworks of \$159,526 were written off as they could not be located and 44 works of \$3,231 were written off as transfers to the Western Australian Museum.

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

**Note 28. Intangible Assets**

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

**Note 29. Impairment of assets**

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

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

All surplus assets at 30 June 2013 have either been classified as assets held for sale or written off.

**Note 30. Payables**

	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
<u>Current</u>		
Trade payables	1,265	1,282
Payables for works of art acquisitions	137	72
Accrued expenses	4,716	4,625
<b>Total Current</b>	<b>6,118</b>	<b>5,979</b>

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

**Note 31. Other Liabilities**

<u>Current</u>		
Income received in advance	61	33
Forward exchange contract <sup>(a)</sup>	125	207
Other	129	3
<b>Total Current</b>	<b>315</b>	<b>243</b>

(a) The Art Gallery has exposure to movements in foreign currency exchange rates on contracts which are denominated in foreign currencies. These contracts have been determined to be firm commitments and for the purpose of hedge accounting are classified

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

**Note 32. Equity**

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

	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
<b>Contributed equity</b>		
Balance at start of period	81,112	74,211
<u>Contributions by owners</u>		
Capital appropriation <sup>(a)</sup>	230	230
<u>Transfer of net assets from other agencies</u>		
Art Gallery Façade Project funded by Department of Culture and the Arts	-	6,671
<b>Total contributions by owners</b>	<b>81,342</b>	<b>81,112</b>
<u>Distributions to owners</u>		
Transfer of net assets to other agencies		
Transfer of holding account to Department of Culture and the Arts	-	-
<b>Balance at end of period – contributed equity</b>	<b>81,342</b>	<b>81,112</b>

**Reserves**

<u>Asset revaluation surplus</u>		
Balance at start of period	175,751	176,411
Net revaluation increments/(decrements):		
Land	(100)	900
Buildings	(830)	(1,560)
Works of art	-	-
<b>Balance at end of period</b>	<b>174,821</b>	<b>175,751</b>
<b>Bequest, trust and special purpose reserve (a):</b>		
Balance at start of period	12,724	12,569
Transfer from accumulated surplus	867	155
<b>Balance at end of period</b>	<b>13,591</b>	<b>12,724</b>
(a) The bequest, trust and special purpose reserve is used to record increments and decrements to bequest, trust and special purpose funds.		
	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
<b>Donated works of art reserve(b):</b>		
Balance at start of period	19,042	18,686
Transfer from accumulated surplus	101	356
<b>Balance at end of period</b>	<b>19,143</b>	<b>19,042</b>
<b>Balance at end of period -reserves</b>	<b>207,555</b>	<b>207,517</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	(1,129)	4,919
Result for the period	(3,516)	(5,537)

Transfers to above reserves	(968)	(511)
<b>Balance at end of period – accumulated surplus</b>	<b>(5,613)</b>	<b>(1,129)</b>
<b>Total Equity at end of period</b>	<b>283,284</b>	<b>287,500</b>

### Note 33. Notes to the Cash Flow Statement

#### Reconciliation of cash

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

Cash and cash equivalents	2,596	7,325
Restricted cash and cash equivalents (see note 20 'Restricted cash and cash equivalents')	25,695	25,024
	<b>28,291</b>	<b>32,349</b>

<b>Reconciliation of net cost of services to net cash flows used in operating activities</b>	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>

Net cost of services	(14,735)	(24,875)
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#### Non-cash items:

Depreciation and amortisation expense <sup>(b)</sup>	704	754
Resources received free of charge <sup>(c)</sup>	5,429	5,855
Donated works of art <sup>(d)</sup>	(101)	(356)
Adjustment for other non-cash items	988	1,257

#### (Increase)/decrease in assets:

Current receivables	372	4
Current inventories	192	(267)

Increase/(decrease) in liabilities:

Current payables	315	4,915
Other current liabilities	(106)	(2)
Net GST receipts/(payments)	(462)	(598)
Change in GST in receivables/payables	737	459
<b>Net cash used in operating activities</b>	<b>(6,667)</b>	<b>(12,854)</b>

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

### Note 34. Commitments

The commitments below are inclusive of GST where relevant

#### Capital expenditure commitments

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

	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
Within 1 year	185	41
	<b>185</b>	<b>41</b>

**Non-Cancellable Operating Lease commitments**

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

Within 1 year	38	49
Later than 1 year and not later than 5 years	19	46
	<b>57</b>	<b>95</b>

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

**Other expenditure commitments**

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

Within 1 year	3,477	3,062
Later than 1 year and not later than 5 years	1,090	4,531
	<b>4,567</b>	<b>7,593</b>

**Note 35. Contingent Liabilities and Contingent Assets**

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

**Note 36. Events Occurring After the Balance Sheet Date**

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

**Note 37. Explanatory Statement**

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

**Significant variances between estimated and actual result for 2013**

	<b>2013 Estimate \$000</b>	<b>2013 Actual \$000</b>	<b>Variation Over/(Under) \$000</b>
Accommodation expenses	2,996	5,492	2,496
Cost of Sales	996	384	(612)
Other Expenses	767	1,196	429
User charges and fees	4,178	2,716	(1,462)
Sales	2,202	842	(1,360)
Sponsorship	834	1,363	529
Bequest trust and special purpose funds contributions received	1,000	2,042	1,042
Bequest trust and special purpose funds interest received	1,000	854	(146)

Accommodation expenses

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

Cost of Sales

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

Other expenses

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

User charges and Fees

Revenue from the first two MoMA Series exhibitions is lower than projected.

Sales

The lower sales reflect the lower than projected visitation

Sponsorship

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

Bequest trust and special purpose funds contributions received

The increase in contributions was largely due to donations for historic artwork acquisitions and on-going donations towards the TomorrowFund, a legacy fund for the acquisition of new contemporary works for the Art Gallery of Western Australia.

Bequest trust and special purpose funds interest received

Lower interest rates account accounted for the variance.

**Significant variances between actual results for 2013 and 2012**

	<b>2013</b>	<b>2012</b>	<b>Variance</b>
	<b>\$000</b>	<b>\$000</b>	<b>Over/(Under)</b>
			<b>\$000</b>
<u>Expenses</u>			
Employee benefits expense	5,728	5,204	524
Supplies and services	9,354	10,505	(1,151)

Accommodation expenses	5,492	12,395	(6,903)
<u>Income</u>			
User charges and fees	2,716	1,026	1,690
Sponsorship	1,363	795	568
Donated works of art	101	356	(255)
Bequest trust and special purpose funds contributions received	2,042	836	1,206
Interest revenue	1,000	1,536	(536)
Other revenue	205	543	(338)

Employee benefits expense

The increase in this area is due to hiring of project staff to deliver the Museum of Modern Art series of exhibitions.

Supplies and services

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

Accommodation expenses

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

User charges and fees

The increase was from higher admissions income collected from the Museum of Modern Art Exhibitions.

Sponsorship

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

Donated works of art

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

Bequest trust and special purpose funds contribution

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

Interest revenue

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

Other revenue

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

**Note 38. Financial instruments**

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

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

Credit risk

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

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

Credit risk associated with the Board's financial assets is minimal because the main receivable is the amounts receivable for services (holding account). For receivables other than government, the Board trades only with recognised, creditworthy third parties. The Board has policies in place to ensure that sales of products and services are made to customers with an appropriate

credit history. In addition, receivable balances are monitored on an ongoing basis with the result that the Board's exposure to bad debts is minimal. At the end of the reporting period there were no significant concentrations of credit risk.

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

#### Liquidity risk

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

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

#### Market risk

Market risk is the risk that changes in market prices such as foreign exchange rates and interest rates will affect the Board's income or the value of its holdings of financial instruments. The Board does not trade in foreign currency and is not materially exposed to other price risks. The Board is not significantly exposed to market risk. The Board has no borrowings or finance leases. Some cash and cash equivalents are interest bearing and restricted cash and cash equivalents are interest bearing however the exposure to market risk for changes in interest rates is minimal as the Board does not rely on interest income for its principal operating activities. Refer to interest rate sensitivity analysis table at note 38(c).

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

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

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

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

**(c) Financial Instrument Disclosures**

Foreign Exchange Contracts

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

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

	USD 500,000	0.913860	30/01/2015		10,435.88
2012 instrument	Notional amount	Rate AUD/USD	Expiry	Hedge Type	Fair Value Gain / (Loss) \$'000
Foreign Exchange Forward Contract	USD 750,000	0.995450	14/09/2012	Fair Value	(12,481.06)
	USD 1,000,000	0.982280	15/01/2013	Hedge of a	(20,158.41)
	USD 1,250,000	0.968460	15/05/2013	Firm	(32,084.13)
	USD 1,000,000	0.956060	13/09/2013	Commitment	(29,578.62)
	USD 1,250,000	0.943900	17/01/2014	Fair Value	(41,263.02)
	USD 1,000,000	0.933260	16/05/2014	Hedge of a	(35,484.09)
	USD 500,000	0.921700	15/10/2014	Firm	(18,001.92)
	USD 500,000	0.913860	30/01/2015	Commitment	(17,947.25)

#### Credit Risk and Interest Rate Exposures

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

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

### Ageing analysis of financial assets

	Carrying Amount	Not past due and not impaired	Up to 1 month	1 - 3 months	3 months to 1 year	1-5 years	More than 5 years	Impaired financial assets
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
<b>Financial Assets</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	-	-	-	-	-	-
	35,746	35,730	4	11	1	-	-	-
<b>2012</b>								
Cash and cash equivalents	7,325	7,325	-	-	-	-	-	-
Restricted cash and cash equivalents	25,024	25,024	-	-	-	-	-	-
Receivables(a)	556	552	47	5	12	-	-	5
Amounts receivable for services	4,381	4,381	-	-	-	-	-	-
Other financial assets	2,425	2,425	-	-	-	-	-	-
	39,711	39,707	47	5	12	-	-	5

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

Liquidity Risk and Interest Rate Exposures

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

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

	Weighted Average Effective Interest Rate %	Carrying Amount  \$000	<u>Interest rate exposure</u>		<u>Maturity date</u>				
			Variable interest rate  \$000	Non- interest bearing  \$000	Up to 1 month  \$000	1 - 3 months  \$000	1 year  \$000	1-5 years  \$000	More than 5 years  \$000
<b>2013</b>									
<u>Financial Assets</u>									
Cash and cash equivalents	3.40	2,596	2,396	200	2,596	-	-	-	-
Restricted cash and cash equivalents	3.40	25,695	25,695	-	25,695	-	-	-	-
Receivables(a) Amounts receivable for services	-	852	-	852	835	11	6	-	-
	-	5,083	-	5,083	-	-	-	-	5,083

Other financial assets	-	1,520	-	1,520	-	-	1,520	-	-
		35,746	28,091	7,655	29,126	11	1,526	-	5,083
Payables		6,118	-	6,118	6,118	-	-	-	-
		6,118	-	6,118	6,118	-	-	-	-

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

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

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

assets								
	39,711	32,149	7,562	32,883	5	2,437	5	4,381
Payables	5,979	-	5,979	5,979	-	-	-	-
	5,979	-	5,979	5,979	-	-	-	-

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

### Interest rate sensitivity analysis

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

	Carrying amount \$000	-100 basis points Surplus \$000	Equity \$000	+100 basis points Surplus \$000	Equity \$000
<b>2013</b>					
<u>Financial Assets</u>					
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>
<b>2012</b>					
<u>Financial Assets</u>					
Cash and cash equivalents	7,325	(73.25)	(73.25)	73.25	73.25
Restricted cash and cash equivalents	25,024	(250.24)	(250.24)	250.24	250.24
Total Increase/(Decrease)		<b>(323.49)</b>	<b>(323.49)</b>	<b>323.49</b>	<b>323.49</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.

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

#### Remuneration of members of the Board

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

	2013	2012
\$0 - \$10,000	8	8
	<b>\$000</b>	<b>\$000</b>
Base remuneration received in relation to 2013	-	-
Annual leave and long service leave benefits	-	-
Other benefits	<b>3</b>	<b>4</b>
<b>The total remuneration of the members of the Board is:</b>	<b>3</b>	<b>4</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:

\$110,001 - \$120,000	-	-
\$120,001 - \$130,000	3	2
\$130,001 - \$140,000	-	-
\$140,001 - \$150,000	-	1
\$150,001 - \$160,000	-	2
\$160,001 - \$170,000	1	-

\$180,001 - \$190,000	1	-
\$250,001 - \$260,000	-	-
\$280,001 - \$290,000	1	1
	<b>\$000</b>	<b>\$000</b>
Base remuneration and superannuation	991	938
Annual leave and long service leave benefits	12	9
Other benefits	20	22
<b>The total remuneration of the members of the Board is:</b>	<b>1,023</b>	<b>969</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.

#### Note 40. Remuneration of Auditor

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

	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
Auditing the accounts, financial statements and performance indicators	<b>37</b>	<b>36</b>

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

#### Note 41. Related Bodies

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

**Note 42. Affiliated Bodies**

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

**Note 43. Special Purpose Accounts**

**Special Purpose Account**

The Art Gallery of Western Australia Foundation

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

	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
Balance at the start of the year	21,984	21,868
Receipts:	2,959	1,590
Payments:	(1,961)	(1,474)
<b>Balance at the end of the year</b>	<b>22,982</b>	<b>21,984</b>

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

**Note 44. Supplementary Financial Information**

**(a) Write-offs**

Debts written off by the Board during the financial year	-	-
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**(b) Losses through theft, defaults and other causes**

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

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**(c) Gifts of public property**

	<b>2013</b>	<b>2012</b>
	<b>\$000</b>	<b>\$000</b>
Gifts of public property provided by the Board	-	-
	-	-

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

For the financial year ended 30 June 2013 , the Art Gallery of Western Australia operated under one service titled 'Art Gallery Services' and therefore service information is reflected in the Statement of Comprehensive Income.

## Key Performance Indicators

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

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



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



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

## Key Performance Indicator Information

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

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

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

The Government Desired Outcome for the Gallery is that:

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

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

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

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

## Preservation

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

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

Key Effectiveness Indicators	2010-11 Actual	2011-12 Actual	2012-13 Actual	2012-13 Target
Proportion of time that the storage and display environment has not been breached	97.5%	96.3%	98.8%	96%

#### 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 98.93%, 99.35%, 97.98%, 99.67%, and 98.59% respectively for humidity and 99.86%, 99.40%, 96.09%, 99.71% and 98.83% for temperature. On average the Gallery maintained the storage and display environment within the standards for humidity for 98.9% of the time and temperature for 98.7% of the time which produces an aggregate total proportion of 98.8% of operational hours when the storage and display environment was maintained within the standards.

## Accessibility

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

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

Key Effectiveness Indicators	2010-11 Actual	2011-12 Actual	2012-13 Actual	2012-13 Target
Number of accesses	526,264	495,505	<b>753,767</b>	<b>500,000</b>
Number of accesses to State Art Collection per capita. Population (Per Capita) based on ABS data table for Western Australia at time of annual reports 2010-11 = 2,317,100: 2011-12 = 2,387,200. 2012-13 = 2,472,700 (based on ABS 3101.0 Dec. 2012, released 20 June 2013).	227 per 1,000	208 per 1,000	<b>305 per 1,000</b>	<b>218 per 1,000</b>

#### Explanatory notes

Accesses are determined by the number of attendances, internet user sessions (website hits) and attendances at venue hire functions. Accesses are expressed per capita, based on the population of Western Australia. The number of Gallery visitors was 385,230 and 11,643 people attended functions for a total of 396,873 attendances. The website unique visitors totalled 356,894.

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

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

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

Key Effectiveness Indicator	2010-11 Actual	2011-12 Actual	2012-13 Actual	2012-13 Target
Percentage of clients satisfied with the services associated with accessing the State Art Collection.	95.3%	96%	94%	90%

#### Explanatory notes

Client satisfaction with art gallery services is primarily measured by surveying visitors to the Gallery to determine how satisfied they have been with the displays and programs. Satisfaction is measured by a statistically valid survey. The market research consultants have advised that the sample used provides a maximum survey error of  $\pm 3.39\%$  at the 95% confidence level. The customer satisfaction survey is conducted by Morris Hargreaves McIntyre. The question answered by customers which provides the percentage satisfaction rating was:

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

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

## Sustainability

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

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

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

#### Explanatory notes

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

## Efficiency indicators

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

Key Efficiency Indicator	2010-11 Actual	2011-12 Actual	2012-13 Actual	2012-13 Target
Average cost of art gallery services per Art Gallery access.	\$24.82	\$43.31	<b>\$27.99</b>	<b>\$44.23</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 2012-13 is mainly due to the combination of increased number of accesses and a decrease in the total cost of services.



**Ministerial directives**

No ministerial directives were received during the year.

**Other financial disclosures****Pricing policies**

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

**Capital works**

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

**Completed capital projects**

The Gallery has continued with its capital works and maintenance program during 2012-13 as follows.

The Façade Maintenance Project commenced in the 2011-12 with the completion in September 2012 of the two canopies and installation of the five LED screens

**Capital works in progress**

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

The Gallery's computer control system for the new lighting system will be commissioned in 2013-14.

## Employment and industrial relations

### Staff profile

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

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

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

	2011-12	2012-13
FTEs at 30 June	58.4	60.3

	2011-12	2012-13
Permanent – full-time	37	39
Permanent – part-time	18	14
Fixed term – full-time	10	10
Fixed term – part-time	6	3
Casual	6	8
Other*	3	1
	80	75

	2011-12	2012-13
Women	58	53
Men	22	22
	80	75

\*Employees seconded in or out of the organisation or not being paid for reasons such as leave without pay / parental leave, etc. The FTE figure represents the number of full-time-equivalent positions as at the end of the financial year. (One FTE is defined as one full-time job for one financial year on the basis of hours worked to normal award/agreement hours provisions.

### **Staff development and recruitment**

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

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

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

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

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

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

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

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

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

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

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

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

The Art Gallery's Occupational Safety and Health Committee met regularly during 2012-13 to discuss and resolve issues raised by staff, review hazard reports, discuss injury trends and identify preventative measures to promote a safe working environment.

## Governance disclosures

### Contracts with senior officers

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

### Director's liability insurance

The Gallery through RiskCover has a Directors and Officers Liability Policy with a limit of liability of \$10 million covering Board members of the Art Gallery of Western Australia Board and senior management. The Gallery contributed \$8,086.45 to the annual premium in 2012-13 with Board Members making a small individual contribution.

## Other Legal Requirements

### Advertising – Electoral Act 1907 section 175ZE

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

		<b>Totals</b>
Advertising agencies		
303Lowe	\$148,662	\$148,662
Market research agencies		
Morris Hargreaves McIntyre	\$36,970	\$36,970
Expenditure with polling agencies	Nil	Nil

Expenditure with direct mail agencies	Nil	Nil
Expenditure with media advertising agencies		
Big Kids Magazine	\$1,500	
Channel 9 Perth	\$115,000	
DMG Radio Perth	\$7,500	
Marketforce / Optimum Media Decisions	\$300,401	
Sunday Times	\$66,000	
Urban Walkabout P L	\$1,809	\$492,210
<b>Total expenditure</b>		<b>\$677,842</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 2011-12 in regard to Public Sector Standards, the WA Code of Ethics or the Department of Culture and the Arts Code of Conduct:

Initiatives in 2012-13 to prevent non-compliance included:

- support attendance of Art Gallery management at forums on human resource management standards, particularly those pertaining to recruitment, selection and appointment.
- maintaining information on standards and codes of conduct including on the departmental intranet and continuing to promote it as an important part of the induction program for new staff.

- a performance management system, the Staff Development System, is in operation and all staff participate in the process. This process meets the requirements of Public Sector Standards in Human Resource Management for Performance Management.

### **Disability access and inclusion plan outcomes**

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

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

The areas of most significant concern were as follows:

#### **Access to services and events**

Arts organisations are not catering for all categories of disability.

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

#### **Physical access**

With the advent of the new Disability (Access to Premises-Building) Standards in May 2011 it is imperative that all new buildings and

refurbishments funded by the Department adhere to Disability (Access to Premises-Building) Standards.

- Catering to the most complex or challenging disability means the needs of many will be covered.
- Look beyond mere compliance to access standards.
- Use accredited access consultants.
- Architects, planners and designers should work with people with disability to ensure universal way finding.
- Universal access should be integrated with other access where possible.
- Toilet facilities should be built to facilitate larger wheelchairs and to accommodate carers as well as the person with disability.
- Parking facilities for people with disability and their carers should accommodate wider and higher vehicles.

### **Access to information**

Not enough is being done to make publications available in alternate formats and, or at an appropriate content level for people with learning or intellectual disability.

- Plain English versions of key relevant documents should be made available upon request.
- A broader range of alternative formats should be made available upon request, for example Auslan and audio versions.

### **Level of service**

There needs to be regular and on-going disability awareness training. Training should focus on:

- The diversity of disability groups and the needs and inclusion of people with multiple and severe disability.
- Protocols for relating to people with disability.
- People with disability, their family and carers should lead or assist in delivering training.

### **Consultation**

The consultation process should be simplified and broadened to reach a more diverse range of people with disability.

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

### **Employment of people with disability**

There needs to be greater effort to increase the employment of people with disability.

- Use legislative provisions to facilitate greater employment of people with disability. Positively discriminate in favour of people with disability.
- Distinguish vacancies that may be suitable for people with disability.
- Liaise with Disability Employment Services for prospective applicants.
- Be flexible in working arrangements to accommodate a person with disability's needs.

### **Achievements from the Previous DAIP recognized in the public consultation**

The Art Gallery had initiated new programs to cater for people with a disability. These included touch tours for visually impaired at the Gallery and a joint initiative with DADAA to tour Sculpture by the Sea at Cottesloe Beach. In addition a program to cater for public with Dementia and Alzheimer's was established.

The new plan will be in place 2013-17

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

#### **Outcome 1:**

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

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

#### **Outcome 2:**

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

- planning for new exhibitions and displays to ensure issues related to access are considered

- provision of two standard wheelchairs and a motorised wheelchair, plus a walking frame with seat – all provided free of charge - to individuals requiring mobility assistance during their visit

#### **Outcome 3:**

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

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

#### **Outcome 4:**

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

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

#### **Outcome 5:**

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

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

#### **Outcome 6:**

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

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

## **Outcome 7:**

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

- ensure recruitment policies and practices are inclusive.

### **Record-keeping plan**

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

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

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

## Appendix A – Board Member Profiles

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

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

Fiona Kalaf is Chief Executive Officer of Lifeline WA, the State's peak body for suicide prevention, intervention and postvention services. A business development, strategic planning and marketing communications professional with experience in commercial, corporate and non-profit environments at general manager level, Ms Kalaf has held senior executive positions at HBF, Asgard Wealth Solutions, the Commonwealth Bank of Australia and Wesfarmers Limited. Ms Kalaf holds a Bachelor of Arts (Fine Arts) and a Bachelor of Architecture from The University of Western Australia, and a Graduate Diploma of Business (Distinction) and Master of Business Administration (Advanced) from Curtin University of Technology. Ms Kalaf is a member of the Board of the Metropolitan Redevelopment Authority and the Western Australian Planning Commission's Central Perth Planning Committee.

### **Hamish Beck** (Attended 3 Meetings and the Board Planning Day)

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

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

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

the Move Western Australia, of which she was Chair from 2003 to 2005, Lawrence Wilson Art Gallery Advisory Board and Swan Bells Foundation.

**Adrian Fini** (Attended 2 Meetings and the Board Planning Day)

Adrian is a current Board member of the Art Gallery of Western Australia, Little World Beverages Ltd, the University of Western Australia Business School Board, Proprietor and Director of FJM Property plus a committee member for the Australian Business Arts Foundation (WA Chapter). Mr Fini's term on the Board expired in December 2012.

**Andrea Horwood-Bux** (Attended 5 Meetings and the Board Planning Day)

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

**Trish Ridsdale** (Attended 6 Meetings and the Board Planning Day)

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

**Brian Roche** (Attended 5 Meetings and the Board Planning Day)

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

**Allanah Lucas** Director General Department of Culture and the Arts (May 2007 – May 2013) (or her representative attended 3 Meetings)

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

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

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

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

## **Appendix B – Foundation Council Profiles**

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

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

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

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

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

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

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

**Will Galvin**, Councillor from May 2011, has worked in his family business Galvin Hardware for over 20 years, both in Western Australia and Adelaide. Galvin Hardware supply to the building design industry through a number of private companies, importing designer products from around the world. Will's focus is to start new businesses under the Galvin banner. Will is also on a number of private company boards. Joining the Art Gallery of Western Australia Foundation is Will's way of contributing toward making the City of Perth a vibrant place and to also connect with the arts community. Mr Gavin is currently on leave of absence until October 2013.

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

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

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

## Appendix C – Foundation Members

### Honorary Patron

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

### Honorary Arts Patron

The Late Robert Juniper

### Patrons

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

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

### Vice Patrons

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

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

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

Brian Blanchflower  
Robert and Lesley Girdwood  
Bob Brighton  
Margot Bunning and family  
Dr David Cooke  
Lorraine Copley  
Rick and Carol Crabb  
Rosanna DeCampo and Farooq Khan  
James Fairfax, AO  
Adrian and Michela Fini  
Friends of the Art Gallery of Western Australia  
Sandra Galvin  
Gordon Darling Foundation  
Evelyn and the late Kemp Hall  
Freehills  
Janet Holmes à Court, AO  
Dr Tim Jeffery  
Rod and Carol Jones  
Robert D Keall

Howard Knight  
Elizabeth Malone  
The late May Marland  
James Mollison, AO  
John Nixon  
Max Pam and Jann Marshall  
The Stan Perron Charitable Trust  
John Poynton  
The late Clifton Pugh, AO  
Spirac Pty Ltd  
Timothy Roberts  
Kerry Stokes, AO  
Brett and Pieta Taylor  
Sheila and the late Howard Taylor, AM  
Lyn Williams

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

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

Mandy Juniper  
Dr Douglas Kagi  
Evan George and Allie Kakulas  
J. Barris and Judith Lepley  
McCusker Charitable Foundation  
Graeme Morgan  
Callum Morton  
Judge Jim O'Connor  
The Shell Company of Australia Limited  
Mitchiko Teshima  
The Myer Foundation  
Alan and Marisa Tribe

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

Tony Albert  
Dr David Alltree  
Dario and Susan Amara  
AngloGold Ashanti Australia Limited  
Daniel Archer  
Neil Archibald  
Monique Atlas and Kim Hawkins  
Hamish and Ngaire Beck  
Dr Bruce Bellinge  
Barbara Blackman  
Lin Bloomfield  
E.L. (Mick) Bolto  
Sue Bolto  
Eileen Bond  
John Bond  
John and Debbie Borshoff  
The Gavin Bunning Family  
Craig and Katrina Burton  
Busby Family

Adil and Andrea Bux  
Tully Carmady and Danielle Davies  
Fiona Clarke  
(In memory of Mrs Jean Clarke)  
Olive, Luka and Coco Butcher  
Anonymous  
Esther Constable  
Professor Ian Constable, AO  
Syd and Danae Corser  
Caroline Christie and Sheldon Coxon  
Anne Cranston  
Megan and Arthur Criddle  
The Leederville Hotel  
Tim Davies Landscaping  
Deutscher and Hackett  
Sandra Di Bartolomeo  
Alan R. Dodge  
Siné MacPherson and Gary Dufour  
Judy and Trevor Eastwood

Ernst & Young Chartered Accountants  
The Everist Family  
Ronald Sydney Farris and  
Joy Elizabeth Farris  
Susanne and Paul Finn  
Larry and Peggy Foley  
Christine and Winston Foulkes-Taylor  
Seva Frangos and John Catlin  
Ben Gascoigne  
Ian George  
Rodney Glick  
Julian Goddard and Glenda de Fiddes  
David Goldblatt  
Robert and Barbara Gordon  
The late Helen Grey-Smith and children  
Gerie and Ole Hansen  
Lyn-Marie Hegarty  
Kevin and Jan Jackson  
The late Cliff Jones

Fiona Kalaf  
Katherine Kalaf  
Kathleen O'Connor Advisory Committee  
David Larwill  
The Late Dr Graham Linford  
James Litis and Desi Litis  
Darryl Mack and Helen Taylor  
Sandy and Michele MacKellar  
Robert MacPherson  
Michael and Sallie Manford  
Lloyd Marchesi  
Diane McCusker  
Ken and Merran McGregor  
Jacqui McPhee  
Merenda Gallery  
Dan Mossenson  
Brandon and Angela Munro  
Dr Fred and Mrs Georgina Nagle  
Tony Nathan  
Anonymous  
Avril S. and Brian J. O'Brien  
Stephen and Corinne Onesti  
Walter Ong and Graeme Marshall  
Maurice O'Riordan  
**Fellows** (continued)  
Louise Paramor  
The Peplow family  
Simon Price and Saara Nyman

Adam Rankine-Wilson  
Dr Bronwyn Rasmussen  
Angela Roberts  
Sam Rogers  
Ruth Rowell Phelps  
A.L. and F.A. Ruse  
Anthony Russell  
Susan and Don Russell  
Dr John and Thea Saunders  
Linda Savage and Dr Stephen Davis  
Anna Schwartz  
Gillian Serisier  
The late Christine Sharkey  
Gene and Brian Sherman  
Dr Amanda Stafford  
Marlene and Graham Stafford  
Shirley Stanwix  
Vivienne Stewart  
The late John Stringer  
Brian Swan  
Deborah and Vic Tana  
Peter and Jane Thompson  
Gene Tilbrook  
Ian and Susan Trahar  
Trish Ainslie and Roger Garwood  
The Ungar Family Foundation  
Ray van Kempen and Ann Kosonen  
Elizabeth and Max Vinnicombe

Lynnette Voevodin  
David Walker  
Women's Service Guild of  
Western Australia  
Mary Ann Wright  
Ashley Zimpel

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

Susan Adler  
Michael and Josephine Ahern  
Robyn Ahern  
Aisen Family Trust  
Julian Ambrose  
Anonymous  
ANZ Banking Group Limited  
Zelinda Bafile  
Lisa Baker MLA, Member for Maylands  
Shelley Barker  
John Barrett-Lennard  
Corinne Barton

R.G. Bennett  
Peter Bird  
Tracy Blake  
Matthew J C Blampey  
Peter and Stella Blaxell  
Frank and Margaret Bongers  
Juliet Borshoff  
Michael and Rachael Borshoff  
Angela Bowman  
Keith Bradbury  
Rinze and Jenny Brandsma  
Brigitte Braun  
Claire Brittain and John McKay  
The late Joan Brodsgaard

Liesl and Alistair Brogan  
Margaret Brophy  
Karen Brown  
The late Lina Bryans  
Peter and Christine Buck  
Janet Burchill  
Marilyn Burton  
Bruce Callow & Associates Pty Ltd  
Fraser Campbell  
Helen Carroll Fairhall and Family  
Emma and Howard Cearns  
Frauke Chambers  
Jody and Fred Chaney  
Estate of John Chilvers

Joe Chindarsi and Andrew Patrick  
Nic Christodoulou  
Susan Clements  
Jock Clough  
Ian and Rosana Cochrane  
Libby Cocks  
Professor Catherine Cole  
The late Chandler Coventry  
Susan and Michael Croudace  
Crowe Horwath Perth  
Dr Digby and Susan Cullen  
Dr Ben Darbyshire  
Master Andrew Davies  
Christina and Tim Davies  
Dr and Mrs N.J. Davis  
Jo Dawkins  
Kevin Della Bosca  
Camillo and Joanne Della Maddalena  
Fire & Emergency Services Authority  
Brahma Dharmananda  
Pamela Douglas  
The Hon Peter and Mrs Benita Dowding  
Diana and Paul Downie  
Hilaire Dufour  
Hollis Dufour  
Meredith Dufour  
Edwin Eames  
Peter Eggleston

The late David Englander  
Gift of the Estate of Barbara and  
Margaret Evans  
Peter Evans  
Jenny and Bill Fairweather  
Michael J. Fallon  
Elaine Featherby  
The Feilman Foundation  
Lisa Fini  
Allan and Lynette Fletcher  
Annie and Brett Fogarty  
Mark Fraser  
Simone Furlong  
A. Gaines  
Leonie and David Garnett  
Gary Giles  
David and Hannah Goldstone  
Mark Grant  
Alix and Geoffrey Grice  
**Members** (continued)  
Robert Grieve  
Karen and William Groves  
Lloyd and Jan Guthrey  
Sean Hamilton  
John Hanley, AM  
Patrick Hanrahan  
Dorothea Hansen-Knarhoi  
Kathy Hardie

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

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

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

Angela Padley  
Maureen Paris  
Susan Pass  
Shane Pavlinovich  
Georgina Pearce  
Todd and Alisa Pearson  
John and Anita Percudani  
Leon and Moira Pericles  
Guardian Resources (Joshua Pitt)  
Bob and Ann Poolman  
Rosemary Pratt  
Jamie Price and Gillian Gallagher  
Mark and Ingrid Puzey  
Anonymous  
Marijana Ravlich  
Howard and Lindsey Read  
Yacht Grot  
Estate of Ian Richmond  
Ross and Alexandra Roberston  
Mr Nigel and Dr Heather Rogers  
John and Yvonne Roston  
Jann Rowley  
Sue and Hans Sauer  
Sally and Vincenzo Savini  
John and Debbie Schaffer  
Jenny and Wyborn Seabrook  
Roslyn Seale  
Celia Searle

Eve Shannon-Cullity  
Asher and Fraida Shapiro  
Stirling and Judy Shaw  
Andrew and Judy Shearwood  
J & J Shervington  
John and Marie-Louise Simpson  
Patricia Simpson  
Singapore Airlines  
Cecily Skrudland  
Garnett Skuthorp  
Darryl and Heather Smalley  
Jan Spriggs and Perry Sandow  
Kathryn Stafford-Rowley  
Tom Gibbons and Miriam Stannage  
Brian Stewart  
Lina Stowe  
Paul and Carla Sullivan  
The Sullivan Family  
Geoffrey Summerhayes, OAM

Gloria Sutherland  
Greenhill Galleries  
John and Antoinette Tate  
Natasha and Ross Taylor  
Lisa and Andrew Telford  
Andrea Tenger  
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  
Ron and Sandra Wise  
Mark Woffenden  
Brigid Woss  
Michael J M Wright  
Di Yarrall  
Melvin Yeo  
Simon and Gillian Youngleson  
Clifford and Gillian Yudelman  
Carlos Zerpa  
Dr Dolph W. Zink, AM, and Mrs Zink

## **Appendix D – Gallery Executive and Staff**

(arranged alphabetically)

### **Executive**

#### **Dr Stefano Carboni, PhD – Director**

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

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

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

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

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

**Lynne Hargreaves, BA (Hons), MA – Director, Collections and Exhibitions**

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

**Lyn-Marie Hegarty, BA – Development Director**

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

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

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

**Di Yarrall – General Manager, Community Relations**

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

## **Staff**

(as at 30 June 2013 and arranged alphabetically)

### **Executive Support**

Giselle Baxter, Executive Assistant

Maria Tagliaferri, Personal Assistant to Deputy Director | Chief Curator

### **Curatorial**

Tika Bachu, Curatorial Assistant

Clotilde Bullen, Curator of Indigenous Art

Chad Creighton, Indigenous Community Liaison Project Officer

Robert Cook, Curator of Modern and Contemporary Photography and Design

Jenepher Duncan, Curator of Contemporary Australian Art

Lucy Harper, Associate Curator of Historical Works on Paper

Melissa Harpley, Curator of Historical Painting, Sculpture & Design

Glenn Iseger-Pilkington, Associate Curator of Indigenous Objects and Photography

### **Conservation**

Stephanie Baily, Paper Conservator

Trevor Gillies, Framer

David Graves, Objects Conservator

Maria Kubik, Paintings Conservator

Kate Woollett, Paper Conservator

### **Collections and Exhibitions**

Ian Bell, Installation Assistant

Kyle Cannon, Installation Assistant

Peter Casserly, Collections Stores Coordinator

### **Collections and Exhibitions (Continued)**

Tanja Coleman, Assistant Registrar

Sophie Davidson, Copyright and Reproduction Officer

Giovanni Di Dio, Installation Assistant

Andrea Gibbs, Ticketing Coordinator

Ragen Haythorpe, Exhibitions Assistant

Sandra Higgins, Finance Officer

Eileen Jellis, Database Officer

Natasha Levey, Exhibition Designer

Dani Lye, Exhibition Designer

Jane Menzies, Exhibition Assistant (LWOP)

Melanie Morgan, Assistant Registrar

John Oldham, Installation Assistant

Dean Russell, Graphic Designer

Jude Savage, Registrar of Collections

Jann Thompson, Installation Assistant

Peter Voak, Exhibition and Display Coordinator

David Wingrove, Front Desk Coordinator

Bo Wong, Photographer

### **Community Relations**

Sharyn Beor, Marketing and Promotions Manager

Kerri Dickfos, Visitor Development Officer

Jenny Emmeluth, Community Relations Coordinator

Greg Fletcher, Educator/Visitor Development Officer

Richard Green, Visitor Information Assistant  
Natasha Hill, Educator (Maternity Leave)  
Alexa Magladry, Visitor Information Assistant  
Renaë Newman, Community Relations Coordinator

Julie-Anne Sproule, Administration Officer

**Community Relations** (continued)

Dean Russell, Graphic Designer  
Jenii Scott, Visitor Information Assistant (LWOP)  
Tanya Sticca, Community Relations Coordinator  
Andrea Tenger, Volunteer Guides Coordinator  
Sue Way, Education Administrative Assistant  
Lisa Young, Educator

**Development**

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

**Operations**

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

**Geraldton Regional Art Gallery**

## Appendix E – Staff Achievements

### Staff activities & membership of external professional committees

(Arranged alphabetically)

Stephanie Baily

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

Stefano Carboni

- Adjunct Professor of Islamic Art, Faculty of Architecture, Landscape and Visual Arts, University of Western Australia
- Member, Council of Australian Art Museum Directors (CAAMD)
- Member, Symbiotica Advisory Committee
- Judge, Black Swan Art Prize, 19 September 2012
- Judge, Tom Malone Prize, 2013
- Judge, Mid-West Art Prize, Geraldton, 1 March 2013
- 2013 Prix Pictet nominator
- Judge, 2013 Vasse Art Award, Busselton, 19 April 2013

James Davies

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

Gary Dufour

- Curator, 'JEFF WALL Photographs', Perth, Melbourne, Sydney
- Co-curator, 'Van Gogh, Dalí and Beyond: The World Reimagined', Perth
- Board Member, Bunbury Regional Arts Management Board to March 2013
- Member, Foreshore Art Gallery Advisory Committee, City of Bunbury

- Member, Faculty Board, Faculty of Architecture, Landscape and Visual Arts, The University of Western Australia
- Member, Advisory Committee, Lake Ballard Association, Menzies, WA
- Member, Advisory Committee, Warburton Art Project, Warburton, WA
- Member, Panel of Experts, 'Collections Law' project, Collections Council of Australia
- Expert Examiner, Protection of Movable Cultural Heritage Act, Department of the Prime Minister and Cabinet
- Participant, Review of UWA School of Architecture, Landscape and Visual Arts, Perth
- Assessor, Prestige for Creative Works, Research Performance Index, Curtin University, Perth
- Judge, The IRIS Award, Perth Centre for Photography, Perth
- Judge, Black Swan Prize for Portraiture, Linton & Kay Art Gallery, Perth
- Advisor, Curatorial Residency Program, International Studio & Curatorial Program (ISCP), New York
- Supervisor, Master of Curatorial Studies Program, Faculty of Architecture, Landscape and Visual Arts, The University of Western Australia, Perth
- Judge, WA Sculptor's Scholarship Award, 'Sculpture by the Sea', Cottesloe

#### David Graves

- Ordinary Member, Western Australian division Committee, Australian Institute for the Conservation of Cultural Material

#### Lynne Hargreaves

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

#### Lucy Harper

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

#### Melissa Harpley

- Selected participant in the Museums Leadership Program, an intensive residential course for museum professionals
- Supervisor, Arts Practicum Program, Faculty of Arts, The University of Western Australia, Perth

Glenn Iseger-Pilkington

- Recipient of Gordon Darling International Global Travel funds to undertake Louis Allen Collection research in the USA
- Co-curator, 'Van Gogh, Dalí and Beyond: The World Reimagined', Perth

Maria Kubik

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

Jude Savage

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

Brian Stewart

- Member, Geraldton Regional Art Gallery Management Committee

Kate Woollett

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

Di Yarrall

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

Lisa Young

- Judge, Metamorphosis Year 12 student exhibition, Central TAFE

## Staff presentations

### Stefano Carboni

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

- Lectured Picturing New York, Subiaco Library, 22 April 2013
- Attended opening of Jeff Wall exhibition at MCA Sydney, 29 April 2013
- Presented Picturing New York to World Presidents Organization Dinner, 8 May 2013
- Keynote speaker, curating FORUM Panel discussion at Lawrence Wilson Art Gallery, 22 May 2013
- Opened 30th Annual Sculpture Survey Exhibition at Gomboc Gallery. 2 June 2013
- Speaker, Lauder & Howard breakfast, 30 June 2013

#### Gary Dufour

- Speaker, 'Spatial Drawing' exhibition, Venn Gallery, Perth, 26 July 2012
- Speaker, 'JEFF WALL Photographs' exhibition, Karrakatta Club, Perth, 14 August 2012
- Speaker, 'JEFF WALL Photographs' exhibition, MCA Patrons, The Ambassadors, 16 August 2012
- Speaker, Floor Talk 'JEFF WALL Photographs' exhibition, Friends of the Art Gallery of Western Australia, 9 September 2012
- Speaker, Robert Juniper Life Celebration, Winthrop Hall, University of Western Australia, 25 February 2013
- Opener, 'Howard Taylor (1918-2001): Discovery – Development – Ideas: SIX Decades 1946-2001 Exhibition, Galerie Düsseldorf, Perth, 17 March 2013
- Opener, 'JEFF WALL Photographs' exhibition, MCA Australia, 1 May 2013
- Speaker, 'Rooms: A Symposium about Photography, Poetry and Space', MCA Sydney, 3 May 2013
- Speaker, 'The World Reimagined – Landscape, Still life and Portrait - Van Gogh to Now', Karrakatta Club, Perth, 14 May 2013

#### Jenepher Duncan

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

#### Lucy Harper

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

#### Glenn Iseger-Pilkington

- Speaker, 'Van Gogh, Dali and Beyond', Ticketek event, Art Gallery of Western Australia Perth, 19 April 2013
- Speaker, 'Van Gogh, Dali and Beyond', Breakfast event, Art Gallery of Western Australia, Perth, 22 June 2013

Lisa Young

- Opener/Guest Speaker Peter Moyes Anglican Community School Student Art Exhibition

## Gallery and Staff publications

Stefano Carboni

'My favourite Small Museum', Australian Financial Review Magazine, Katrina Strickland, January 2013.

'The 'Book of Surprises' (Kitab al-bulhan) of the Bodleian Library, in Susan Scollay and John Arnold (eds.), Persian Cultural Crossroads. The La Trobe Journal, 91, June 2013: 22-45.

Chad Creighton

- Essayist, 'Gurirr Gurirr: The contemporary continuum' in Art & Australia, The performance issue, Vol. 50, No. 3, Autumn 2013, pp. 426-433

Gary Dufour

- Author 'Christian de Vietri' in Art & Australia Collection / Awards / Projects 2003-2013, December 2012

Jenepher Duncan

- 'Joanna Lamb – New paintings inside and out', online catalogue text, Sullivan & Strumpf, Sydney, June 2013

Lucy Harper

- 'Printed visions: early representations of the Western Australian landscape', IMPRINT magazine, Vol. 47, No.4, Summer 2012, pp. 10-11
- 'New York in photographs', Artifacts magazine, Friends of the Art Gallery of Western Australia, Dec. 2012 – March 2013, pp. 9-11

Melissa Harpley

- 'A view from the outside', catalogue essay 'Towards Perth', Lawrence Wilson Art Gallery, The University of Western Australia, Perth, May 2013

James Davies

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

## Appendix F – Acquisitions

### Purchases

#### WESTERN AUSTRALIAN ART

##### Contemporary Design

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

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

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

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

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

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

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

### Contemporary Filmic/Video Art

RINGHOLT, Stuart  
*AUM*, 2007  
video, edition of 5  
28 mins: 27 secs  
*Anger workshops*, 2012  
poster  
127.0 x 176.0 cm, edition 5/12  
Art Gallery of Western Australia Foundation:  
TomorrowFund

### Historical Paintings

GREY-SMITH, Guy  
*In the hills*, c1951  
oil on canvas  
52.0 x 62.0 cm  
Consolidated Account

### Indigenous Paintings

PETERS, Rusty  
*Theliny theliny-warriny: Two Mothers for the Moon*, 2012  
ochre and natural earth pigments on canvas  
80.0 x 100.0 cm  
Art Gallery of Western Australia Foundation:  
TomorrowFund

### Contemporary Photography

EATON, Jackson  
*Better half*, 2007-2009/2012-2013  
36 C-type prints  
30.0 x 45.0 cm each  
Consolidated Account

GREY-SMITH, Guy  
*Untitled [Trees on a hilltop]*, 1953  
oil on canvas  
62.0 x 52.0 cm  
Consolidated Account

TJAMPITJIN, Sunfly  
*Men's Law at Artist's Country at Murunpa*, 1991  
synthetic polymer paint on canvas  
100.0 x 75.0 cm  
Consolidated Account

### Contemporary Sculpture

ANGUS, James  
*White Pipe Compression*, 2012  
steel, enamel paint  
83.0 x 75.0 x 80.0 cm  
Consolidated Account

## Indigenous Works on Paper

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

McKENZIE, Queenie  
*Untitled*, 2004  
etching on paper  
49.0 x 61.0 cm (image)  
56.0 x 76.0 cm (sheet)  
ed. 24/30  
Art Gallery of Western Australia Foundation:  
TomorrowFund  
Director's Discretionary Purchase

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

## AUSTRALIAN ART

### Contemporary Design

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

BENWELL, Stephen  
*Large vase*, 2006  
earthenware  
43.0 cm diameter  
Consolidated Account

BENWELL, Stephen  
*Statue*, 2010  
earthenware  
20.0 x 7.0 x 7.0 cm  
Consolidated Account

BENWELL, Stephen  
*Statue*, 2010  
earthenware  
20.0 x 7.0 x 7.0 cm  
Consolidated Account

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

DANIEL.EMMA  
*D.E Vessels*, 2012  
12 units, various materials and sizes  
Art Gallery of Western Australia Foundation:  
Peter Fogarty Design Fund

DANIEL.EMMA  
*D.E. desk*, 2010-2011  
11 units, various materials and sizes  
Art Gallery of Western Australia Foundation:  
Peter Fogarty Design Fund

JONES, Deb  
*Kind of cube, blue*, 2012  
Cast lead crystal glass  
48.0 x 48.0 x 6.0 cm  
Art Gallery of Western Australia Foundation:  
Leah Jane Cohen bequest

MOORE, Tom  
*Buff Sandy*, 2012  
blown and solid glass  
69.0 x 30.0 x 17.0 cm  
Art Gallery of Western Australia Foundation:  
Tom Malone Prize 2013

STANDEN, Alexandra  
*Desert sounds*, 2013  
handbuilt, wood fired stoneware, unglazed  
25.0 x 35.0 x 5.0 cm  
Consolidated Account

TILDEN, Blanche  
*Empire III (necklace)*, 2012  
flameworked borosilicate glass, 925 silver  
25.0 x 3.0 x 1.0 cm  
Art Gallery of Western Australia Foundation:  
TomorrowFund

TILDEN, Blanche  
*Empire IV (necklace)*, 2012  
flameworked borosilicate glass, 925 silver  
25.0 x 3.0 x 1.0 cm  
Art Gallery of Western Australia Foundation:  
TomorrowFund

TRUMAN, Catherine  
*Rain twigs [objects]*, 2012  
bronze, glass  
9.5 x 22.0 cm (each)  
Art Gallery of Western Australia Foundation:  
TomorrowFund

### Contemporary Filmic/Video Art

CROOKS, Daniel  
*Pan No. 9 (doppelganger)*, 2012  
three-channel HD video, 16:9, colour, stereo,  
edition 2/3  
7 mins: 43 secs  
Art Gallery of Western Australia Foundation:  
TomorrowFund

MANGANO, Gabriella and MANGANO, Silvana  
*Sculpture Sequence*, 2012  
HD video, 16:9, colour, sound, edition 1/3  
4 mins  
Art Gallery of Western Australia Foundation:  
TomorrowFund

MESITI, Angelica  
*Citizens Band*, 2012  
four-channel HD video installation  
16:9, colour, sound,  
21 mins: 25 secs, edition 1/3  
Art Gallery of Western Australia Foundation:  
TomorrowFund

Ms&Mr  
*Amputee of the neurotic future*, 1988/2012  
three channel video: 2 min 56 secs

Art Gallery of Western Australia Foundation:  
TomorrowFund

### Contemporary Photography

BRASSINGTON, Pat  
*Untitled* [from *1 + 1 = 3*], 1984  
silver gelatin print  
18.0 x 28.0 cm  
Consolidated Account

BRASSINGTON, Pat  
*Voicing*, 2001  
pigment print  
76.0 x 56.0 cm  
Consolidated Account

BRASSINGTON, Pat  
*Untitled* [from the *Cambridge Road* series],  
2007  
pigment print  
45.5 x 32.5 cm  
Consolidated Account

YANG, William  
*Darren + Linden, part 3*, 1991  
silver gelatin photograph and marker  
27.0 x 40.0 cm  
Art Gallery of Western Australia Foundation:  
TomorrowFund

ZHALKA, Anne  
*Marriage of convenience (Graham Budgett and  
Jane Mulfinger/artists)*, 1989  
C-type photograph

BRASSINGTON, Pat  
*Torsion*, 1992  
six units: silver gelatin prints (framed)  
150.0 x 200.0 cm overall  
Consolidated Account

BRASSINGTON, Pat  
*Untitled VI*, 2002  
pigment print  
36.5 x 23.5 cm  
Consolidated Account

BRASSINGTON, Pat  
*Untitled* [from the *Cambridge Road* series],  
2007  
pigment print  
45.5 x 32.5 cm  
Consolidated Account

YANG, William  
*Alter ego, Bondi*, 2001  
inkjet print  
68.0 x 88.0 cm  
Art Gallery of Western Australia Foundation:  
TomorrowFund

ZHALKA, Anne  
*Saturday, 5.18pm*, 1995  
Duratron and lightbox  
120.0 x 172.0 x 20.0 cm

BRASSINGTON, Pat  
*Lisp*, 1997  
pigment print  
110.0 x 80.0 cm  
Consolidated Account

BRASSINGTON, Pat  
*Untitled III*, 2002  
Pigment print  
36.5 x 23.5 cm  
Consolidated Account

BRASSINGTON, Pat  
*The best move*, 2008  
pigment print  
84.5 x 66.5 cm  
Consolidated Account

ZHALKA, Anne  
*The bathers*, 1989  
C-type photograph  
74.0 x 90.0 cm  
Consolidated Account

ZHALKA, Anne  
*Brown bears*, 2006  
Ilfalex C-type print  
80.0 x 80.0 cm

74.0 x 90.0 cm  
Consolidated Account

Consolidated Account

Consolidated Account

### Contemporary Sculpture

COOLEY, Peter  
*Black swan with Cygnet*, 2012  
earthenware  
52.0 x 44.0 x 44.0 cm  
Art Gallery of Western Australia Foundation:  
TomorrowFund

YONETANI, Ken and Julia  
*Electric dreams*, 2012  
uranium glass tube and UV lights  
24.0 x 201.0 x 0.8 cm  
Art Gallery of Western Australia Foundation:  
TomorrowFund  
Director's Discretionary Purchase

### Contemporary Works on Paper

BURCHILL, Janet and McCAMLEY, Jennifer  
*Bethaniendamm 0, Berlin*, 2003  
six offset prints, edition 14/20  
59.5 x 42.0 cm (each)  
Art Gallery of Western Australia Foundation:  
TomorrowFund

HARRIS, Brent  
*The Fall*, 2012  
monotype, set of seven  
31.0 x 23.5 cm (each)  
Art Gallery of Western Australia Foundation:  
TomorrowFund

### Historical Painting

BOYD, Arthur  
*Bridegroom drinking from a creek II*, 1959  
oil and tempera on board  
60.4 x 80.5 cm  
Art Gallery of Western Australia Foundation:  
Andrew and Nicola Forrest Fund

HESTER, Joy  
*Mad girl*, c1942  
oil on metal  
44.5 x 57.2 cm  
The Sir Claude Hotchin Art Foundation

### Historical Works on Paper

SYME, Eveline  
*Sydney tram line*, 1936  
colour linocut, edition 3/25  
24.5 x 18.0 cm  
The Sir Claude Hotchin Art Foundation

### Indigenous Objects

YUNUPINGU, Gulumbu  
*Garak (The Universe)*, 2007

YUNUPINGU, Gulumbu  
*Garak (The Universe)*, 2008

ochre and natural earth pigment on hollow log  
280.0 cm high  
The Sir Claude Hotchin Art Foundation

ochre and natural earth pigment on hollow log  
342.0 cm high  
The Sir Claude Hotchin Art Foundation

### Indigenous Paintings

YUNUPINGU, Gulumbu  
*Garak (The Universe)*, 2011  
ochre and natural earth pigment on bark  
97.0 x 57.0 cm  
The Sir Claude Hotchin Art Foundation

YUNUPINGU, Gulumbu  
*Garak (The Universe)*, 2011  
ochre and natural earth pigment on bark  
83.0 x 60.0 cm  
The Sir Claude Hotchin Art Foundation

### Indigenous Photography

RILEY, Michael  
*Sacrifice*, 1992  
silver gelatin prints, series of 15  
16.0 x 25.0 cm (image),  
30.5 x 40.5 cm (sheet)  
ed. 3/20  
Art Gallery of Western Australia Foundation:  
TomorrowFund

SIWES, Darren  
*Gudjerie Kwin*, 2013  
inkjet print on paper  
120.0 x 100.0 cm  
ed. 1/10  
Consolidated Account

SIWES, Darren  
*Im Hai Mulaga*, 2013  
inkjet print on paper  
120.0 x 100.0 cm  
ed. 1/10  
Consolidated Account

### Indigenous Works on Paper

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

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

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

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

## INTERNATIONAL ART

### Historical Design

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

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

ZECCHIN, Vittorio  
*'Veronese' vase*, 1925  
clear and red glass with air bubbles, baluster  
form  
55.0 x 22.0 cm  
Art Gallery of Western Australia Foundation:  
Leah Jane Cohen Bequest  
Director's Discretionary Purchase

### Contemporary Filmic/Video Art

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

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

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

KYDD, Owen  
*Two-way polyester flowers*, 2012

video on digital display with media player,  
4 min. loop, edition 1/3  
approximates 92.0 x 52.5 x 12.0 cm  
Art Gallery of Western Australia Foundation:  
TomorrowFund

### Contemporary Photography

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

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

### Contemporary Installation

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

## Donations

### WESTERN AUSTRALIAN ART

#### Contemporary Photography

AINSLIE, Trish & GARWOOD, Roger  
*The Kimberley*, 1991-1995 (printed 2013)  
10 silver gelatin photographs  
40.6 x 50.8 cm (each)

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

AINSLIE, Trish & GARWOOD, Roger  
*Mr Pennington, elder, Nullarbor*,  
2000 (printed 2013)  
silver gelatin photograph

Robert Ainslie

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

### Historical Design

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

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

### Indigenous Painting

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

Robert Ainslie

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

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

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

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

40.5 x 42.7 cm  
Robert Ainslie

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

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

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

## AUSTRALIAN ART

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### **Contemporary Design**

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

### **Contemporary Works on Paper**

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

### **Indigenous Painting**

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

## **INTERNATIONAL ART**

### **Contemporary Sculpture**

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

## **Appendix G – Exhibitions**

### **Jeff Wall Photographs**

26 May to 10 September 2012

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

### **MoMA Picasso to Warhol: Fourteen Modern Masters**

16 June to 3 December 2012

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

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

### **Luminous World**

20 October 2012 to 11 February 2013

The Gallery proudly partnered with Wesfarmers Art to present 'Luminous World – Contemporary Art from the Wesfarmers Collection'. The Wesfarmers Collection is amongst the pre-eminent corporate collections of Australian Art and reflects the vision of successive Managing Directors in developing and supporting such a major artistic resource. The exhibition features a thematic selection of more

than 60 contemporary works featuring 50 artists including Susan Norrie, Howard Taylor, Dale Frank, Paddy Bedford, Bill Henson, Brian Blanchflower, Brook Andrew, Patricia Piccini, Timothy Cook and Barupu Yunupingu.

### **Picturing New York: Photographs from the Museum of Modern Art**

26 January 2013 to 12 May 2013

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

### **Tom Malone 2013**

2 February to 15 April 2013

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

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

### **Year 12 Perspectives 2012**

7 March 2 to 30 June 2013

'Year 12 Perspectives' gives fresh and innovative take on the world through the creative visions of Year 12 graduates in the State. This annual exhibition is one of the Gallery's most popular exhibitions.

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

22 June 2013 to 2 December 2013

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

## **State Art Collection Displays**

### **Your Collection 1800 – Today**

December 2011

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

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

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

May 2011

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

**Made to Remember**

24 November 2012 to 30 June 2013

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

**2012-13 Touring Exhibitions****Jeff Wall Photographs**

National Gallery of Victoria from 30 November 2012 to 17 March 2013

Museum of Contemporary Art, Sydney from 24 April to 28 July 2013