

ART GALLERY OF WESTERN AUSTRALIA

ANNUAL REPORT 2002–2003

STATEMENT OF COMPLIANCE

The Honourable Minister for Culture & the Arts:

In accordance with section 28 of the Art Gallery Act 1959 and section 66 of the Financial Administration and Audit Act 1985, we hereby submit for your information and presentation to Parliament, the Annual Report of the Art Gallery of Western Australia for the year ended 30 June 2003.

The Report has been prepared in accordance with the provisions of the Financial Administration and Audit Act 1985 and the Annual Report Framework June 2003 provided by the Department of Premier and Cabinet.

The Art Gallery of Western Australia is administered under the Art Gallery Act 1959 (reprinted under the Reprint Act 1984 as at 30 March 1989). Its management and administration is subject to the provisions of the Act and the following legislation:

Anti-corruption Commission Act 1988
Disability Services Act 1993
Electoral Act 1907
Equal Opportunity Act 1984
Financial Administration and Audit Act 1985
Freedom of Information Act 1992
Industrial Relations Act 1979
Minimum Conditions of Employment Act 1993
Occupational Health, Safety and Welfare Act 1984
Public Sector Management Act 1994
State Records Act 2000
Workplace Agreements Act 1993

Compliance with relevant written law

To our knowledge, all relevant written law, which has a significant impact on the Art Gallery of Western Australia, has been complied with during the year.

Dario Amara
Deputy Chair, the Board of the Art Gallery of Western Australia

Ricky Burges
Member of the Board

27 August 2003

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CORPORATE STATEMENTS

Vision

To be a centre of excellence in the visual arts that contributes regionally and internationally to a living culture in Western Australia.

Mission

To increase the knowledge and appreciation of the art of the world for the enjoyment and cultural enrichment of the people of Western Australia, and to develop and present the best public art collection in the State and the pre-eminent collection of Western Australian art.

Philosophy

We believe in the relevance of art for and in society and in the contribution that artists make to a living culture. We are committed to the promotion of an ongoing dialogue of ideas through art.

Values

<i>In valuing:</i>	<i>We strive to:</i>
Respect	Be courteous, cooperative and flexible Understand the ideas, needs and opinions of others.
Excellence	Be innovative and professional in achieving the Gallery's goals. Earn the respect of our customers, colleagues and the community.
Ethics	Ensure we actively contribute to an ethical organisation. Nurture fair and open relationships with our sponsors, partners, customers, colleagues and the public.
Commitment	Be loyal to the Gallery and its programs. Provide the best possible service for our customers.

Outcomes and Outputs

The Art Gallery of Western Australia is a statutory authority within the broader Culture & the Arts portfolio. For the purposes of Treasury output and

outcome reporting, the Art Gallery contributes to the Department of Culture & the Arts' outcome of 'a community that is informed of and has access to a diverse range of innovative ideas, knowledge and cultural experiences'. This is reported in the State budget papers, under the output known as 'Art Gallery Services' (see Efficiency Indicators and Output Measures p.47).

This output reflects the 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 the primary access to art, heritage and ideas locally, regionally and internationally, and their preservation for display in future generations.

Key Result Areas and Objectives

The Gallery's Strategic and Operational plans are structured around a Balanced Scorecard Methodology and are structured as follows:

Gallery Development and Cultural advocacy through art (Customer)

- Develop and maintain the best public art collection in the State.
- Diversify and enhance services to create a better understanding and appreciation of art.
- Promote the visual arts as a key component of:
 - entertainment;
 - tourism;
 - events;
 - diplomacy; and
 - trade.

Business Performance (Process)

- Achieve best practice in management practices and corporate governance.
- Develop and improve our customer/client relationships.

Our people (Learning and innovation)

- Management of staff is equitable and links employee performance and development to the Gallery's needs.
- Grow our professional reputation.

Financial Performance

- Increase Revenue.
- Maximise efficiency.

MINISTER'S MESSAGE

This year has been one in which the Art Gallery of Western Australia has presented some of the most unique and focused programs of its recent history.

The success of a varied and interesting exhibition program, presenting everything from local and regional issues, to a group of the finest old master drawings from Europe, has meant that the Gallery has exceeded its visitor target by 21%. Over 484,000 people came to the Gallery in 2002–03 to view exhibitions and take part in an innovative range of community events aimed at different sectors of the community, including the Islamic and Indigenous communities, youth and families and regional visitors.

Perhaps the most spectacular was the innovative exhibition produced by Gallery curators to acknowledge the creative output of the Nyoongar community. 'SOUTH WEST CENTRAL: Indigenous Art from south Western Australia 1833–2002', attracted over 70,500 visitors and served as a focus for the Nyoongar and other communities to celebrate the Indigenous cultural achievements of this region.

I was also pleased to see the attention given to our place in the Indian Ocean Rim and increasing cultural understanding and acknowledgement of recent events with the presentation of 'Islamic Art and Patronage: Treasures from Kuwait', which had the enthusiastic support of the Sheikh Naser and Sheikha Hussah al-Sabah, the owners of the collection. This exhibition served as a focus for the Islamic community in Western Australia and provided a forum to celebrate Islamic culture and stories. Events held at the Gallery reflected the excitement of the exhibition itself.

As a West Australian myself, I was pleased to see the unique focus on regional art through the exhibition 'Boundless: Contemporary Art from Country WA'.

The exhibition was a culmination of a unique partnership between the Gallery and Country Arts WA, with the support of the Department of Local Government and Regional Development.

The Gallery continued its interest and support for tourism and the meetings industry in Western Australia, working both with the Department of Culture and The Arts and, in particular, with the Perth Convention Bureau to help develop a focus on cultural attractions to present Perth as a destination. These efforts will culminate in a national conference on Australian Cultural Tourism, which will be held when Perth hosts the Australian Tourism Awards in early 2004.

Corporate and individual support through sponsorship and donations of money and works of art are critical to the success of the Gallery. One of the finest manifestations of the Gallery's corporate relationships was the exhibition developed by Wesfarmers in partnership with the Gallery. 'Sublime: 25 Years of the Wesfarmers Collection', provided a conceptual basis for displaying highlights of one of the great corporate collections. A smaller version of the exhibition was developed to tour regionally, across Australia.

In an era of great political change and global uncertainty, the achievements of the Art Gallery of Western Australia during 2002–03 have been a fine reflection of the ways in which visual culture and the visual arts help confirm our identity locally, regionally, nationally and internationally.

I commend the Director, Board and staff of the Gallery for their continued work and dedication.

The Hon. Sheila McHale, MLA

Minister for Community Development, Women's Interests, Seniors and Youth, Disability Services, Culture and the Arts

THE YEAR'S HIGHLIGHTS IN SUMMARY

Audience Development

The international focus of the Art Gallery of Western Australia's temporary exhibition program provided the opportunity to showcase many cultural forms of expression and achievement. As part of the ongoing programming strategy, community groups were targeted to advise on cultural issues associated with the works on display and to assist in the public program planning and delivery.

'Islamic Art and Patronage: Treasures from Kuwait', was presented in June – August 2002. Representatives from Dar Al Shifah Inc. formed an advisory panel, which assisted the Gallery in designing and promoting public programs associated with the exhibition. Representatives were invited from local Pakistani, Afghan, Egyptian and Malaysian communities to assist in research and the delivery of programs, including a schools' competition; a history wall, identifying the Islamic community's long association with Western Australian achievement; and a festival day celebrating Islamic fashion, food and music.

Community consultation provided an opportunity to gain a wider understanding of the local issues facing the Islamic community and opened the debate as to how the exhibition could be used positively to present Islam. Recruiting advocates from the Muslim community was successful in introducing the Gallery to this non-traditional audience. This success was evident in exhibition and program attendance. The exhibition also provided the opportunity to inform the wider community about the basics of Islamic culture. This was noted as a key motivation for many school visits.

To encourage families into the Gallery, free interactive and self-directed programs were scheduled during school holidays. 'Dare to Draw', was an art activity inspired by the beautiful 'Traces of Genius' exhibition. 'Swingtag Art Trails', which encouraged families to look closely at the artworks, were a regular feature of all children's programs at the Gallery. In addition, a new pricing strategy was developed which offered a family ticket with discounts for up to three children, making exhibitions with an admission fee, more accessible to family groups.

Family Days attracted 3,000 – 4,000 Gallery visitors. 'Totally Spaced', presented in October, was scheduled to coincide with 'Sublime: 25 Years of the Wesfarmers Collection'. A corporate family breakfast for Wesfarmers staff and their families led into a day of activities for the general public. These included an interactive installation by artist Michael Wise, who directed visitors to physically engage with a copy of his artwork found in the 'Boundless' exhibition; an optical puzzle maze; art activities; balloons and a sausage sizzle.

Exhibitions

This year began with 'Islamic Art and Patronage: Treasures from Kuwait', an exhibition that acknowledged our place in the Indian Ocean Rim. At a time of world uncertainty and tragic events, the Art Gallery of Western Australia felt it was important to acknowledge the culture and artistic achievements of the Islamic community.

The exhibition involved extensive consultation with Islamic communities and incorporated their story. Events were centered on food, culture, dress and costumes. El'D Day of Celebration brought 3,000 people into the Gallery to explore all aspects of the various Islamic cultures in Western Australia.

The extensive exhibition shop, which included books on Islamic art and culture and a range of decorative arts and gifts, was extremely popular and helped to expand all of our understanding of the rich and complex cultures of Islam.

A new initiative for the Gallery came out of a unique partnership with Country Arts WA, supported by the Department of Local Government and Regional Development. 'Boundless: Contemporary Art from Country WA', was the first exhibition to focus exclusively on Western Australia's regions, giving the Perth population the chance to see the cream of our State's regional artists.

The 2002 year ended with a wonderful corporate Christmas present for the people of Western Australia. Wesfarmers curator, Helen Carroll worked with Art Gallery staff to present a conceptually

focused exhibition of works selected from one of the best corporate collections in Australia. The exhibition, entitled 'Sublime: 25 years of the Wesfarmers Collection', looked at historical, modern and contemporary art in terms of the sublime. Wesfarmers invited well-known experts from a number of fields to write essays on the topic for the award-winning catalogue.

'Sublime' lives on in a smaller form, travelling to a number of regional galleries throughout Australia. The exhibition gave a fresh view of the Wesfarmers Collection and allowed Wesfarmers to exhibit a number of works never before seen by the public. 'Sublime' was a natural follow on project after 'Side by Side', which took place in 2001 and incorporated works from the Wesfarmers, Kerry Stokes, Heytesbury and private collections.

The Art Gallery's contribution to the 2003 Perth International Arts Festival was the exhibition 'SOUTH WEST CENTRAL: Indigenous Art from south Western Australia 1833–2002'. The first truly major exhibition looking exclusively at the art of the Nyoongar Community, the show included painting, photography, fashion and decorative arts and was a focus for a number of community events and a major publication.

The financial year ended with a stunning exhibition of old master drawings from Amsterdam. 'Traces of Genius: Drawings from the Amsterdams Historisch Museum', presented an exquisite array of works from artists including Rembrandt, Rubens, Leonardo da Vinci, Salviati, G.B. Tiepolo and Greuze.

The exhibition acted as a focus for the curatorial staff and director to review the Gallery's extensive drawing collection in order to present an accompanying exhibition to 'Traces of Genius. 'A Century of Drawing' was presented in two parts – 'The Humours' looked at the figure and the portrait and 'Microclimates'; the landscape and interiors. It is the first time that the Gallery has turned over the entire main floor to drawings and the result was enthusiastically received.

Strategic Partnerships

The Art Gallery of Western Australia was privileged to work with some visionary organisations this year. Some built on their ongoing commitment to the Gallery and its values, others joined for the first time.

As a professional organisation that views strategic partnerships as very personal and unique relationships, the Gallery works closely with partners to build long-term relationships that bring real benefits to both parties – achieving marketing objectives, reaching targeted audiences and enhancing corporate reputations.

Annual Gallery Sponsors

The West Australian is the Gallery's major print media sponsor. In addition to providing advertising support, The West and the Gallery worked very successfully this year to jointly produce creative cross-promotions that not only benefited both organisations, but also included other sponsors. Marketforce continued to provide award winning creative input to the Gallery's advertising campaigns. Channel Seven Perth, as principal television sponsor, provided ongoing advertising support. The Sebel Perth, not only made available accommodation that facilitated international exhibitions, but also participated in a number of highly successful cross-promotions. The Gallery was delighted to welcome Qantas on board as an annual sponsor – always very supportive in the past, Qantas has made an annual commitment that enables increasingly expensive international exhibitions to be seen by the people of Perth.

Project and Exhibition Sponsors

Sponsorship partnerships enabled creative solutions to be found to fulfil both partners' needs. This year Rio Tinto moved into the final year of a three-year Indigenous curatorial traineeship. The International Foundation for Art and Culture and Woodside Energy Limited, continued their commitment to Western Australian youth, making possible 'Year 12 Perspectives'. An innovative three-way partnership between AngloGold Australia Limited, Carey Mining

and the Gallery, has resulted in a three-year traineeship for an Indigenous education officer. The Gallery's youth initiative, '@rtX', funded by The Ian Potter Foundation to build a youth audience, moved into its final year; and Aalto Colour continued to produce unique colours essential to the successful look of exhibition spaces.

2002–03 also saw a very long-term partnership with Wesfarmers celebrated with the collaborative national touring exhibition, 'Sublime: 25 years of the Wesfarmers Collection'. Over the past 14 years, the relationship between Wesfarmers and the Gallery has evolved into one distinctive for its collaborative ventures and for the range and depth of benefits enjoyed by both parties. Senior Wesfarmers' representatives have served on the Gallery's Board of Management and the Gallery Foundation Council, staff at all levels of the company regularly participate in, and contribute to, the life of the Gallery, and a range of collaborative exhibitions, public programs and publications have come to fruition.

Acquisitions

Although funds were limited for the purchase of works of art, one of the great acquisitions of 2002–03, was made possible by a group of contributors to the Art Gallery of Western Australia Foundation's Capital Campaign initiated in 1999.

Wesfarmers, Friends of the Art Gallery of Western Australia and Janet Holmes à Court, made possible the commission of a group of four over life-size bronze sculptures by William Kentridge, a South African artist who is at the forefront of the contemporary art world.

Kentridge, who is represented in the Collection by acquisitions of animated films, prints and small sculptures, won the Carnegie Prize for International Art in 2000. The Kentridge sculptural group will arrive in Perth in August 2004 and will eventually form the centerpiece of a planned sculpture garden at the Gallery.

Corporate Performance and Program Support

A focus on leadership, particularly through the Gallery's Strategic Unit, has seen a better understanding of, and commitment to, business literacy and an emerging program is identifying, developing and implementing initiatives that will support the strategic key result areas, particularly that of business performance. The Gallery's strategic and business plans continue to provide the major focus for operational plans.

Funding for capital works, including a special four-year grant helped resolve a critical maintenance backlog and resulted in the continuation or implementation of key projects. These included the completion of a five-year program to refurbish the Gallery's travertine tile floors, and the replacement of the Centenary Galleries' copper roofs.

DIRECTOR'S REPORT

Savvy and innovative programming and a continued commitment to visitors have ensured the Art Gallery of Western Australia has retained the support of the community throughout 2002–03.

The Gallery welcomed over 484,000 visitors this financial year, a testament to the importance of art in our society and the recognition that our State Gallery is indeed, a world leader. An outstanding exhibitions program presented an unrivalled opportunity for the people of Western Australia to see many influential local, national and international artworks.

Hitching rides on mail and charter planes and clocking up 1,000's of kilometres on country roads, the Gallery's curatorial team visited 100 artists in remote areas, gathering works for a new initiative at the Gallery. The search and selection process culminated in the development of 'Boundless: Contemporary Art from Country WA' – an exhibition to celebrate the creative achievements of artists in regional Western Australia. Developed through a partnership with Country Arts WA, 'Boundless' invited regional artists to submit works to exhibit at the Gallery.

'Sublime: 25 Years of the Wesfarmers Collection', marked the 25th anniversary of one of the country's pre-eminent corporate holdings of Australian art. Displaying an early focus on colonial and early 20th century works, the exhibition highlighted the expansion of the company's collecting scope, to encompass the full range of periods and developments in Australian art.

Drawings by Rembrandt, Rubens and Leonardo da Vinci, featured in 'Traces of Genius: Drawings from the Amsterdams Historisch Museum'. The first master drawings exhibition organised by the Art Gallery of Western Australia, 'Traces of Genius', followed the spread of technical and aesthetic ideas from Renaissance Italy across Europe.

The Gallery values each and every visitor and has been committed to developing programs to encourage all sectors of society to enjoy and interact with art. To encourage families into the Gallery, particularly those with young children, the free interactive and self-directed programs have been developed, and offered throughout the school holidays.

The 'Big Day In', was an event aimed at young people aged between 16 and 20 years old. 'Big Day In 2', held in October, was a critical mass event, featuring activities developed in consultation with young people and youth service agencies.

Important additions to the State Art Collection included two powerful, and immensely beautiful paintings by Brent Harris – *Untimely no 3* and *Untimely no 7*. These works are gifts from Sydney collector John McBride and extend our growing representation of Harris's work. Other major acquisitions this year included the Fred William's *Stump II* that is an iconographic work from this famous Australian modernist, as well as the *Particulars* series of photographs by the South African artist, David Goldblatt.

In an important step to ensure Indigenous people participate in the planning, decision-making and implementation of programs for Indigenous Arts and the broader arts community, the Gallery recruited an Indigenous Trainee Education Officer, to assist with the delivery of the schools' program. Developed through the partnership of AngloGold Australia Limited, Carey Mining and the Gallery, the newly created position has injected into the Gallery, a unique and highly desirable perspective on both the design and delivery of Gallery programs for Indigenous and non-Indigenous students. The position has provided an entry-level career opportunity, as well as facilitating closer working relationships with the community, which in turn, has seen an increase in participation by Indigenous students, as well as representation on forums, advisory panels and committees.

The Gallery is now looking ahead for ways to learn from and build on its successes. Government, individual and corporate support remains critical to the Gallery's success as we work in partnership with those within this State, around Australia and across the world, to build exhibitions and programs for the next year and beyond.

Alan R. Dodge

Director

Art Gallery of Western Australia

Working with our supporters

ART GALLERY OF WESTERN AUSTRALIA FOUNDATION MEMBERSHIP

Membership of the Art Gallery of Western Australia Foundation is divided into six categories. The category of membership is determined by the level of contribution to the Foundation over a five-year period.

Member	not less than \$4,000
Fellow	not less than \$15,000
Benefactor	not less than \$50,000
Governor	not less than \$100,000
Vice Patron	not less than \$500,000
Patron	not less than \$1,000,000

We thank the following organisations and individuals for joining us in our quest to provide the best possible State Art Collection to the people of Western Australia and our interstate and overseas visitors.

Honorary Patron

His Excellency Lieutenant General
John Sanderson, AC
Governor of Western Australia

Foundation Council Members

Robin Forbes – *Chairman*
Mick Bolto
Brett Davies
John McGlue
Rosemary Pratt
Rodney Thompson
Diana Warnock
Ron Wise
Alan R Dodge (*ex-officio*)

Foundation Members

Patrons

The late Dr Harold Schenberg*
Sue and Ian Bernadt*

Vice Patrons

Anonymous Donor
Government of Western Australia
The late Dr Rose Toussaint

Governors

BHP Community Trust*
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Robert and Lesley Girdwood
Lyn and Kemp Hall
Janet Holmes à Court, AO
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The late May Marland*
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Barbara and the late Albert Tucker
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Elizabeth Malone
The Shell Company of Australia Ltd*
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* Indicates gallery naming privileges accorded to the donor

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Theo Koning
Mike Kusnik
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Betty McGeever
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Winifred Walker
Virginia Ward
Jane and the late Hugh Webb Ware
PM Wood
Trevor Woodward
Alberto Zorzi

CAPITAL CAMPAIGN FOR THE LIVING CENTRE AND THE INDIAN OCEAN RIM AND SCULPTURE GARDEN

In 1999 a capital campaign to develop the Living Centre for Australia and the Indian Ocean Rim, and an adjoining Sculpture Garden, was launched.

This project received great support from Foundation members and was further enhanced during 2002–03 with the commission of a group of four figurative sculptures from South African contemporary artist, William Kentridge.

These sculptures have been funded by Wesfarmers, Janet Holmes à Court and the Friends of the Art Gallery of Western Australia, and will form the centerpiece of the proposed Sculpture Garden.

Kentridge's sculptures are derived from his work in film, drawing and theatre. This particular group of four large scale bronze sculptures are taken from his experience of creating shadow puppets for his theatrical production 'Confessions of Zeno', in particular the way their shapes radically change as each viewer changes their viewing position.

His work is important, in the context of the Sculpture Garden, as these figures are representative of the age-old tradition of bronze casting and, at the same time, address contemporary issues. His work is highly accessible and appeals to a broad cross-section of visitors.

William Kentridge is one of the most widely known and respected artists working in the world today. The Art Gallery of Western Australia was one of the first institutions in the world to buy his films and the State Art Collection holds the strongest collection of his work in Australia. The sculptures will be a key addition to the State Art Collection.

Maquettes for the sculptures arrived in the Gallery in June 2003 and the finished pieces are due to be unveiled in August 2004.

CONTEMPORARY ART GROUP

Now in its third year, the Contemporary Art Group continues to attract the support of contemporary art enthusiasts.

This year, Contemporary Art Group members enjoyed an especially close connection to the Gallery and its Curator of Contemporary Art through their membership of the Group.

In 2003 the Gallery was delighted to welcome Elizabeth Malone as its newest member. Elizabeth provided funding to establish the Tom Malone Prize in memory of her late husband.

The Tom Malone Prize is a \$10,000 annual award for Australian glass artists. As well as being one of Australia's richest glass prizes, it is an acquisitive prize, with each year's winning entry becoming part of the State Art Collection.

In its first year, the Tom Malone Prize attracted some of the finest glass artists in the country and the Gallery is confident that this impressive level of interest and quality will become the hallmark of the Tom Malone Prize in future years.

The inaugural winner of the Tom Malone Prize was Nick Mount, for his piece *Scent Bottle #070702*.

Funds donated through the Contemporary Art Group are used to purchase art works to extend the contemporary art collection.

STRATEGIC PARTNERSHIPS

The Art Gallery of Western Australia was privileged to work with some visionary organisations this year, some building on their ongoing commitment to the Gallery and its values, others joining for the first time.

As a professional organisation that views strategic partnerships as very personal and unique relationships, the Gallery works closely with partners to build long-term relationships that bring real benefits to both parties – achieving marketing objectives, reaching targeted audiences and enhancing corporate reputations.

Annual Gallery Sponsors

The West Australian is the Gallery's major print media sponsor. In addition to providing advertising support, The West and the Gallery worked very successfully this year to jointly produce creative cross-promotions that not only benefited both organisations, but also included other sponsors. Marketforce continued to provide award winning creative input to the Gallery's advertising campaigns. Channel Seven Perth, as principal television sponsor, provided ongoing advertising support. The Sebel Perth, not only made available accommodation that facilitated international exhibitions, but also participated in a number of highly successful cross-promotions. The Gallery was delighted to welcome Qantas on board as an annual sponsor – always very supportive in the past, Qantas has made an annual commitment that enables increasingly expensive international exhibitions to be seen by the people of Perth.

Project and Exhibition Sponsors

Sponsorship partnerships enabled creative solutions to be found to fulfil both partners' needs. This year Rio Tinto moved into the final year of a three-year Indigenous curatorial traineeship. The International Foundation for Art and Culture and Woodside Energy Limited, continued their commitment to Western Australian youth, making possible 'Year 12 Perspectives'. An innovative three-way partnership between AngloGold Australia Limited, Carey Mining and the Gallery, has resulted in a three-year traineeship for an Indigenous education officer. The Gallery's youth initiative, '@rtX', funded by The Ian Potter Foundation to build a youth audience, moved into its final year; and Aalto Colour continued to produce unique colours essential to the successful look of exhibition spaces.

2002–03 also saw a very long-term partnership with Wesfarmers celebrated with the collaborative national touring exhibition, 'Sublime: 25 years of the Wesfarmers Collection'. Over the past 14 years, the relationship between Wesfarmers and the Gallery has evolved into one distinctive for its collaborative ventures and for the range and depth of benefits enjoyed by both parties. Senior Wesfarmers' representatives have served on the Gallery's Board of Management and the Gallery Foundation Council, staff at all levels of the company regularly participate in, and contribute to, the life of the Gallery, and a range of collaborative exhibitions, public programs and publications have come to fruition.

Annual Gallery Sponsors

The West Australian
Marketforce
Qantas
Channel 7 Perth
The Sebel Perth

Exhibition and Program Sponsors

Aalto Colour
ABC Local Radio
AngloGold Australia Limited
Art Indemnity Australia
Art on the Move
Australia Council for the Arts
ATSIC
Carey Mining
Country Arts of WA
Curriculum Council
Department of Communication Information
Technology & the Arts
Department of Education
Department of Indigenous Affairs
Edith Cowan University
Heyder & Shears
Gordon Darling Foundation
International Foundation for Arts and Culture
The Ian Potter Foundation
MIX 94.5FM
Nova 93.7FM
Qantas
Rio Tinto Ltd
Vasse Felix
Visions of Australia
Wesfarmers Arts
Woodside Energy Limited

FRIENDS OF THE ART GALLERY OF WESTERN AUSTRALIA

The Friends of the Art Gallery of Western Australia launched their year with a revitalised and inspired 'Art in Bloom', perhaps the 'best-in-show' and certainly the most anticipated of Friends social events at the Art Gallery of Western Australia.

After months of planning, 'Art in Bloom' opened on 31 October 2002 and succeeded in drawing a large number of Perth's leading young designers, eager to showcase their talents in the floral medium. Record crowds attended the three day event, which generated a profit of over \$36,000 for the Friends, which is used to acquire works for the Gallery.

The diversity of 'Art in Bloom' exhibitors reflected the continued growth and broadening membership base of the Friends and its younger subsidiary, ARTery. Attracted by a varied and dynamic events calendar, members enjoyed a range of functions from ARTery's collaboration with the West Australian Fashion Industry Association for 'Eden' in November 2002, to exhibition opening nights such as the 'Traces of Genius' event in April 2003.

The importance of promoting local artists and the art education policy of the Friends were not overlooked by our members, who enthusiastically supported a series of studio visits and the ever popular ADFAS lecture series.

What the Friends do best is raise money for Gallery acquisitions, and this financial year saw the completion of the Friends payment of \$75,000 to the Gallery, for Robert MacPherson's epic work *184 Boss Drivers*. The Friends also contributed to the purchase of four William Kentridge sculptures.

The Friends continues to provide an entertaining and interesting way for the community to interact with the visual arts in Western Australia. Another year of growth, and a committed and strong membership base, will ensure the Gallery of the Friends support for years to come.

VOLUNTEER SERVICES

The Gallery utilised volunteers as guides, visitor service officers and a small number assisting as library officers. Volunteer numbers have been maintained through active recruitment and a general interest in, and community support for, the Gallery and its services.

A government review of the management of volunteers resulted in published guidelines to assist agencies address issues of policy, management, occupational health and safety, and risk management. Whilst the gallery already meets the majority of recommendations, new issues, such as the requirement of volunteers to supply Police Clearance, have been assessed as to their financial implication.

The designated public program officer – volunteers services position, initiated in 2001, developed a unified approach to the use and monitoring of volunteers in the Gallery. A policy was initiated to identify and address the needs of both the gallery and the volunteers.

The Volunteer Gallery Guides

Gallery Guides provided public tours for special exhibitions as well as tours constructed around the State Art Collection. Their contribution has been invaluable since their establishment in 1978.

There are currently 83 active guides, including a record number of 15 newly trained guides in 2002. To date 15 Guides have received life membership of the guides association, acknowledging 20 years of guiding service.

The Volunteer Visitor Service Officers

Visitor services officers are the welcoming face of the Gallery. Forty-six officers provided a seven-day per week roster, which assisted reception staff with visitor reception and cloaking. The Gallery regularly received positive comments about the officers' accessibility and their helpfulness in providing information and general assistance to visitors.

The Resource Centre Volunteers

The resource centre volunteers provided invaluable assistance by updating artist files, monitoring resource borrowing and returns, and the ongoing maintenance of the Gallery's library stock.

The State Art Collection

This has been another year of outstanding achievement for the management, care, display and development of the State Art Collection.

A highlight of the year was receiving gifts of extraordinary quality by Australian and international artists from a number of donors. These included substantial gifts of works by Revel Cooper, Destiny Deacon, Brent Harris, Finn Juhl, James WR Linton, John Nixon, Long Tom Tjapanangka and Fred Williams.

In total, 158 works were added to the Collection during the year, 122 being received as gifts and 36 purchased with support from the State Government, the Art Gallery of Western Australia Foundation, the Sir Claude Hotchin Art Foundation and the Contemporary Art Group.

Major Donors Build Collection

The Gallery has been supported in developing the Collection through the generosity of many individuals. Donations are an increasingly important aspect of the Gallery's acquisition program, 77 per cent of all acquisitions in the past year have been received as gifts to the State Art Collection. The Gallery is grateful for the many gifts that are acknowledged individually under the heading 'Acquisitions: Gifts'.

Contemporary Art Group

The Contemporary Art Group is a small band of Foundation members who each donate \$10,000 annually towards important contemporary art purchases. Elizabeth Malone's donation allowed the Gallery to purchase Nick Mount's winning piece in the Tom Malone Prize – an acquisitive award for contemporary Australian glass makers. Mount's *Scent Bottle #070702* (2002), is an ambitious and witty glass piece that is evidence of a maker at the height of his powers. The glass work is a substantial acquisition that helps to place the Gallery at the cutting edge of contemporary art.

Sir Claude Hotchin Art Foundation

Funds provided by the Sir Claude Hotchin Art Foundation, and the State Government, were used to purchase a magnificent group of 24 early prints

from the *Music Hall* series by Fred Williams – one of Australia's most significant modern artists. This group of figurative prints are key examples of his early work.

Betsey Linton

Betsey Linton generously donated a substantial group of Western Australian watercolours, drawings, sketch-books and silver jewellery. The collection of material is primarily works by James WR Linton and Kitch Currie. It includes rare watercolours made by Linton while traveling in China in the 1930s, as well as sketches for set designs and landscape scenes. Several outstanding pieces of jewellery made by Kitch Currie, as well as preliminary sketches and designs for objects, form part of the donation.

James Mollison

James Mollison kindly donated a range of utilitarian ceramics and a group of drawings during the year. A dinner service by Christopher Dresser and a banquet service by Thomas Allen add to the Gallery's existing holdings of nineteenth century ceramics. He also donated to the Gallery an incredibly important series of prints by iconic Australian artist Fred Williams – *Music Hall* (c1954–1956). This series of 44 figurative works highlights the depth and breadth of Williams' considerable achievements as a print maker. Moving and exquisitely crafted, they also capture the loneliness of the actor, and the actor in all of us. As a whole, this series is one of the artist's most important groups of work, and is the culmination of his work in London before he turned his eye back to the Australian landscape. The *Music Hall* series will significantly add to the Gallery's holdings of fine prints by the likes of Goya and Leon Golub, as well as works focusing on the body in performance from Adam Cullen to William Kentridge.

Sue and Ian Bernadt

Sue and Ian Bernadt have been long-time supporters of the Gallery. During the year the Bernadts gifted a key painting by Nyoongar artist, Revel Cooper, that depicts the south-west landscape of Western Australia. This painting adds significantly to the Gallery's important holdings of Indigenous Western Australian art, particularly from the south west region.

Jo Lagerburg and Steve Swift

Jo Lagerburg and Steve Swift donated two key paintings by Indigenous artists Jonathan Kumintjara Brown, a Kukatja/Wangkajunga/Pitjantjatjara man, and Long Tom Tjapanangka, a Ngaatjatjarra man. Both Brown and Tjapanangka paint abstract landscapes of significance to them. Each painting is layered with cultural and social meaning. These paintings complement other works from the Spinifex and Great Victoria Desert regions of Western Australia.

John McBride

John McBride donated several works by contemporary Australian artist, Brent Harris. The gift comprises two of Harris's large paintings from his *Untimely* series and seven woodcut prints from his *Grotesquerie* series. The paintings are finely crafted, and immensely powerful, images that capture the peak of Harris's *Untimely* series – one of his most important series of works to date. The prints highlight Harris's skills as a print maker, articulating the development of his visual and narrative craft. McBride's gift is a substantial addition and representative of the best contemporary art being made in Australia today.

Artist Makes Major Donation

The Gallery was pleased to receive a major group of work this year from John Nixon, who donated 45 of his drawings. This is the fifth body of such works donated by Nixon. The Gallery has one of the largest and most important holdings of the artist's works on paper.

Sharing the Collection

A total of 116 works were loaned to exhibitions at galleries and museums worldwide. These included two paintings by Charles Conder, *Night in a garden* and *Untitled (Beach scene)*, to the artist's retrospective at the Art Gallery of New South Wales, National Gallery of Victoria and the Art Gallery of South Australia.

Ten photographs by Max Pam from the series *Asiatic Iconic Decalogue*, for the exhibition 'Meridian: Focus on Contemporary Australian Art', were exhibited at the Museum of Contemporary Art, Sydney. Sidney Nolan's *Table-top Mountain*, for the exhibition

'Sidney Nolan: Desert and Drought' and Rover Thomas' *Mirriya/Mureeya, Texas Country*, for 'Rover Thomas; I want to Paint', both inaugural exhibitions at the new Ian Potter Centre, Federation Square, National Gallery of Victoria. The 'Rover Thomas' exhibition will be displayed at the Art Gallery of Western Australia in late 2004, after it has been at the Bendigo Art Gallery, Art Gallery of New South Wales and the Art Gallery of South Australia.

Four works from the Collection were lent to the 'Asia Pacific Triennial of Contemporary Art' at Queensland Art Gallery: Nalini Malani's *The sacred and the profane*, Howard Taylor's *Light figure, Object on the ground and Light source reverse*.

The Art Gallery of New South Wales borrowed *Cockatoo dreaming* by Madigan Thomas, for the exhibition 'True Stories: Art of the East Kimberly'. Loans were included in the State Library of Western Australia's 'Freycinet' exhibition and to Heritage House in South Perth for the exhibition 'Pictorial Magic: Boats on the Swan River'.

The John Curtin Gallery, Perth, borrowed works for two exhibitions. They were *Soft shoulder* for the 'Narelle Jubelin' exhibition and *Bob Clutterbuck's Affirmative action and Stop the merchants of nuclear death*, both for the exhibition 'Without Classification: Hazel Hawke and the 1980s'.

Four paintings and three drawings from Stanley Spencer's *Christ in the Wilderness* series, were lent to the Dunedin Public Art Gallery for the New Zealand tour of the exhibition 'Ordinary Miracles: The Art of Stanley Spencer'.

Highlight on Western Australia

The Gallery was pleased to have acquired significant works that contribute to our goal of maintaining the pre-eminent collection of Western Australian art. During the year works were acquired by Portia Bennett, Willy Billabong, Lance Chadd/Tjyllyungoo, Revel Cooper, Herbert Kitchener (Kitch) Currie, Pippin Drysdale, Iris Francis, Ron Gidgup, Guy Grey-Smith, Helen Grey-Smith, Noel Hansen, James WR Linton, and Julie Symonds.

Purchases of Indigenous Art

Two works were purchased, each imbued and influenced by Nyoongar culture. *South-West landscape near Pemberton*, is a painting by prominent Nyoongar artist, Revel Cooper. The painting depicts a stretch of land that is in the heart of Nyoongar 'country', and in the heart of the artist. *Wolang Gabbi (dress to water)*, is an elegant turquoise/blue gown by Nyoongar fashion and textile designer, Ron Gidgup. The gown is based on fresh water, and taken from the artist's surname – Gidgup, meaning 'place of water'. The gown was commissioned by the Gallery for its first solely Nyoongar exhibition, 'SOUTH WEST CENTRAL: Indigenous Art from south Western Australia 1833–2002'.

New Strengths in Photography

In building on strengths of the State Art Collection, several key series of photographic works were purchased. These include 20 works from South African photographer David Goldblatt's *Particulars* series, produced between 1975 and 1985. These black and white photographs extend our representation of Goldblatt's work, adding to the *Dutch Reformed Church* and *Wittenoom* series. These earlier works place his latter work in a historical context, deepening the Gallery's visual and critical relationship with the Indian Ocean Rim region. Other important photographic purchases were the *Bethlehem Baptist Church* (2001) series, by young American artist Sam Durant, and Evgeni Nesterov's photographs of industrial sites in the former Soviet Union of the mid 1990s, that capture both the decay and beauty of the place. A selection of photographs from the series *Preservation of the Species*, by Nesterov was also acquired. The Gallery's holding of contemporary photographs represents a range of practices and their very different relationships with aspects of contemporary art and the traditions of photography.

Purchasing the Kentridge Sculptures

The Gallery has commissioned the internationally acclaimed South African artist William Kentridge to produce a major sculptural group. When completed, the four works – three-metre high bronze figures – will be the first of Kentridge's sculptures of this scale

to be made available to a public collection. The bronzes are currently in the maquette stage of production. The finished works will be unveiled at the Gallery in August 2004 and will be a feature of the proposed Sculpture Garden.

Caring for the Collection

The Gallery's conservators focussed on exhibition preparation, which involved treatment on a number of items from the State Art Collection. The exhibition planning for 'SOUTH WEST CENTRAL: Indigenous Art from south Western Australia 1833–2002', initiated a major treatment on a key Revel Cooper painting, as well as minor treatments for a number of the loan works that were included in the show.

A collection of 40 artefacts and objects were surveyed and treated for the 'Awurlurga – Art from the Tiwi Islands' exhibition. This included the development of new display methods for the objects to present them in a contemporary manner. The paper conservation section, in conjunction with the framer, were heavily involved in the preparatory work for two collection exhibitions featuring contemporary drawing and works of art on paper 'A Century of Drawing; Microclimates and The Humours'.

Research continued in the framing area, on a historical painting by David Roberts – *The High Altar*. The Gallery's framer worked with the framing and conservation departments of both the National and Tate Galleries in London to prepare a frame profile of the correct period (1796–1864).

All conservation staff concentrated on preparing Howard Taylor paintings, works on paper, sculptures and maquettes, for an exhibition that is due to open at the Museum of Contemporary Art, Sydney, in September 2003. This was an opportunity for the conservation team to thoroughly investigate the artist's materials and techniques, and assess a significant amount of artworks by this important Western Australian artist, which are held in the State Collection. Treatments were performed on key works such as *Double Self Portrait* and *Bush Structure*.

Acquisitions

FOUNDATION SUPPORTS STATE ART COLLECTION

The following works were acquired for the State Art Collection during 2002–03 in accordance with the Board's policy, demonstrating the Gallery's commitment to prime areas of collecting activity, including Indigenous art, Western Australian art and international art.

Measurements for all works are in centimetres, with height before width and depth. Where more than one work by an individual artist has been acquired, the artist is indicated once and all works listed. Western Australian artists are indicated as Australia:WA.

GIFTS

Works are listed in alphabetical order by donor. An asterisk indicates where gifts have been accepted by the Board in the Financial Year but not yet recognised in the Financials and Key Performance Indicators.

Donated by Sue and Dr Ian Bernadt

COOPER, Revel
1933–83 Australia:WA
Untitled [South-West landscape]
No date
synthetic polymer paint on board
89.6 x 210.9

Donated by Barbara Blackman

LEWIS, Ruark
b. 1960 Australia
Transcription drawing:
Shostakovich string quartet 1987
ink on paper
72 x 55

Transcription drawing:
Shostakovich string quartet 1987
ink on paper
72 x 55

Donated by Brenda L Croft

HANSEN, Noel
b. 1953 Australia:WA
Untitled No date
hand dyed and screen printed
cotton
92.8 x 348.4

SYMONDS, Julie
b. 1943 Australia:WA
Untitled No date
hand dyed and screen printed
cotton
98.8 x 347.5

Donated by John N Dunn

HAWKINS, Harold Frederick
Weaver (Raokin)
1893–1977 Great
Britain/Australia
Maltese Carrozza c1928
colour linocut
14 x 17.7 (image)
22.2 x 30.4 (sheet)

Donated by Helen Edmonds

GREY-SMITH, Guy
1916–81 Australia:WA
Casserole dish and lid c1955–56
earthenware: painted and glazed
12 (height) x 17 (diameter)

GREY-SMITH, Helen
b. 1916 India/Australia:WA
Fabric length c1950s
colour screenprint on linen
174 x 91.7

Donated by the Goodman Gallery

DEACON, Destiny
b. 1957 Australia
Over the fence (from the series Sad & Bad)
2000
c-type photograph
79.7 x 99.6 (image)
99.6 x 119.2 (sheet)

Bequeathed by Adeline Ethel Hicking

BENNETT, Portia
1898–1989 Australia:WA
After the rain c1955
watercolour
36 x 55

**Donated by Dr Jo Largerburg
and Dr Steve Swift**

BROWN, Johnathan Kumintjara
1961–97 Australia
My Grandfather's Country 1996
ochres and archival binder
on Belgium linen
180 x 120

TJAPANANGKA, Long Tom
b. c1930 Australia
Home bore No date
synthetic polymer paint on canvas
122 x 152.5 (2 panels)

Donated by Betsey Linton

CURRIE, Herbert Kitchener
(Kitch)
1915–2002 Australia:WA
Stool c1992
jarrah, leather, brass studs
47 x 45 x 45

Pot No date
enamel, copper, silver
7.5 x 11.2

Necklace c1976
sterling silver, black pearl, gold
65 (chain length)
7.5 x 7.5 (triangular pendant)

Peacock Necklace c1973
sterling silver, opal
53.5 (chain length)
7 x 7.5 (filigree pendant)

Necklace c1990
sterling silver, lapis lazuli
68 (chain length)

LINTON, James WR
1869 – 47 Great Britain/
Australia:WA

Untitled [studies of a man standing]
No date
watercolour and pencil
12.3 x 12.4

Untitled [cloud study] No date
watercolour
16.5 x 25.4 sheet and image

Untitled [river study] No date
watercolour
15.7 x 32.7 sheet and image

Untitled [sunset] No date
watercolour with pencil
underdrawing
14.1 x 18.6 sheet and image

Untitled [Cape study] c1907
watercolour and pencil
11.5 x 17.3 sheet and image
irregular

Untitled [church interior] c1907
watercolour with pencil
underdrawing
19.6 x 13.8 sheet and image

Teneriffe 1907
watercolour and pencil
underdrawing
11.4 x 17.5 sheet and image

Northampton Market Square, Fair Night
c1907
watercolour with pencil
underdrawing
21.7 x 14 sheet and image

Untitled [study of a girl] No date
pencil and watercolour
22.2 x 14.3 sheet and image

Untitled [night scene] No date
watercolour
18.1 x 11.5 sheet and image

Untitled [landscape] 1908
watercolour with pencil
underdrawing
18.5 x 25.4 sheet and image

Untitled [cloud study] No date
watercolour
8.9 x 13.8 sheet and image

Untitled [cloud study] No date
brown wash and pencil
underdrawing
8.9 x 11.9 sheet and image

Untitled [night scene at sea] No date
watercolour
9 x 15.3 sheet and image

Untitled [landscape with house] No date
watercolour with pencil
underdrawing
13.8 x 17.5 sheet and image

Untitled [woman in a classical garden]
No date
watercolour with pencil
underdrawing
10.2 x 13.3 sheet

Untitled [classical scene] No date
watercolour with pencil
underdrawing
6.5 x 15.5 sheet

Untitled [landscape with bridge] 1938
pencil and watercolour
16.2 x 26 backing card

Untitled [cloud study] No date
watercolour and pencil
27.8 x 28.5 sheet
24.5 x 35 image irregular

Untitled [figure studies] No date
watercolour and pencil on
yellow paper
16.8 x 10.9 sheet irregular

Broome 1936
watercolour with pencil
underdrawing
9.3 x 18.5 sheet irregular

On the sands Mandurah No date
watercolour with pencil
underdrawing
6.9 x 14.2 sheet irregular

Untitled [cloud study] No date
watercolour
27.2 x 39 sheet
24 x 35 image irregular

Untitled [cloud study] No date
watercolour
27.9 x 38.3 sheet
24.1 x 35.2 image irregular

MOON, HG
b. and d. unknown Great Britain
On the Kennet. Berks No date
watercolour
17.5 x 33 image sight

**Donated by Siné MacPherson
and Gary Dufour**

GASKELL, Anna
b. 1969 United States of America
Untitled [peepshow] 2001
offset lithography in colour in
cloth binding
15.3 x 10.8 x 23

HODGES, Jim
b. 1957 United States of America
Blanket 1998
woven by Anichini Inc,
Tunbridge and Vermont
132 x 183

MUNIZ, Vik
b. 1961 Brazil
Untitled [Caravaggio's Medusa] 1999
porcelain (Limoges, France)
32 (diameter) x 3

MURAKAMI, Takashi
b. 1962 Japan
Oval 2000
coloured plastic with CD
26.5 x 19 x 19

SIMPSON, Lorna
b. 1960 United States of America
Wish #1, Wish #2, Wish #3 1995
glass, steel, porcelain in felt-lined
western red cedar box
34.5 x 13.6 x 5.5

WALKER, Kara
b. 1969 United States of America
A curious interpretation of the wit of a
negress in troubled times 1997
artist's book
23.5 x 21 x 2

WEINER, Lawrence
b. 1941 United States of America
Star don't stand still in the sky 1991
enameled metal pin in paper box
pin: 2.5 x 3 x 1
box: 4.7 x 5.6 x 1

In the still of the night 1991
enamelled metal pin
3 x 3 x 1

On one side of the same water 1990
enamelled metal pin
3.5 x 2.5 x 1

Afloat 1991
pen in paper box
pen: 1.5 x 1.5 x 15.5
box: 2 x 1.5 x 16

Donated by John McBride

HARRIS, Brent
b. 1956 New Zealand
The untimely no.3 1997
oil on linen
191 x 145

The untimely no7 1997
oil on linen
191 x 152

7 prints from the Grotesquerie series
2002
woodcut, edition 2/20
various sizes

**Donated by Bryant and
Teddy McDiven**

JUHL, Finn
1912–89 Denmark
Armchair (2) c1950
wood and cloth
75x 64.5 x 68.5 (each)

Donated by James Mollison

ALLEN, Thomas
1831–1915 Great Britain
Banquet service for the Sydney
Quarantine Station 1878 – 1880
earthenware
Serving plate 4 x 42 x 35
Dish 5.2 x 25 x 20.5
Soup plate
4 (height) x 26 (diameter)
Venison plate
2.7 (height) x 25.5 (diameter)
Fish plate
2.7 (height) x 25.5 (diameter)

DRESSER, Christopher
1834–1904 United Kingdom
Dinner service 19th Century
ceramic
Serving plate 4.2 x 46.5 x 33.5
Plate 4 (height) x 26.6 (diameter)
Dish 3.3 x 18.5 x 11.5
Sauce dish 9.5 x 18.5 x 7
Lidded dish 11.5 x 30.5 x 15.2

WILLIAMS, Fred
1927 – 82 Australia
20 prints from the Music hall series
c1954–1956
etching, aquatint, drypoint
various sizes

Donated by John Nixon

NIXON, John
b. 1949 Australia
Group of 45 Untitled drawings
1990–93 (20); 2000–01 (25)
mixed materials on various papers
A5 and A4 sheets

Donated by Helen Swift

FRANCIS, Iris
b. 1913 Australia:WA
11 original blocks for lino prints
No date
wood and linoleum
various sizes

PURCHASES

Purchased through the Tom Malone Prize

MOUNT, Nick
Scent bottle #070702 2002
glass and machined aluminium
86 x 15 x 13

Purchased through Sir Claude Hotchin Art Foundation and Consolidated Funds

WILLIAMS, Fred
1927–82 Australia
24 prints from *Music hall series*
c1954–56
etching, aquatint, drypoint
various sizes

Purchased with Consolidated Funds

BILLABONG, Willy
b. 1930 Australia:WA
Untitled 2002
synthetic polymer paint on canvas
105 x 105

CHADD, Lance/Tjyllyungoo
b. 1954 Australia:WA
Morning 2000
synthetic polymer paint on canvas
121.6 x 181.6 (framed)

Reflections 2000
synthetic polymer paint on canvas
131.8 x 91.7 (framed)

COOPER, Revel
1933–1983 Australia:WA
South-West landscape near Pemberton
c1962
synthetic polymer paint
on plywood
120.7 x 211.3

DRYSDALE, Pippin
b. 1943 Australia:WA

Sunburst 2002
porcelain vessel, layered,
coloured glaze, incising
40 x 21

DURANT, Sam
b. 1961 United States of America
Bethlehem Baptist Church 2001
series of 6 framed c-prints
42 x 52 each (framed)

GIDGUP, Ron
b. 1959 Australia:WA
Wolang Gabbi ('dress to water')
2002–03
taffeta, satin, gutta pearl drops,
diamante studs and net petticoat
175 (approximate height)

GOLDBLATT, David
b. 1930 South Africa
Particulars 1975–85
20 silver gelatin prints
40 x 60 each (sheet)

KENTRIDGE, William
b. 1955 South Africa
Group of 4 sculptures 2002–03
bronze
various sizes

LINTON, James W R
1869–1947 Great
Britain/Australia:WA
Kowloon c1936
watercolour and pencil
23.2 x 34 (sight)

LINDSTRÖM, Waldemar (designer)
b. and d. unknown Sweden
Rörstrand Porcelain Factory,
Sweden (manufacturer)
Vase with grape decoration c1910
porcelain
15.2 (height) x 20.5 (diameter)

NESTEROV, Evgeni
b. 1957 Russia
Untitled mid 1990s
suite of ten photographic prints
30 x 40 each

TISHKOV, Leonid
b. 1953 Russia
Crystal stomach of the angel 1997
8 screened sheets,
11 text translation sheets
and 1 artist folder
32 x 42 each sheet

WALLANDER, Alf (designer)
1862–14 Sweden
Rörstrand Porcelain Factory,
Sweden (manufacturer)
Vase with poppy decoration 1905
porcelain
38.7 (height) x 19 (diameter)

UNKNOWN (designer)
Witwe Loetz, Austria
(manufacturer)
Papillon vase c1900
glass with silver decoration
26.5 (height) x 12.5 (diameter)

Exhibition programs

The Gallery presented eleven temporary exhibition changes during the year, together with ongoing State Art Collection thematic displays, which continued to broaden visitor access, of varying levels, to art exhibitions.

Partnerships with institutions that provided or worked with the Gallery on exhibitions, and the support of funding bodies, sponsors and supporters, proved invaluable in the delivery of world-class exhibitions.

TEMPORARY EXHIBITIONS

Boundless: Contemporary Art from Country WA

3 August – 3 November 2002

Challenge Bank Gallery and Sue & Ian Bernadt Gallery

‘Boundless’ was developed in association with Country Arts WA to showcase the work of visual artists from regional Western Australia. The exhibition examined the aesthetic and intellectual possibilities of ‘place’ in the work of contemporary artists, providing a captivating sense of the complexities of contemporary rural life.

Sublime: 25 Years of the Wesfarmers Collection

4 October – 24 November 2002

Special Exhibitions Gallery

This exhibition showcased the full scope of the Wesfarmers Collection to explore ways in which works of art engage with traditional and contemporary understandings of the ‘sublime’. It included numerous major Australian works from this highly regarded collection.

Doug Moran 2002 National Portrait Prize

16 November 2002 – 5 January 2003

Challenge Bank Gallery and Sue & Ian Bernadt Gallery

The Doug Moran National Portrait Prize was inaugurated in 1988, by the Moran family, to celebrate Australia’s bicentenary. This year’s exhibition included a diverse range of portraits,

highlighting the excellent visual art being produced in Australia today, while also reflecting on the constantly changing nature of Australian society.

National Gallery of Australia 20th Anniversary

17 December – 3 March

The Centenary Galleries

Fern Tree Gully in the Dandenong Ranges, a highlight of the National Gallery of Australia’s Collection, was exhibited alongside our own Von Guerard work, *Fern Tree Gully*, Cape Otway Ranges, to mark the National Gallery’s 20th anniversary.

reflect/refract

15 January – 23 March 2003

Challenge Bank Gallery and Sue & Ian Bernadt Gallery

‘reflect/refract’ presented historical and contemporary works from the State Art Collection, with selected works from the 2003 Tom Malone Prize. The exhibition examined visual perception from an aesthetic, scientific and ideological point of view, and featured works that engaged with concepts of reflection and refraction. The exhibition integrated craft, design and fine art objects, enabling key connections to be made between all three modes of production.

Presence

23 January – 13 April 2003
BHP Community Trust Gallery

This major exhibition examined the contradiction between the 17th century doctrine of terra nullius, on which British claims to possession of Australia were based, and the representation and visualisation of Indigenous people of Western Australia from pre-European settlement times onwards. Watercolours, paintings, photographs, prints and drawings from the late 18th century to the 1960s, were drawn predominantly from the State Art Collection, and presented alongside loans from the Holmes à Court Collection, Wesfarmers and the National Library of Australia.

SOUTH WEST CENTRAL Indigenous art from south Western Australia 1833–2002

30 January – 30 March 2003
Special Exhibitions Gallery

The first comprehensive survey of Nyoongar art from the south west region of Western Australia. 'SOUTH WEST CENTRAL' introduced its audience to the diversity and longevity of Nyoongar visual culture by showing works of art that spanned nearly two centuries. The exhibition featured a range of historical and contemporary paintings, drawings, sculptures, textiles and fashion design.

Year 12 Perspectives

15 February – 4 May 2003
Wesfarmers Gallery

This exhibition of the most outstanding works by 2002 Year 12 students in the State was a collaboration between the Art Gallery of Western Australia and the Education Department, sponsored by Woodside Energy Limited, the International Foundation for Arts and Culture and supported by the Secondary Education Authority and the Art Education Association of WA.

The Linton Legacy

22 February – November 2003
The Centenary Galleries

This exhibition featured works by several members of the Linton family, who have had a strong influence on the development of art, craft and design in Western Australia since the early 19th century. On display was a range of paintings, watercolours, furniture and jewellery made by the Lintons, as well as objects made by Herbert 'Kitch' Currie, who trained with James WR Linton in the early 20th century.

Traces of Genius: Drawings from Amsterdams Historisch Museum

12 April – 22 June 2003
Special Exhibitions Gallery

The Gallery organised this exhibition in partnership with the Amsterdams Historisch Museum. It included a selection of drawings featuring master works of the Italian Renaissance, 17th century Holland and 18th and 19th century France. Perth was the

only venue in Australia to secure this important collection of European drawings.

John Campbell

14 June – 14 September 2003
Challenge Bank Gallery and
Sue & Ian Bernadt Gallery

John Campbell's oil paintings and watercolours of Perth buildings, street scenes and landscapes were drawn from private, public and corporate collections, and presented in the first exhibition of John Campbell's work at the Art Gallery of Western Australia.

STATE ART COLLECTION DISPLAYS

Connections: Rirratjingu clan stories from the Marika family – Yirrkala, Northeast Arnhem Land

1 June – 25 August 2002
Gallery 9

Bark paintings, objects and works on paper from members of the Marika family from Yirrkala in northeast Arnhem Land were the subject of this exhibition, drawn exclusively from the Gallery's holdings.

Awurlaga – Tiwi art from the Melville and Bathurst Islands

7 September 2002 – 25 May 2003
Gallery 9

The Tiwi peoples' island homes kept them fairly isolated from mainland developments until the 20th century, and their culture retained several unique features. This exhibition showcased pukamani (burial) poles, carved figures, bark paintings and baskets. A particular emphasis was on the works collected by Louis A. Allen and Frank Norton, all of which are in the State Art Collection.

Indigenous Art from the Collection

Ongoing exhibition – 18 May 2003
May & George Marland Gallery

This display presented a wide selection of Indigenous art from the State Art Collection, and coincided with the launch of the Gallery publication of the same name. It included works across all

media, from 1946 to the present day, and contained a significant number of artists from Western Australia.

Imagining: Art of the Twentieth Century

Ongoing
Gallery 7 and Freehill Galleries

A series of displays built around themes of environment, space and body.

The Centenary Galleries

Ongoing

Five centuries of Australian and international paintings, sculpture and decorative objects comprise these Collection displays on the ground floor of the Centenary Galleries. Displays on the upper level of the Centenary Galleries present the story of non-Indigenous Western Australian Art from the Colonial Period till the 1960s.

Oriental Victorians

6 July – 13 October 2002
BHP Community Trust Gallery

This display from the State Art Collection was developed to complement 'Islamic Art and Patronage'. Oriental Victorians looked at the way British artists used the Middle East and other 'exotic' locations as the subject for art in the 19th century.

Quotidian

24 August – 17 November 2002
Wesfarmers Gallery

'Quotidian' presented a range of photographs, drawings and

sculpture from the State Art Collection that explored the places where we spend most of our lives – the everyday urban or suburban localities that are the backdrop for human traffic and residence. The exhibition asked us to look again at the world around us, and to attune ourselves to the texture and grain that define the real stuff of our lives.

shock

26 October 2002 – 12 January 2003
BHP Community Trust Gallery

'shock' combined historical and contemporary works from the State Art Collection to explore aspects of non-Indigenous responses to Australian space. As a negotiated space shock oscillated around notions of physical and intellectual dislocation and disease, exploring historically complex relations with the physical environment.

A Century of Drawing: The Humours & Microclimates

29 March – 31 August 2003
Challenge Bank Gallery,
Sue & Ian Bernadt Gallery and the
BHP Community Trust Gallery

This two-part exhibition provided an in-depth look at outstanding drawings by international, national and Western Australian artists, held in the State Art Collection. The Humours concentrated on figurative works by artists such as Augustus John, Walter Sickert, Tom Roberts, Gustav Klimt, Louis Kahan, Nola Farman and Gordon Bennett. Microclimates looked at

depictions of place and space in the work of Hans Heysen, Robert MacPherson, AB Webb and Howard Taylor.

only the lonely

17 May – 2 November 2003

Wesfarmers Gallery

A display, drawn from the State Art Collection and loans, that explores narratives of displacement and loss, 'only the lonely' featured an engaging mix of contemporary works by David Goldblatt, Jenny Watson, Rosslynd Piggott, Clinton Garafano, Kim Sooja and Omer Fast, as well as porcelain donated by Dr Harold Schenberg.

Land/space + Family/place

31 May 2003 – 18 April 2004

May & George Marland Gallery and Gallery 9

Drawn from the State Art Collection and selected loan works, this display focused on the ways in which Indigenous artists across Australia depict their space in their land, from either a personal or communal point of view. It also explored how artists see their place within their family structure.

ART GALLERY OF WESTERN AUSTRALIA TOURING EXHIBITIONS

Year 12 Perspectives

May 2002 – continuing

A Western Australian regional tour of a reduced selection of the exhibition presented at the Art Gallery of Western Australia, this collaboration between the Art Gallery of Western Australia and the Education Department is sponsored by The International Foundation for Art and Culture and Woodside Energy Limited and supported by the Secondary Education Authority and the Art Education Association of Western Australia.

Surreal: Max Ernst Books and Graphics

June 2002 – October 2003

This exhibition of graphic works, drawn from all periods of Max Ernst's career is travelling widely in regional Australia and comes to its final venue in October 2003. The Art Gallery of Western Australia is the National Tour Co-ordinator for this IFA/Goethe Institut exhibition of Max Ernst's graphic works. The tour itinerary includes Cairns Regional Gallery, Perc Tucker Regional Gallery, Orange Regional Gallery, Newcastle Regional Gallery, Bendigo Regional Art Gallery and the Tasmanian Museum and Art Gallery.

Audience development and community access

Within its annual program, the international focus of the Art Gallery of Western Australia's temporary exhibition program provided the opportunity to showcase many cultural forms of expression and achievement. As part of the ongoing programming strategy, community groups were targeted to advise on cultural issues associated with the works on display and to assist in the public program planning and delivery.

'Islamic Art and Patronage: Treasures from Kuwait', was presented in June – August 2002. Representatives from Dar Al Shifah Inc. formed an advisory panel, which assisted the Gallery in designing and promoting public programs associated with the exhibition. Representatives were invited from local Pakistani, Afghan, Egyptian and Malaysian communities to assist in research and the delivery of programs, including a schools' competition; a history wall, identifying the Islamic community's long association with Western Australian achievement; and a festival day celebrating Islamic fashion, food and music.

Community consultation provided an opportunity for a wider understanding of the local issues facing the Islamic communities and opened the debate as to how the exhibition could be used positively to present Islam. Advocates from the Muslim communities were successful in introducing the Gallery to this non-traditional audience. This success was evident in exhibition and program attendance. The exhibition also provided the opportunity to inform the wider community about the basics of Islamic culture. This was a key motivation for many school visits.

In comparison, 'SOUTH WEST CENTRAL: Indigenous art from south Western Australia 1833–2002', provided an opportunity to showcase local Indigenous culture. Artists participating in the exhibition presented floor talks for visitors and workshops to Year 8, 9 and 10 students from Governor Stirling High School and Clontarf Aboriginal College. The latter giving young people the opportunity to meet and work directly with contemporary Nyoongar artists. 'Vision and Voice', a teachers' resource was also designed in collaboration with the artists whose work was on display and provided an ongoing resource for students and teachers.

The local Indigenous community welcomed the recruitment of an Indigenous, trainee education officer to assist with the delivery of the schools' program. Resulting from a three-year corporate sponsorship, the position provided an entry-level career opportunity and facilitated a closer working relationship with the community. This has seen an increase in program participation by Indigenous students, as well as Gallery representation on forums, advisory panels, committees and the NAIDOC working group.

Program staff continued to use the temporary exhibitions and collection displays to develop the Gallery's key target audience of youths, families and children. Consultation was a key programming focus. One thousand young people and service group workers were involved in discussions about their use of the Gallery. The research data indicated that young people wanted to see contemporary works by artists living and working in the West Australian community. The data also highlighted that young people appreciated contemporary art, films, sculpture and animation.

The 'Big Day In' was an event strategy aimed at young people. 'Big Day In 2', held in October, was a critical mass event featuring activities developed in consultation with young people and youth service agencies. Three artists from the 'Boundless' exhibition gave free talks to young people. A DJ provided music in the Gallery concourse area, which changed the atmosphere dramatically and innovative marketing, using posters and postcards, promoted activities to young people throughout the metropolitan area. 'Big Day In 3' opened the 'Year 12 Perspectives' exhibition and also featured artist talks as well as 'The Fashion Police' and 'Mini Gallery'. The 'Big Day In' events were made possible through the '@rtX' program, funded by the Ian Potter Foundation, which encourages young people to participate in Gallery initiatives.

To encourage families into the Gallery free interactive and self-directed programs were scheduled during school holidays. 'Dare to Draw', was an art activity inspired by the 'Traces of Genius' exhibition. 'Swingtag Art Trails', which encouraged families to

look closely at the artworks, were a regular feature of all children's programs at the Gallery. In addition, a new pricing strategy was developed for exhibitions which had an entry fee, which offered a family ticket with discounts for up to three children. This made exhibitions more accessible to family groups.

Family Days attracted 3,000–4,000 Gallery visitors. 'Totally Spaced', presented in October, was scheduled to coincide with 'Sublime: 25 Years of the Wesfarmers Collection'. A corporate family breakfast for Wesfarmers' staff and their families led into a day of activities for the general public. These included an interactive installation by artist Michael Wise, who directed visitors to physically engage with a copy of his artwork found in the 'Boundless' exhibition; an optical puzzle maze; art activities; balloons and a sausage sizzle.

A key feature of the year involved the trialing of innovative promotional and information strategies, with programs being advertised in free and community press, including Kids in Perth, Xpress Magazine, through school newsletters and via email. An online gallery, highlighted works in the 'Year 12 Perspectives' exhibition, and capitalised on young people's affinity with electronic based information.

MARKETING AND PROMOTION

The Gallery significantly increased its marketing position during the financial year with attendances totaling 484,095. This figure represents the largest number of visitors to the Gallery in any year except for 2001–02, which was greatly influenced by the tremendous community response for the exhibition 'Monet & Japan'.

Customer Research

The customer research that had been conducted over the previous two years, was modified in order to provide the Gallery with more meaningful data on which to base business decisions, whilst maintaining and building on core information. It continues to provide the Gallery with valuable information, which is of ongoing assistance in the delivery of services to our clientele.

Events

Targeting the key audiences of youth and families continued. The free family program included six events, each of which attracted between 3,000–5,000 people. Two 'Big Day In' youth events were also held, each of which drew audiences in excess of 3,000 people, with approximately 27.5% of these visitors being within the 16–20 age target.

The Gallery continued its successful involvement in the City of Perth's 'Playground Passport' campaign, building on the success of 2001–02. This highly effective partnership will be maintained and developed further in 2003–04. During the year over 6,000 children participated in the school holiday program, which, like the 'Family Fun Days' and 'Big Day In', is offered free of charge.

Strategic Alliances

The Gallery sought to enhance its strategic alliances during the year. Substantial inroads were made with the tourism industry through the Gallery's participation in the Australian Tourism Export Council annual conference and locally through developing close links with the Perth Visitors Centre, the ICity volunteers and the Tourism Commission.

During the year, a number of collaborative projects have been undertaken with the Perth International Arts Festival, the West Australian Symphony Orchestra (WASO) and the West Australian Ballet. A new initiative was a series of WASO concerts in the Gallery presented by the Gallery Director, Alan Dodge. The first of these concerts in the sold-out series, was held on 4 April 2003.

Relationships with the Gallery sponsors continued to be enhanced, with greater benefit being derived for all parties. The West Australian, Mix 94.5FM, The Sebel Perth and the Gallery have all benefited from increased promotional activity. While Marketforce developed highly creative advertising campaigns for Gallery exhibitions, which have been of tremendous benefit to both parties.

Exhibition Marketing

'Islamic Art & Patronage: Treasures from Kuwait', 'SOUTH WEST CENTRAL: Indigenous Art from south Western Australia 1833–2002', 'Year 12 Perspectives' and 'Traces of Genius: Drawings from the Amsterdams Historisch Museum', were supported by comprehensive marketing and publicity campaigns. These campaigns successfully leveraged strong relationships with sponsors to increase promotional activity around the exhibitions and develop innovative and effective advertising programs, while a highly targeted approach to media opportunities achieved excellent results, through consistently high levels of media coverage for each of the exhibitions.

Generic Marketing and Publicity

The Gallery attracted a high level of media coverage throughout the year, striving for, and achieving, regular national press, radio and television, for all major exhibitions and programs. Highlights included, positive exhibition reviews in The Australian Newspaper, regular spots on state television and radio stations, and a strong profile in national arts publications and major magazines. A commitment was made to target non-arts related publications to ensure the Gallery's message was reaching a broad section of the community. Evidence of this includes coverage in a range of tourist and inflight magazines and fashion and lifestyle publications.

The generic TV advertising campaign continued on Channel 7 Perth, whilst monthly advertising in The West Australian enabled the full range of Gallery events and exhibitions to be promoted regularly during the year. Annual and exhibition sponsorships with The West Australian, Mix 94.5 and Channel 7 Perth, assisted the Gallery in maximizing its advertising investment.

Publications

Preview remained the Gallery's primary printed publication, supplemented by the production of exhibition-specific material. Preview was distributed via the State Library system, direct mail, cafes, cinemas and hotels, as well as through the Gallery itself.

The Art Gallery produced three catalogues during the year, for the exhibitions: 'SOUTH WEST CENTRAL: Indigenous Art from South Western Australia 1833–2002', 'Year 12 Perspectives' and 'Traces of Genius: Drawings from the Amsterdams Historische Museum'.

Regional access

To celebrate the Year of the Outback, the Art Gallery of Western Australia collaborated with Country Arts in developing and exhibiting 'BOUNDLESS: Contemporary Art from Country WA'. The exhibition was created following a statewide survey by the curators of the Gallery and featured the work of 39 artists from across the state.

For more than a decade the Gallery has been proud to present 'Year 12 Perspectives'. During this time, this significant and immensely popular exhibition, has toured regional galleries and provided a vital arena for the celebration of the creative endeavours of young, vibrant Western Australian artists. In conjunction with this exhibition, and made possible by sponsorship, two public program officers conducted visual diary workshops and activities in Karratha for Year 11 and 12 art students.

'Investigate and Create' resource kits provided access to the State Collection for metropolitan and regional students. Of particular relevance to regional Western Australia was the 'SOUTH WEST CENTRAL' kit, which supported the exhibition of the same name and highlighted elements of the history and talent of the Nyoongar Community.

Regional school groups visited the Gallery to participate in special tours and activities.

In conjunction with the local authorities, the Gallery provided significant funding for the staffing and operation of regional galleries in Bunbury and Geraldton.

BUNBURY REGIONAL ART GALLERIES

Visitors

Throughout the year a total of 32,817 visitors attended and utilised the Bunbury Regional Art Galleries. 16,841 of these visited specifically to see exhibitions. IASKA's 'Out of Site', 'Koorlongka' (ECU Museum Childhood) and 'Fibre West' exhibitions, attracted visitors from schools and targeted groups.

Operations

Regional Director, James Davies, resigned in November 2002 and the Public Programs Coordinator, Helena Sahm, took on the role of Acting Director.

A number of policies were reviewed or developed. They included Security, Occupational Safety and Health, Access Space Exhibitions, Artist in Residence, and Health and Participation Agreements.

Exhibition Program

The Galleries scheduled 23 exhibitions of local, statewide and national significance throughout the year. Features of the program included two City of Bunbury Collection based exhibitions and the 'South West Survey'.

Regional Survey

The 'South West Survey' again attracted excellent entries from local artists. The overall exhibition was of a consistently high standard, comprising of well-resolved and conceptually strong artwork.

Sponsorship was again procured from Edith Cowan University (ECU), Worsley Alumina and South West Publishing and Print, and Jackson's Drawing Supplies sponsored the viewers' choice award.

Contemporary Art Highlights

The success of the IASKA project was seen in the 'Out of Site' touring exhibition. Patrons were offered a unique insight into a small country community through the works of national, state and international contemporary artists. This exhibition had a great deal of relevance and resonance with regional Indigenous, Emigré and non-Indigenous viewers.

Public Programs

New initiatives included teacher professional development and more education driven programs attached to specific exhibitions. The Galleries offered activity sheets for schools and guided tours to enhance the interaction between students and the artworks.

The development of an access exhibition space for individual artists, education, and community organisations, proved very successful.

Artist-in-residence

Robert Cleworth was the 2002 Artist in Residence. His four-month residency culminated in an exhibition and an associated public forum lead by David Bromfield.

Nyoongar Arts Development

On receipt of a grant from the South West Development Commission, an Indigenous Arts Development Officer was employed. This position has expanded on the relationship developed through the Galleries' Indigenous arts trainee initiative.

Marketing and Promotion

As a result of a collaboration with business and marketing students from ECU, a more integrated marketing and advertising approach was adopted. This involved the production of generic advertisements for both press and television.

Through Datatrx, the Galleries have been included in a nationally linked touch screen display system in tourism offices.

Sponsorship

A number of sponsorship agreements have been maintained and developed, including those with Iluka Resources, Worsley Alumina, Edith Cowan University, South West Print and Publishing and GWN.

GERALDTON REGIONAL ART GALLERY

Visitors

The Geraldton Regional Art Gallery saw 16,235 visitors pass through its doors, including 1,417 school students drawn from 19 schools in the Geraldton and Mid-West region. A further 1,029 people participated in outreach programs provided to 13 locations in the region.

Exhibitions

During the year a total of 25 exhibitions were presented at the Gallery and another three at the Greenough Hamlet as part of the Artist in Residence Program. Of the Gallery-presented exhibitions, five were national touring exhibitions, four were State and the remainder were locally generated or curated by the Gallery.

Highlights of the exhibition program included 'Sublime: 25 years of the Wesfarmers Collection', the 'Doug Moran National Portrait Prize 2002', 'Out of Site' and works by leading contemporary Australian and International artists.

In partnership with the Artists Foundation of WA, the Gallery participated in the inaugural 'Emerging Curators Project' and produced the 'Open Road' exhibition. Following the success of the Geraldton project, it is planned that the program will be run in Kalgoorlie.

Public Programs

A new direction in the education program was established with gallerykids@art. This program was successful in bringing art to young people and encouraging art appreciation for pre-adult students. Healthway funding significantly assisted in boosting the number of education and outreach programs delivered from 17 last year, to 35 this year.

During the year the Gallery hosted a wide range of public talks, tours and workshops such as the Geraldton public spaces tour and debate with Canadian artist, author and educator Simon Levin, lectures by May Adams from the National Library on archival processes, and light and imaging workshops with video artist Anne Walton.

Artist-in-residence Program

In collaboration with the Shire of Greenough, the Gallery ran three residencies at the Greenough Hamlet, attracting artists from Melbourne, Adelaide and Perth. Each of the residency programs actively engaged local practitioners and, on conclusion of their residency, artists presented installation exhibitions or public events.

Operations

Following the resignation of Regional Director, Damian Kelly, in October 2002, and in line with the Art Gallery of Western Australia's organisational structure, the position was retitled Manager, Geraldton Regional Art Gallery. Mark Lennard took up this position in January 2003.

A Memorandum of Understanding between the Art Gallery of Western Australia and the City of Geraldton was developed and, in March 2003, adopted by the Art Gallery Management Committee.

During the year an Artist-in-residence application process and staff overtime agreement were developed, and the project gallery application and venue rental agreement were reviewed and updated. The gallery commenced the development of an accident and emergency policy and procedure.

Sponsors

Generous financial and in-kind support has been received throughout the year, particularly from Art on the Move, Healthway, Wesfarmers, Shire of Greenough, Arts and Cultural Development Council and the Geraldton Cultural Trust.

The organisation

ORGANISATIONAL STRUCTURE

The Gallery's team-based structure is based on a program delivery framework and contains five operational teams and a strategic unit.

Content and Display Team

Acquisitions
Collection and exhibition development
Presentation and display
Audience development
Publications
Community development

Visitor Services Team

Access to art through visitor and community programs
Volunteer services
Customer development

Development Team

Capital campaign
Development of community relations
Sponsorship
Grants and donations
Marketing, promotions and publicity

Art Services Team

Storage
Transport and handling systems for works of art
Documentation of works of art
Preservation and maintenance of works of art

Business Services Team

Organisational planning and development
Retail and merchandising
Venue hire
Contract and project management
Security and hygiene
Regional servicing

Strategic Unit

Planning and review
Leadership
Policy development

CORPORATE GOVERNANCE

The Board of the Art Gallery of Western Australia, through the Director and staff, is responsible for the care and control of the Art Gallery, its assets, including the State Art Collection, and the exhibitions and other programs.

Board members

Chairman of the Board

E.L. (Mick) Bolto, LLB, BA
(term 19/12/95 to 19/12/99 extended to 19/12/02 extended to 30/6/03)

Members

Dario Amara, BE (Dist), FIEAust, CPEng
(term 27/6/00 to 27/6/04)

Brigitte Braun, staatl,gepr Betrwr
(term 26/4/95 to 26/4/99, extended to 20/4/03)

Ricky Burges, GradDipHRD, MLM
(term 10/5/00 to 10/05/04)

Belinda Carrigan
(term 24 June 2003 to 30 June 2004)

Professor Ian Constable, AO, CitWA, MB BS, FRACO, FRACS, FRCSEd, DipAmBoardOPthal, FAICD
(term 28/10/97 to 28/10/01, reappointed 13/11/2001 to 31/12/2002)

Fiona Kalaf, BA (Fine Arts) Barch, GrdDipBus, MBA (Advanced)
(term 24 June to 30 June 2004)

Linda Savage Davis, BA (Hons) Political Science, MA Law, LLB
(term 31/12/02 to 31/12/03)

Donna White, BA, DipEd
(term 5/5/98 to 5/5/99, extended to 20/4/03)

David Young
(term 10/12/2002 to 31/12/2003)

Ex officio member

Alastair Bryant – Director General
Department of Culture & The Arts (from 31/1/01)

By invitation

Alan R. Dodge, BA (Hons) (Fine Art), MA
Director, Art Gallery of Western Australia

Board Meetings Attended

Five Board meetings were held during the year. The number of meetings attended and the number held during their period of appointment is shown below.

E.L. (Mick) Bolto	4 of 5
Dario Amara	4 of 5
Brigitte Braun	2 of 4
Alastair Bryant	5 of 5
Ricky Burges	5 of 5
Belinda Carrigan	1 of 1
Ian Constable	1 of 3
Fiona Kalaf	0 of 1*
Linda Savage Davis	2 of 2
David Young	3 of 3
Donna White	2 of 4
Alan R. Dodge	5 of 5

* Fiona Kalaf was appointed just prior to the June meeting and was not available at short notice.

Finance Committee

Dario Amara,
Finance Committee Chairman

Douglas Craig,
Pricewaterhouse Coopers,
Honorary Finance Committee Member to April 2003

Larry Rudman,
Pricewaterhouse Coopers,
Honorary Finance Committee Member
(from April 2003)

Alan R. Dodge,
Director

Corporate performance and program support

Business Plan

The Gallery completed the third year of its Strategic Plan 2000–04 and went through a process to review the Mission, Vision and Values statements. A review of objectives, broad strategies and priorities was also undertaken to ensure the ongoing relevance of the Strategic Plan to 2006 and to allow for an application of the Balanced Scorecard methodology in operational performance planning and monitoring. The involvement of staff, through self-managed teams, in the planning process, saw a greater emphasis on the identification of specific performance targets that will underpin the Operational Plan and reporting for 2003–04.

Organisational Development

A focus on leadership, particularly through the Gallery's Strategic Unit, has seen a better understanding of, and commitment to, business literacy and an emerging program is identifying, developing and implementing initiatives that will support the strategic key result areas, particularly that of business performance. The Gallery's strategic and business plans continue to provide the major focus for operational plans.

Art Gallery Shop

The Art Gallery Shop exceeded normal projections, with the 'Islamic Art and Patronage: Treasures from Kuwait' exhibition shop, being particularly successful.

The new gallery shop manager, who joined the Gallery in June 2003, sourced merchandise and designed the Art Gallery Shop around 'The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection'.

Function Hire

Although economic conditions had an impact upon the number of corporate events that occurred at the Gallery during the year, numbers attending functions were steady at 8,915. New clientele represented 30% of the total business.

A highlight for the year was the Australian Tourism Export Council's (ATEC) Welcome Cocktail Party

held at the Gallery in May. The ATEC symposium is held every year, and for the first time in 26 years it was held in Perth, with 700 delegates attending. The Gallery was invited to attend the conference workshops, where tour packages were promoted and released to inbound tour operators.

Equal Employment, Staff Development and Recruitment

Apart from individual training programs, the Gallery's key focus was leadership and project management. Following the leadership program that involved team leaders for more than 12 months, 25 people participated in a three-day project management workshop.

An Associate Curator of Indigenous Art was appointed and joined the trainee assistant curator, Indigenous Art in the Content and Display Team. Sponsorship from Anglo Gold and Carey Mining resulted in the employment of a Indigenous trainee education officer. These positions not only support the Gallery's focus on developing and maintaining relationships with Indigenous communities, but also contribute to diversity in the Gallery's workforce.

Data on Indigenous Australians, people of culturally diverse backgrounds and people with disabilities is obtained through self-nomination, using surveys or other voluntary data collection tools. Data available indicates that at the Gallery, 3.4% are people from culturally diverse backgrounds, 3.4% are Indigenous Australians, and 10.2% are people with disabilities.

Of its 75 employees, the Gallery employees 51 females and 24 males, and the types of employment are: 45 permanent (28 full-time, 17 part-time); 18 fixed-term (12 full-time and six part-time); and 12 casual.

Workers' Compensation

There was no Lost Time Injury/Disease (LTI/D) claims with two days or more lost. There is 0.04 cost of claims/\$100 wage roll. The premium rate is estimated at 0.44 per cent for 2002–03.

Occupational Safety & Health

The Gallery's Occupational Safety and Health Committee met regularly throughout the year, again progressing very effectively to deal with outstanding and emerging issues.

Issues dealt with under Committee auspices included:

- completing and implementing a new policy for the proper safety checking and registration of non-standard electrically powered works of art;
- conducting ergonomic workstation assessments for 24 staff;
- completion of major works to create a building code compliant mode of fire egress for Conservation staff; and
- continuing work on a protocol for delivery of work requirements to installations staff with a view to minimising the likelihood of accidents due to deadline pressures.

The year also saw the advent of a new group of accredited occupational safety and health representatives, following the calling of elections under the provisions of the Act, late the previous year.

Disability Services Plan

In addition to satisfying compliance issues, the Gallery provided enhanced services and programs for the widest scope of Gallery users. In addition to making large print, hand-held, didactic material available, 'Sensational Art', special hands-on touch tours were offered for vision-impaired visitors. Free signed tours are available on request and the Gallery promotes and uses the National Relay Service so that visitors with communication difficulties can access information by telephone. Displays are designed to facilitate optimum access. Showcase labels for the 'Islamic Art and patronage: Treasures from Kuwait' exhibits, were angled to enable viewing from a seated position.

In keeping with a general visitor consultation strategy, the Gallery established partnerships with agencies such as the WA Association for the Blind, WA Deaf Society and WA Carers. Through these agencies, the

Gallery actively promoted programs and consulted with people with disabilities. As a result of this consultation process, an information leaflet, high-lighting access services, including free use of Gallery wheelchairs, location of access toilets, taxi pick up, carers' free entry to exhibitions and guided tours, was published and available in electronic and hard copy.

Eight Gallery staff participated in disability awareness training sessions, organised by the Department of Culture and The Arts.

Language and Cultural Diversity

The temporary exhibition and collection program reflected many cultural forms of expression. An annual public and school program provided visitors and students with contextual – cultural, technical and historical – information related to the works on display. Reflecting key exhibition highlights, training for guides and staff encompassed speakers from both Islamic and Indigenous communities. Where possible the Gallery met language needs, in terms of booked guided tours. Tours were presented, on request, in both Italian and Japanese languages.

Risk Management Program

Risk management was systematically undertaken throughout the year via the Occupational Safety and Health Committee, the Gallery's Risk Management Working Group, and, on a day-to-day basis, through the teams process. Key outcomes for the year were:

- a fundamental review of the Gallery's risk management plan was commenced;
- a risk review for the exhibition, 'The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection', was undertaken, drawing on the experience gained from the 'Monet & Japan' and 'Islamic Art and Patronage: Treasures from Kuwait' exhibitions;
- the development and implementation of a policy to address safety issues associated with the increasing numbers of non-standard electrically operated works of art; and
- continuing work to address significant aging plant and infrastructure issues.

Capital Works

Funding for capital works, along with a special four-year grant, provided help to resolve a critical maintenance backlog, resulting in the continuation or implementation of key projects, including:

- completion of a five-year program to refurbish the Gallery's travertine tile floors. Works under taken this year comprised the stripping, re-grinding, and polishing of the floors in galleries one and six;
- complete replacement of the Centenary Galleries copper roofs and refurbishment of associated stormwater drainage infrastructure. These works will greatly alleviate the serious leakage problems experienced in the Galleries over recent years;
- completion of the first half of the Gallery's air handling plant upgrade program. Works included replacement of one of the key air handling units plus associated humidification equipment upgrades to service all air handling plant;
- modifications to external exits to provided for buildings compliant fire safety egress for conservation staff; and
- completion of three key access projects comprising, modifications to the public entrance doors to enable independent wheelchair access, provision of a unisex access toilet, and a major upgrade of the main gallery family room.

Statement under the Electoral Act 1907

Under section 175ZE of the Electoral Act 1907, the Gallery is required to disclose details of expenditure on media advertising organisations. In the year ended 30 June 2003, the Art Gallery of Western Australia paid the following organisations:

Advertising agencies

Marketforce – \$17,277

Media advertising

Art Almanac – \$1,254

Consolidated Business Media – \$1,595

Marketforce Productions – \$29,929

Media Decisions – \$199,652

Perth Convention Bureau – \$1,433

SCOOP – \$12,342

Tony Nathan – \$943

Trend Reprographics – \$270

Xpress Magazine – \$1,367

Market research companies

Market Equity – \$20,394

The Gallery did not engage the services of polling or direct mail organisations.

Freedom of Information Act

There was one application under the Freedom of Information Act during the year for information of a non-personal nature. A copy of the Information Statement is available from the Records Management Office.

Waste Paper Recycling

During the 2002–03 reporting period, the Art Gallery of Western Australia recycled 1,063 kilograms of waste paper. This represented 100% of a reduced annual purchase of office paper supplies in the same period. As well as office paper, the Gallery recycled 1,200 kilograms of newspapers and packaging cardboard.

Energy Smart Outcomes

In accordance with the Energy Smart Government policy, the Art Gallery of Western Australia is working to achieve a 12% reduction in non-transport related energy use by 2006–07 with a 5% reduction targeted for 2002–03.

Energy Smart Policy

Energy Smart Government Program

	Baseline	2002–03	Variation %
Energy Consumption (MJ)	33,066,862	35,254,752	+6.6%
Energy Cost (\$)	580,196	478,184	-21.3%
Greenhouse Gas Emissions (Tonnes of CO ₂)	4,825	5,104	+5.8%
Performance Indicators MJ/sqm	2,700	2,879	+6.6%

Explanation of variance

Reduction in consumption could not be met due, in the most part, to the power consumed in large-scale capital works programs carried out in the reporting period. This involved refurbishment and refinishing of 1,250 sqms of travertine marble flooring and extensive upgrading to the roof of the Centenary Galleries.

The significant savings in expenditure are the result of competitive tendering for the supply of gas to the Gallery.

PUBLIC SECTOR STANDARDS

Statement of Compliance

Chief Executive Officer's Report

In the administration of the Art Gallery of Western Australia, I have complied with the Public Sector Standards in Human Resource Management, the Western Australian Public Sector Code of Ethics and the Public Sector Code of Ethics.

Compliance checks and controls relating to the Standards and Code of Ethics are developed and carried out by the Department of Culture & The Arts in accordance with arrangements covering the provision of Human Resource services across the Culture & Arts portfolio. These controls provide a level of third party assessment of Human Resource transactions and offer a reasonable assurance of compliance for all Standards and the Code of Ethics.

There was one application made in regard to a breach of the standard for Recruitment, Selection and Appointment during the year. The matter was investigated and resolved internally and did not require referral to the Public Sector Standards Commissioner. There were no breaches of discipline reported at the Gallery and no audit or review activity was undertaken by the Office of the Public Sector Standards Commissioner.

Alan R. Dodge

Director

Art Gallery of Western Australia

26 August 2003

PERFORMANCE INDICATORS

To the Parliament of Western Australia

The Board of the Art Gallery of Western Australia Performance Indicators for the year ended June 30, 2003

Audit Opinion

In my opinion, the key effectiveness and efficiency performance indicators of The Board of the Art Gallery of Western Australia are relevant and appropriate to help users assess the Art Gallery's performance and fairly represent the indicated performance for the year ended June 30, 2003.

Scope

The Board's Role

The Board is responsible for developing and maintaining proper records and systems for preparing performance indicators. The performance indicators consist of key indicators of efficiency and effectiveness.

Summary of my Role

As required by the Financial Administration and Audit Act 1985, I have independently audited the performance indicators to express an opinion on them. This was done by looking at a sample of the evidence. An audit does not guarantee that every amount and disclosure in the performance indicators is error free, nor does it examine all evidence and every transaction. However, my audit procedures should identify errors or omissions significant enough to adversely affect the decisions of users of the performance indicators.

DDR Pearson

Auditor General

30 September 2003

The Board of the Art Gallery of Western Australia Performance Indicators

We hereby certify that the performance indicators are based on proper records, are relevant and appropriate for assisting users to assess the Art Gallery of Western Australia's performance, and fairly represent the performance of the Art Gallery of Western Australia for the financial year ended 30 June 2003.

Signed by a resolution of the Board of the Art Gallery of Western Australia.

Dario Amara

*Deputy Chair of the Board of the
Art Gallery of Western Australia*

Linda Savage Davis

*Member of the Board of the
Art Gallery of Western Australia*

27 August 2003

Effectiveness Indicators

The Art Gallery of Western Australia is a Statutory Authority within the Culture & Arts portfolio. The Gallery contributes to the Culture & Arts portfolio outcome:

‘A community that is informed of, and has access to, a diverse range of innovative ideas, knowledge and cultural experiences’.

The Mission of the Gallery is:

‘To increase the knowledge and appreciation of the art of the world for the enjoyment and cultural enrichment of the people of Western Australia, and to develop and present the best public art collection in the State and the pre-eminent collection of Western Australian art’.

The work of the Gallery ensures that primary access to art, heritage and ideas locally, regionally and internationally are presented and preserved for future generations.

In assessing the effectiveness of its program strategies, the Gallery makes use of both qualitative and quantitative information. It is difficult to measure the achievement of cultural and creative outcomes in the community over relatively short time frames. Reliance is placed on a variety of qualitative and quantitative feedback measures that inform the Gallery about the effectiveness of its programs. Such measures include visitation data, comments and assessments from visitors, feedback from the community, published reviews of art events and activities, newspaper reports, school program evaluations, comments from professional and other galleries, specifically commissioned surveys and reviews, statistical information, appraisal from artists and government assessment.

The Performance Indicators described in this section of the report are considered to be relevant and appropriate in assessing Gallery effectiveness against our Mission, our efficiency in delivering ‘Art Gallery Services’ and achieving the portfolio outcome for the Western Australian community.

Exhibition and Display of Works of Art

1. Variety within the exhibition program

The scope and variety of the exhibition and display program directly impacts on community access to a diverse range of innovative ideas, knowledge and cultural experiences. The Art Gallery program promotes diversity, excellence and depth in local, national and international visual arts, by presenting a balanced exhibition program of historic and contemporary exhibitions and by bringing the art of the world to Western Australia.

	2003	2002	2001	2000
Total number of exhibitions	23	20	17	17
Number by Category#:				
Historic exhibitions	17	8	6	6
Contemporary exhibitions	15	12	12	11
Nationally acclaimed artists	0	1	2	1
Number by Source#:				
Australian exhibitions	20	16	10	15
National exhibitions	2	0	5	1
International exhibitions	1	4	2	1

It is possible for an exhibition to appear in more than one category

The indicator highlights the success that the Gallery has had in presenting a varied exhibition program. This program offered audiences, 23 exhibitions displaying locally, nationally and internationally acclaimed works of art across a wide range of art forms. While no exhibitions were specifically dedicated to the works of nationally acclaimed individual artists for the reporting period, the works of a number of nationally acclaimed artists were showcased in thematic exhibitions, most notably: 'Sublime: 25 Years of the Wesfarmers Collection', 'SOUTH WEST CENTRAL: Indigenous Art from south Western Australia 1833–2002', 'Oriental Victorians', 'Doug Moran 2002 National Portrait Prize', in addition to the display program for the State Art Collection.

2. Visitor satisfaction with exhibition program and information about the art and artists on display

Visitor perceptions about the variety of exhibitions on display and the amount of information provided about the works of art on display, assist in evaluating the effectiveness of the Gallery in providing the community with a diverse range of innovative ideas, knowledge and cultural experiences.

Visitor survey questions:

'How satisfied were you with the variety of exhibitions in your visit today?'	2003
Proportion answering 'satisfied' or 'very satisfied'	74.6%
'Thinking now about the information available in the Gallery about the artworks on display, would you say that there is not enough, about the right amount or too much information available?'	
Proportion answering 'About the right amount of information'	68.1%
Proportion answering 'Not enough information'	28.4%
Proportion answering 'Too much information'	1.5%

Survey responses confirm the effectiveness of the Gallery in providing a diverse program and in providing information and knowledge about artworks on display.

The customer survey has been restructured in 2003. Questions that specifically target visitor satisfaction with the variety of exhibitions and an assessment about information provided, have replaced more general questions from 2002, about the presentation of the Gallery and the quality of information about the art and artists.

In 2002, 88% of surveyed visitors rated 'quality of Art Gallery presentation' as being 'good', 'very good' or 'excellent' (89% in 2001) and 76% rated 'quality of information relating to the art and artists' as being 'good', 'very good' or 'excellent' (81% in 2001).

Survey results were gained from a random intercept survey of 680 visitors to the Gallery from 9 to 22 June 2003. Four hundred and one responses were collected, providing a response rate of 59%. The error rate for the surveys was $\pm 4.9\%$.

Community Access and Outreach

Effectiveness against this indicator is determined by the community's access to a range of visual arts cultural experiences at the Gallery. Visitation outcomes are a key measure, as is the extent to which visitors perceive that their knowledge and appreciation of the visual arts has been improved through visits to the Gallery.

3. Visits to the Gallery

	2003	2002	2001	2000
Number of participants in public interpretive activities	71,104	97,561	118,633#	64,725
Number of student visitors	26,285	36,009	26,695	25,666

Due to a change in the basis for calculating this indicator the 2003 and 2002 figures exclude website hits (which were included in the 2001 indicator). Excluding website hits the 2001 indicator would be 77,633.

These indicators highlight the effectiveness of the Art Gallery in promoting access to a diverse range of cultural experiences in the visual arts. Visitor numbers reached 484,000 and continued to show growth (22% since 2000). Continual innovation and the presentation of a high quality program, have ensured that visitor numbers did not drop off dramatically after the 'Monet year' of 2002. Visitor targets were exceeded and participation rates in the interpretative program have been maintained.

4. Visitor perceptions about the outcome of their visit

Surveys conducted of visitors attending the Gallery provides an assessment about the extent to which the outcome was being achieved for the visual arts.

Visitor survey questions:

'My visit to the Gallery has improved my knowledge and appreciation of the visual arts'

	2003	2002	2001
Proportion responding 'strongly agree' or 'agree'	79.1%	80.8%	62%

The positive response from visitors to the survey question about whether the visit improved their knowledge and appreciation of the visual arts, confirms the effectiveness of the Gallery in meeting its Mission and achieving the portfolio outcome in the visual arts area. This achievement is particularly evident in the context of the challenge associated with meeting visitor expectations following the 'Monet & Japan' exhibition of 2001–02.

Survey results were gained from a random intercept survey of 680 visitors to the Gallery from 9 to 22 June 2003. Four hundred and one responses were collected, providing a response rate of 59%. The error rate for the surveys was $\pm 4.9\%$.

Development of the State Art Collection

The development of a State Art Collection that is representative of Australian and non-Australian art, contributes to the community's access to a diverse range of innovative ideas, knowledge and cultural experiences. The Gallery seeks to maintain a balanced development over time and places an emphasis on areas of strength in the State Art Collection.

5. Acquisition of a representative collection

	2003		2002		2001		2000	
	Cost	No.	Cost	No.	Cost	No.	Cost	No.
Percentage of works of art acquired with consolidated funds:								
By Western Australian artists	22%	21%	37%	62%	63%	72%	61%	56%
By Australian artists #	23%	54%	59%	35%	10%	8%	12%	40%
By non-Australian artists	55%	25%	4%	3%	27%	20%	27%	4%
Percentage of works of art acquired with bequest and Foundation funds:								
By Western Australian artists	99%	83%	49%	33%	100%	100%		
By Australian artists #	100%	100%	1%	17%	51%	67%		
By non-Australian artists								
Percentage of works of art acquired by donation:								
By Western Australian artists		27%		20%		65%		29%
By Australian artists #		67%		60%		35%		39%
By non-Australian artists		6%		20%		32%		
Number of Western Australian artists new to the collection								
		4		14		19		13
Number of Western Australian artists already in the Collection, whose representation has increased								
		9		24		17		15

The figures for Australian artists exclude Western Australian artists, who have been counted separately.

These indicators highlight the Gallery's effectiveness in achieving the objectives of the State Art Collection Policy 2002–06. The focus of the acquisitions program is on Western Australian art and Australian and international art with a demonstrated relation to the art of this region.

The acquisition indicators are broken down by funding source to show how the Art Gallery achieved acquisition policy objectives. Bequest funds are held in trust by the Gallery and expended in accordance with the individual bequest conditions. Donations of works of art are directed by the policy objectives of the State Art Collection. Funds available to the Art Gallery from consolidated funds have no restrictions and remain therefore, the most effective source of funds for achieving the breadth of policy objectives for the State Art Collection.

Key acquisitions for the period 2002–03 include:

Western Australian art, craft and design: Works by James Linton, Kitch Currie, Pippin Drysdale.

Indigenous Art: Works by Ron Gidgup (WA), Revel Cooper (WA), Lance Chadd (WA), Destiny Deacon.

Acquisitions to consolidate collection strengths: Works by Fred Williams, David Goldblatt, Brent Harris, Nick Mount and Scandinavian and European art nouveau decorative arts objects.

Efficiency Indicators

The Art Gallery applies the following measures to assess its efficiency in delivering the output 'Art Gallery Services' within the context of the portfolio outcome statement:

'A community that is informed of, and has access to, a diverse range of innovative ideas, knowledge and cultural experiences'.

Greater efficiency over time with respect to the collection, is achieved when the cost of the output 'Art Gallery Services' decreases per item in the collection. Improved efficiency, with respect to Art Gallery programs, is achieved as the cost of the output decreases per interaction. Total cost of services is apportioned 80/20 against visitor interactions and items in the collection for reporting purposes.

	2003	2002
Cost per interaction #	\$30.13	\$22.69
Cost per item in the Collection	\$231.54	\$239.98

The change in the cost per item ratio highlights an improved efficiency in managing a State Art Collection that has increased in size.

The increase in the cost per interaction ratio can be attributed to current year attendances, that, while growing 22% since 2000, were lower than the previous year because of the extremely high number of visitors to the 'Monet & Japan' exhibition in the 2001–02 reporting year.

Attendances at exhibitions developed by other Galleries to which the Art Gallery of Western Australia has provided loans from the State Art Collection are not included. This includes regional Galleries located at Bunbury and Geraldton that are partly funded by the Art Gallery of Western Australia.

OUTPUT MEASURES

In accordance with Treasurer's Instruction 904, the Art Gallery of Western Australia has developed the following measures to assess the quantity, quality, timeliness and cost of its output 'Art Gallery Services'.

	2002-03 Target	2002-03 Actual
Quantity		
Number of items maintained	15,674	15,746
Number of interactions (visitors, internet hits)	450,000	539,720
Quality		
Adherence to collection policy for acquisitions	100%	100%
Visitor satisfaction rate (as measured from visitor survey questionnaires)	93%	92%
Timeliness		
Number of hours per week that the public has access to Collections at the Perth site	49	49
Cost		
Cost per item in the Collection	\$276.55	\$244.67
Cost per interaction #	\$38.55	\$28.50

Variation is attributed to higher than anticipated attendances.

FINANCIAL STATEMENTS

To the Parliament of Western Australia

The Board of the Art Gallery of Western Australia Financial Statements for the year ended June 30, 2003

Audit Opinion

In my opinion,

- (i) the controls exercised by The Board of the Art Gallery of Western Australia provide reasonable assurance that the receipt, expenditure and investment of moneys, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions; and
- (ii) the financial statements are based on proper accounts and present fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia and the Treasurer's Instructions, the financial position of the Art Gallery at June 30, 2003 and its financial performance and cash flows for the year ended on that date.

Scope

The Board's Role

The Board is responsible for keeping proper accounts and maintaining adequate systems of internal control, preparing the financial statements, and complying with the Financial Administration and Audit Act 1985 (the Act) and other relevant written law. The financial statements consist of the Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows and the Notes to the Financial Statements.

Summary of my Role

As required by the Act, I have independently audited the accounts and financial statements to express an opinion on the controls and financial statements. This was done by looking at a sample of the evidence. An audit does not guarantee that every amount and disclosure in the financial statements is error free. The term 'reasonable assurance' recognises that an audit does not examine all evidence and every transaction. However, my audit procedures should identify errors or omissions significant enough to adversely affect the decisions of users of the financial statements.

DDR Pearson

Auditor General

30 September 2003

The Board of the Art Gallery of Western Australia Certification of Financial Statements for the year ended 30 June 2003

The accompanying financial statements of the Board of the Art Gallery of Western Australia have been prepared in compliance with the Financial Administration and Audit Act 1985 from proper accounts and records, to present fairly, the financial transactions for the financial year ending 30 June 2003 and the financial position as at 30 June 2003.

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

Signed in accordance with a resolution of the Board of the Art Gallery of Western Australia.

Maurice Hanrahan

Principal Accounting Officer

David Young

*Member of the Board of the
Art Gallery of Western Australia*

Dario Amara

*Deputy Chairperson of the Board of the
Art Gallery of Western Australia*

25 August 2003

THE BOARD OF THE ART GALLERY OF WESTERN AUSTRALIA

STATEMENT OF FINANCIAL PERFORMANCE

for period ending 30 June 2003

	Note	2003 \$000	2002 \$000
COST OF SERVICES			
Expenses from ordinary activities			
Employee expenses	3	3,139	3,205
Supplies and services	4	2,478	2,897
Depreciation	5	681	704
Borrowing costs expense	6	457	505
Administration expenses	7	307	497
Accommodation expenses	8	1,611	1,506
Grants & subsidies	9	90	114
Capital user charge	10	9,447	9,101
Other expenses from ordinary activities	11	20	22
Total cost of services		18,230	18,551
Revenue from ordinary activities			
Revenue from operating activities			
User charges and fees	12	484	2,913
Trading profit	13	299	677
Sponsorship	14	566	791
Donated Works of Art		105	345
Bequest trust and special purpose funds contributions received		683	364
Revenue from non-operating activities			
Interest revenue		22	20
Bequest trust and special purpose funds interest received		281	239
Proceeds from disposal of non-current assets		3	—
Other revenues from ordinary activities		79	164
Total revenues from ordinary activities		2,522	5,513
Net cost of services		15,708	13,038
REVENUES FROM STATE GOVERNMENT			
	15		
Output Appropriation		3,623	12,717
Resources received free of charge		12,420	3,111
Total revenues from State Government		16,043	15,828
Change in Net Assets		335	2,790
Net increase / (decrease) in asset revaluation reserve		15,355	1,860
Total revenues, expenses and valuation adjustments recognised directly in equity		15,355	1,860
Total changes in equity other than those resulting from transactions with WA State Government as owners		15,690	4,650

The Statement of Financial Performance 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 2003

	Note	2003 \$000	2002 \$000
Current Assets			
Cash assets	27a	657	1,139
Restricted cash assets	16	6,071	5,468
Inventories	17	308	321
Receivables	18	144	169
Amounts receivable for outputs	19	158	–
Other assets	20	15	39
Total Current Assets		7,353	7,136
Non-Current Assets			
Amounts receivable for outputs	19	1,323	730
Property, plant and equipment	21	19,017	21,131
Works of art	22	113,153	95,479
Sinking fund	23	106	99
Total Non-Current Assets		133,599	117,439
Total Assets		140,952	124,575
Current Liabilities			
Payables	24	474	412
Interest-bearing liabilities	25	290	283
Other liabilities		–	3
Total Current Liabilities		764	698
Non-Current Liabilities			
Interest-bearing liabilities	25	5,836	6,126
Total Non-Current Liabilities		5,836	6,126
Total Liabilities		6,600	6,824
NET ASSETS		134,352	117,751
Equity			
Contributed equity	26	44,898	43,988
Reserves		89,350	73,294
Accumulated surplus / (deficiency)		104	469
Total Equity		134,352	117,751

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 CASH FLOWS

for period ending 30 June 2003

	Note	2003 \$000	2002 \$000
Cash flows from State Government			
Output appropriations		2,872	11,987
Capital contributions		910	910
Net Cash provided by State Government		3,782	12,897
Utilised as follows:			
Cash flows from Operating Activities			
Payments			
Employee costs		(200)	(298)
Supplies and services		(4,507)	(5,780)
Borrowing costs		(346)	(607)
Capital user charge		–	(8,903)
GST payments on purchases		(482)	(676)
Other payments		(12)	(2)
Receipts			
Sale of goods and services		771	1,781
User charges and fees		606	3,662
Interest received		309	259
GST receipts on sales		122	298
GST receipts from taxation authority		364	305
Other receipts		756	457
Net cash provided by / (used in) operating activities	27c	(2,619)	(9,504)
Cash flows from Investing Activities			
Proceeds from sale of non-current physical assets		3	
Purchase of non-current physical assets		(755)	(1,349)
Net cash provided by / (used in) investing activities		(752)	(1,349)
Cash flows from Financing Activities			
Repayment of borrowings		(283)	(276)
Net cash provided by / (used in) financing activities		(283)	(276)
Net increase / (decrease) in cash held		128	1,768
Cash assets at the beginning of the financial year		6,706	4,938
Cash assets at the end of the financial year	27a	6,834	6,706

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

NOTES TO THE FINANCIAL STATEMENTS

I. Significant accounting policies

The following accounting policies have been adopted in the preparation of the financial statements. Unless otherwise stated, these policies are consistent with those adopted in the previous year.

General Statement

The financial statements constitute a general purpose financial report, which has been prepared in accordance with Australian Accounting Standards, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board, and Urgent Issues Group (UIG) Consensus Views as applied by the Treasurer's Instructions. Several of these are modified by the Treasurer's Instructions to vary the application, disclosure, format and wording. The Financial Administration and Audit Act and Treasurer's Instructions are legislative provisions governing the preparation of financial statements, and take precedence over Australian Accounting Standards, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board, and UIG Consensus Views. The modifications are intended to fulfil the requirements of general application to the public sector, together with the need for greater disclosure, and also to satisfy accountability requirements.

If any such modification has a material or significant financial effect upon the reported results, details of that modification and where practicable, the resulting financial effect, are disclosed in individual notes to these financial statements.

Basis of Accounting

The statements have been prepared on the accrual basis of accounting, using the historical cost convention, except for certain assets and liabilities, which, as noted, are measured at valuation.

a) Output Appropriations

Output Appropriations are recognised as revenues in the period in which the Board gains control of the appropriated funds. The Board gains control of the appropriated funds at the time those funds are deposited into the Board's bank account or credited to the holding account held at the Department of Treasury and Finance.

b) Contributed Equity

Under UIG 38 'Contributions by Owners Made to Wholly-Owned Public Sector Entities' transfers in the nature of equity contributions must be designated by the Government (owners) as contributions by owners (at the time of, or prior to transfer), before such transfers can be recognised as equity contributions in the financial statements. Capital contributions (appropriations) have been designated as contributions by owners and have been credited directly to Contributed Equity in the Statement of Financial Position. All other transfers have been recognised in the Statement of Financial Performance. Prior to the current

reporting period, capital appropriations were recognised as revenue in the Statement of Financial Performance. Capital appropriations, which are repayable to the Treasurer, are recognised as liabilities.

c) Grants and Other Contributions Revenue

Grants, donations, gifts and other non-reciprocal contributions are recognised as revenue when the Board obtains control over the assets comprising the contributions. Control is normally obtained upon their receipt.

Contributions 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.

d) Revenue Recognition

Revenue from the sale of goods and disposal of other assets and the rendering of services, is recognised when the Board has passed control of the goods or other assets or delivery of the service to the customer.

e) Acquisitions of Assets

The cost method of accounting is used for all acquisitions of assets. Cost is measured as the fair value of the assets given up or liabilities undertaken at the date of acquisition plus incidental costs directly attributable to the acquisition.

Assets acquired at no cost or for nominal consideration, are initially recognised at their fair value at the date of acquisition.

f) Depreciation of Non-current Assets

All non-current assets, excluding works of art, having a limited useful life, are systematically depreciated over their useful lives, in a manner which reflects the consumption of their future economic benefits.

Useful lives for each of the classes of depreciable assets are:

Buildings	20 to 50 years
Furniture and Equipment	4 to 20 years
Computer Hardware and Software	4 years

Works of art controlled by the Authority are classified as heritage assets. They are anticipated to have very long and indeterminate useful lives. Their service potential has not, in any material sense, been consumed during the reporting period. As such, no amount for depreciation has been recognised in respect of them.

g) Revaluation of Land, Buildings and Infrastructure and Works of Art

The Board has a policy of valuing land and buildings at their fair value. Revaluations undertaken by the Valuer General's Office are recognised in the financial statements. 2002-03 buildings valuation was based on Integrity 3.3 (kerbside valuation). Written down values for the buildings were adjusted in line with these valuations (see Note 21).

The fair value of works of art consists of items at cost and items at internal valuation. Works of art in the State Collection that have a value in excess of \$100,000, are revalued annually. The balance of works of art are revalued on a rolling basis in conjunction with the demands of the exhibition program. All valuations are conducted by curators at the Art Gallery of Western Australia, with reference to external information sources. In 2002-03, works representing approximately 60% of the total collection value were revalued.

h) Leases

The Board has entered into a number of operating lease arrangements for buildings, vehicles and office equipment where the lessors effectively retain all of the risks and benefits incident to ownership of the items held under the operating leases. Equal instalments of the lease payments are charged to the Statement of Financial Performance over the lease term, as this is representative of the pattern of benefits to be derived from the leased property.

i) Cash

For the purpose of the Statement of Cash Flows, cash includes cash assets and restricted cash assets. These include short-term deposits that are readily convertible to cash on hand and are subject to insignificant risk of changes in value.

j) Inventories

The Board's inventories relate to stock held at the Art Gallery Shop. The inventories are valued at the lower of cost and net realisable value.

k) Receivables

Receivables are recognised at the amounts receivable and as they are due for settlement no more than 30 days from the date of recognition. Collectability of receivables is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off.

l) Investments

Investments are brought to account at the lower of cost or recoverable amount. The Board accrues interest on its interest bearing accounts that are recognised as they are accrued.

m) Intangible Assets

Software

Significant costs associated with the acquisition or development of computer software are capitalised and amortised on a straight-line basis over the periods of the expected benefit.

Web site costs

Costs in relation to web sites controlled by the Board, are charged as expenses in the period in which they are incurred, unless they relate to the acquisition of an asset, in which case they are capitalised and amortised over the period of expected

benefit. Generally, costs in relation to feasibility studies during the planning phase of a website, and ongoing costs of maintenance during the operating phase, are considered to be expenses. Costs incurred in building or enhancing a website, to the extent that they represent probable future economic benefits controlled by the Board that can be reliably measured, are capitalised as an asset and amortised over the period of the expected benefits, which can vary from three to five years.

n) Payables

Payables, including accruals not yet billed, are recognised when the Board becomes obliged to make future payments as a result of a purchase of assets or services. Payables are generally settled within 30 days.

o) Interest-bearing Liabilities

The Board considers the carrying amounts of borrowings approximate the net fair value. A portion of the annual appropriation is applied to the repayment of loan principal, interest and guarantee fees. Interest and guarantee fees are recognised on an accrual basis.

p) Employee Entitlements

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. Therefore, the Board has no liabilities in relation to employee entitlements, as it no longer employs staff (refer to Note 2).

q) Superannuation

Staff may contribute to the Pension Scheme, a defined benefits pension scheme now closed to new members, or to the Gold State Superannuation Scheme, a defined lump sum scheme now closed to members. All staff who do not contribute to either of these schemes, become non-contributory members of the West State Superannuation Scheme, an accumulation fund complying with the Commonwealth Governments Superannuation Guarantee (Administration) Act 1992. All of these schemes are administered by the Government Employee Superannuation Board (GESB).

The liabilities for superannuation charged under the Gold State super Schemes and the West States Superannuation Scheme are extinguished by payment of employer contributions to the GESB.

r) Accrued Salaries

The Department of Culture and The Arts received an appropriation to cover the cost of the staff previously employed by the Board, and which still provide services to the Board. These resources, including accrued salaries, provided to the Board, but paid for by the Department, have been treated as 'resources received free of charge'.

s) **Resources Received Free of Charge or for Nominal Value**

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

t) **Foreign Currency Translation and Hedges**

Transactions denominated in a foreign currency are translated at the rates in existence at the dates of the transactions. Foreign currency receivables and payables at reporting date are translated at exchange rates current at reporting date. Exchange gains and losses are brought to account in determining the result for the year.

Forward foreign exchange contracts are entered into as hedges to avoid or minimise possible adverse financial effects of movements in exchange rates. Exchange gains and losses and costs arising from these contracts are deferred and included in the determination of the amounts at which the transactions are brought to account.

u) **Rounding of Figures**

Amounts in the financial statements have been rounded to the nearest thousand dollars.

v) **Comparative Figures**

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

2. Department of Culture and The Arts

The Department services the Board of the Art Gallery of Western Australia and other agencies in the Culture and Arts portfolio. The introduction of the Department (then Ministry) for Culture and The Arts from 1 July 1997, altered the appropriation arrangements of the Board, mainly in relation to salaries. The Board received an appropriation direct from Government in relation to operating and capital expenditure, including the acquisitions of works of art.

The Department received an appropriation to cover the cost of the staff previously employed by the Board, and which still provide services to the Board. These resources, provided to the Board, but paid for by the Department, have been treated as 'resources received free of charge'. The expenses have been included in the appropriate categories, being offset by an equivalent amount included in the item Revenues from Government.

2003
\$000

2002
\$000

3. Employee expenses

Salaries and wages	2,799	2,854
Superannuation	252	230
Other related expenses	88	121
	3,139	3,205

4. Supplies and services

Consultants and contractors	207	98
Audit Fees	26	11
Bank Charges	9	28
Materials	104	133
Advertising	652	495
Electricity and gas	476	586
Freight and cartage	98	119
Photographic services	22	16
Exhibition fees	89	801
Travel	144	123
Insurance premiums	399	165
Printing	138	153
Other	114	169
	2,478	2,897

5. Depreciation

Plant and equipment	218	184
Buildings	463	520
	681	704

6. Borrowing cost expense

Interest paid	448	488
Guarantee fees	9	17
	457	505

7. Administration expenses

Communication	83	86
Consumables	114	286
Maintenance	23	34
Motor vehicles	50	57
Other	37	34
	307	497

8. Accommodation expenses

Accommodation maintenance	697	575
Facilities management	55	47
Cleaning	85	66
Security services	771	801
Other	3	17
	1,611	1,506

	2003 \$000	2002 \$000
9. Grants and subsidies		
Recurrent		
Bunbury Regional Art Gallery	90	92
Other	0	22
	90	114

10. Capital user charge

Capital user charge	9,447	9,101
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A capital user charge rate of 8% has been set by the Government for 2002–03 and represents the opportunity cost of capital invested in the net assets of the Board used in the provision of outputs. The charge is calculated on the net assets adjusted to take account of exempt assets. Payments are made to the Department of Treasury and Finance on a quarterly basis.

11. Other expenses from ordinary activities

Bad debts written off	8	6
Loss on disposal/write off of non-current assets	0	10
Other	12	6
	20	22

12. User charges and fees

Exhibition revenue	300	2,696
Venue Hire	70	111
Public programs	32	46
Hire of works of art	7	7
Rent	44	53
Other	31	0
	484	2,913

13. Trading profit

Sales	759	1,785
Cost of sales:		
Opening inventory	321	400
Purchases	447	1,029
Less: closing inventory	(308)	(321)
Cost of goods sold	460	1,108
Trading profit	299	677

14. Sponsorship

Cash sponsorship	121	538
Sponsorship in kind	445	253
	566	791

15. Revenues (to)/from State Government

Appropriation revenue received during the year:

Output appropriations (I)	3,623	12,717
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Resources received free of charge (II)

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

Services provided by the Department of Culture and The Arts:

Salaries and wages	2,695	2,671
Superannuation	252	231
Capital user charge	9,447	198
	12,394	3,100

Office of the Auditor General	26	11
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	12,420	3,111
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Total Revenues from

State Government	16,043	15,828
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(I) Output appropriations are accrual amounts as from 1 July 2001, reflecting the full price paid for outputs purchased by the State Government. The appropriation revenue comprises a cash component and a receivable (asset). The receivable (holding account) comprises the depreciation expense for the year.

The \$3,623 comprised amounts appropriated for the following:

– depreciation	\$0.751M
– operations	\$2.872M

(II) Where services have been received free of charge or for nominal consideration, the Board recognises revenues equivalent to the fair value of those services that can be reliably determined and which would have been purchased if not donated, and those fair values had been recognised as expenses as applicable.

16. Restricted cash assets

Bequest, trust and special purpose accounts	5,370	4,798
Exhibition development fund	656	625
Amount held for 27th pay	45	45
	6,071	5,468

17. Inventories

Current

Inventories held for resale:

At lower of cost or net realisable value	308	321
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	308	321
--	------------	------------

	2003 \$000	2002 \$000
18. Receivables		
Current		
Trade debtors	68	59
GST receivable	76	110
	<u>144</u>	<u>169</u>

19. Amounts receivable for outputs

Current	158	0
Non-current	1,323	730
	<u>1,481</u>	<u>730</u>

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

20. Other assets

Current		
Prepayments	0	1
Accrued income	15	38
	<u>15</u>	<u>39</u>

21. Property, plant, and equipment

Land – at fair value 1999	3,247	3,247
Buildings – at valuation	14,584	16,611
Plant and equipment – at cost	2,445	2,377
Accumulated depreciation	(1,259)	(1,104)
	<u>1,186</u>	<u>1,273</u>
Total property, plant and equipment	<u>19,017</u>	<u>21,131</u>

The revaluation of buildings was performed in June 2003 by the Valuer General's Office. Fair value has been determined on the basis of current market buying values. The valuation was made in accordance with a policy of annual revaluation (see Note 1(g)).

Reconciliations

Reconciliations of the carrying amounts of property, plant and equipment at the beginning and end of the current financial year are set out below.

	Freehold land \$000	Buildings \$000	Plant & equipment \$000	Total \$000
2003				
Carrying amount at start of year	3,247	16,611	1,273	21,131
Additions	0	402	131	533
Revaluation increments/ (decrements)	0	(1,966)	0	(1,966)
Depreciation	0	(463)	(218)	(681)
Carrying amount at end of year	<u>3,247</u>	<u>14,584</u>	<u>1,186</u>	<u>19,017</u>

	2003 \$000	2002 \$000
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22. Works of art

At fair value	112,799	94,204
Purchases at cost	172	930
Donations at fair value	105	345
Commissioned works of art	77	0
	<u>113,153</u>	<u>95,479</u>

23. Sinking fund

Sinking fund	106	99
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Sinking fund for WA Treasury Corporation Loan No 11:

Funds are paid into a sinking fund on a half-yearly basis to meet the repayment of a long-term loan. This loan is included in note 25 as a non-current liability to the WA Treasury Corporation. The funds are invested by the WA Treasury Corporation and return interest income.

24. Payables

Current		
Trade payables for goods and services	319	179
Accounts payable for works of art acquisitions	44	0
Accrued expenses	111	233
	<u>474</u>	<u>412</u>

25. Interest-bearing liabilities

Current WATC loans	290	283
Non current WATC loans	5,836	6,126
	<u>6,126</u>	<u>6,409</u>

2003 2002
\$000 \$000

2003 2002
\$000 \$000

26. Equity

Contributed equity

Opening balance	43,988	43,078
Capital contributions (I)	910	910
Contributions to capital reserves	0	0
Closing balance	44,898	43,988

(I) From 1 July 2001, capital appropriations, termed Capital Contributions, have been designated as contributions by owners and are credited straight to equity in the Statement of Financial Position.

Reserves

Asset revaluation reserve (I)

Opening balance	58,953	57,093
Net revaluation increments/(decrements)		
Land & buildings	(1,966)	(6,362)
Works of art	17,321	8,222
Closing balance	74,308	58,953

(I) The asset revaluation reserve is used to record increments and decrements on the revaluation of non-current assets.

Bequest, trust and special purpose reserve (II)

Opening balance	5,444	4,528
Bequest Contributions*	683	364
Exhibition Development Fund	0	600
Foundation other income	0	2
Interest received*	281	239
Bequest distributions*	(368)	(289)
Closing balance	6,040	5,444

(II) The bequest, trust and special purpose reserve is used to record increment and decrements to the bequest, trust and special purpose funds.

Donated works of art reserve (III)

Opening balance	8,897	8,552
Donated works of arts for the year*	105	345
Closing balance	9,002	8,897
Total Reserves	89,350	73,294

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

Accumulated surplus(deficiency)

Opening balance	469	(1,059)
Change in net assets	335	2,790
Transfers to above reserves (denoted by*)	(700)	(1,262)
Closing balance	104	469

27. Notes to the Statement of Cash Flows

a) Reconciliation of cash

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

Cash at bank	47	738
Cash on hand	5	10
Cash invested at call	605	391
Shown as Cash assets	657	1,139
Bequest, trust and special purpose accounts	6,026	5,423
Salaries suspense	45	45
Shown as Restricted cash assets	6,071	5,468
Sinking fund	106	99
Total cash	6,834	6,706

b) Non-cash financing and investing activities

During the financial year, there were no assets/liabilities transferred/assumed from other Government agencies not reflected in the Statement of Cash Flows.

c) Reconciliation of net cost of services to net cash flows provided by/(used in) operating activities.

Net Cost of Services	(15,708)	(13,038)
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Non-cash items:

Depreciation expense	681	704
Resources received free of charge	12,420	3,111
(Profit)/loss on sale of property, plant & equipment	3	10
Bad debts / write offs	0	6
Donated works of art	(105)	(345)
Adjustment for other non-cash items	12	(60)
(Increase) / decrease in assets:		
Receivables	25	12
Inventories	12	79
Other assets	24	158

Increase / (decrease) in liabilities:

Payables	(11)	(192)
Other liabilities	(3)	3
Net GST receipts / (payments)	(3)	73
Change in GST in receivables / payables	34	(25)

Net Cash Provided by/

(used in) operating Activities	(2,619)	(9,504)
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	2003	2002
	\$000	\$000

26. Commitments for expenditure

a) Capital expenditure commitments

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

Within 1 year	0	12
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The capital commitments include amounts for:

Buildings	0	12
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b) Non-cancellable operating lease commitments

The Board has lease commitments in relation to 6 motor vehicles, categorised as follows:

Not later than 1 year	25	26
Later than 1 year and not later than 5 years	15	9
	40	35

29. Events occurring after reporting date

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

30. Explanatory statement

(i) Significant variations between actual revenues and expenditures for the financial year and revenues and expenditures for the immediately preceding financial year.

Details and reasons for significant variations between actual results with the corresponding items of the preceding year are detailed below. Significant variations are considered to be those greater than 10% and \$100,000.

	2003	2002	Variance
	\$000	\$000	Over/(under) \$000
Supplies and services	2,478	2,897	(419)
Administration expenses	307	497	(190)
User charges and fees	484	2,913	(2,429)
Trading profit	299	677	(378)
Sponsorship	566	791	(225)
Donated works of art	105	345	(240)
Bequest, trust and special purpose funds contributions received	683	364	319
Output appropriation	3,623	12,717	(9,094)
Resources received free of charge	12,420	3,111	9,309

Variations in revenue and expenditure across a number of areas reported in the financial statements between 2001–02 and 2002–03, are attributed to the nature, size and scope of the 'Monet & Japan' exhibition and the 'Rodin' exhibition, both held in 2001–02. The reduction in costs of these exhibitions, and the revenue, impacted significantly on:

Supplies and services

The variance is due to lower exhibitions fees, which has been offset partially by increased insurance premiums.

Administration expenses

The variance is due to a reduction in the use of consumables associated with exhibitions.

User charges and fees

The variance is due to less exhibition revenue.

The 2001–02 result contained revenue from the very successful 'Monet & Japan' exhibition.

Trading profit

The variance is due a reduction in Gallery Shop sales of books and merchandise.

Sponsorship

The variance is due to lower sponsorship of exhibitions. 2001–02 included significant sponsorship for the 'Monet & Japan' exhibition.

Donated works of art

The variance is due a reduction in the value of works of art donated.

Bequest, trust and special purpose funds contributions received

The variance is due to a few significant contributions received.

Output appropriation

The variance is due to Capital User Charge payments being paid on the Boards behalf by the Department of Culture and The Arts. In 2002–03 this is reflected as a resource received free of charge.

Resources received free of charge

The variance is due to Capital User Charge payments being paid on the Boards behalf by the Department of Culture and The Arts. Previously this was included in the Output Appropriation received by the Board.

(ii) Significant variations between estimates and actual results for the financial year.

Details and reasons for significant variations between estimates and actual results are detailed below. Significant variations are considered to be those greater than 10% and \$100,000.

	2003 Estimates \$000	2003 Actual \$000	Variance Over/(under) \$000
Supplies and services	2,762	2,478	(284)
Accommodation expenses	1,458	1,611	153
User charges and fees	592	484	(108)
Sponsorship	205	566	361
Donated works of art	500	105	(395)
Bequest, trust and special purpose funds contributions received	181	683	502

Supplies and services

The variance is due to lower than expected exhibition fees and electricity costs.

Accommodation expenses

The variance is due to additional security and maintenance costs.

User charges and fees

The variance is due to lower than expected venue hire and exhibition fees and the reclassification of some items to other revenue.

Sponsorship

The variance is due to additional sponsorship in kind.

Donated works of art

The variance is due to overly optimistic estimates of gifts.

Bequest, trust and special purpose funds contributions received

The variance is due to a few significant contributions received.

[Note 31 appears on the following page]

32. Related bodies

At the reporting date, the Board of the Art Gallery of Western Australia had no related bodies as defined by Treasurer's Instruction 951.

33. Affiliated bodies

At the reporting date, the Board of the Art Gallery of Western Australia had no affiliated bodies as defined by Treasurer's Instruction 951.

34. Remuneration of and retirement benefits of members of the Board of the Art Gallery of Western Australia and Senior Officers

Remuneration of Members of the Board

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

	2003	2002
Under \$10,000	7	7

	2003 \$000	2002 \$000
The total remuneration of the members of the Board is:	4	4

No retirement benefits were paid to members of the Board.

No members of the Board are members of the Pension Scheme.

Remuneration of Senior Officers

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

	2003	2002
\$90,000 – \$100,000	1	1
\$120,000 – \$130,000	0	0
\$130,000 – \$140,000	0	0
\$140,000 – \$150,000	0	1
\$150,000 – \$160,000	1	0

	2003 \$000	2002 \$000
The total remuneration of the senior officers is:	254	244

The superannuation included here represents the superannuation expense incurred by the Board in respect of Senior Officers other than senior officers reported as members of the Board.

No Senior Officers are members of the Pension Scheme.

35. Supplementary Information

Write-offs

Public property written off during the year		
– Plant and equipment	57	0
– Bad debts	0	6

Losses Through Theft, Defaults and other causes

Losses of public property through theft	0	0
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Gifts of Public Property

There were no gifts of public property provided by the Board.

36. Output Information

For the financial year ended 30 June 2003, the Art Gallery operates under one output called 'Art Gallery Services' and therefore output information is reflected in the Statement of Financial Performance.

31. Financial Instruments

(a) Interest rate risk exposure

The following table details the Board's exposure to interest rate risk as at the reporting date:

	Weighted average effective interest rate	Variable interest rate	Fixed interest rate maturities			Non interest bearing	Total
			1 year or less	1–5 years	Over 5 years		
	%	\$000	\$000	\$000	\$000	\$000	\$000
2003							
Financial assets							
Cash	4.88	605				97	702
Restricted cash	4.88	6,026					6,026
Receivables						144	144
Sinking fund	4.88	106					106
		6,737				241	6,978
Financial liabilities							
Accounts payable						474	474
Interest-bearing liabilities	7.43		290	1,565	4,271		6,126
			290	1,565	4,271	474	6,600
2002							
Financial assets		5,913				963	6,876
Financial liabilities	7.86		283	1,488	4,638	413	6,822

(b) Credit risk exposure

Amounts owing by other Government agencies are guaranteed and therefore, no credit risk exists in respect of those amounts. All financial assets detailed in (a) above are unsecured.

(c) Net Fair Values

The carrying amount of financial assets and financial liabilities recorded in the financial statements are not materially different from their net fair values, determined in accordance with the accounting policies disclosed in Note 1 to the financial statements.

Location, services, programs and amenities

For further information concerning the Gallery, its programs and facilities, please contact:

Art Gallery of Western Australia

Perth Cultural Centre, James Street Mall, Perth WA 6000
PO Box 8363, Perth Business Centre, Perth WA 6849
Telephone: 08 9492 6600
Infoline: 08 9492 6622
Facsimile: 08 9492 6655
Internet: www.artgallery.wa.gov.au
Email: admin@artgallery.wa.gov.au

Open: 10am–5pm daily, Anzac Day 1–5pm,
closed Good Friday and Christmas Day.

General admission is free.
Some fees apply to special exhibitions.

Information on donations to the Gallery, including the Cultural Gifts Program and the Cultural Bequest Program, is available on request, as are copies of the Gallery's Mission and Vision statement and its Customer Service Charter.

Information on the Gallery's public programs is available from Public Programs.
Telephone: 08 9492 6644 (Monday–Friday only).

For Gallery publications contact the Gallery Shop.
Telephone: 08 9492 6766.

Research Centre

Open to the public by appointment.
Telephone: 08 9492 6782.

Foundation

For information on bequests telephone: 08 9492 6761.
Gifts to the Foundation of \$2 or more are tax deductible.

Friends of the Art Gallery of Western Australia

Membership and general enquiries can be made on telephone: 08 9492 6750 or facsimile: 08 9492 6755.

Art Gallery Café

Telephone: 08 9328 2372.

Regional Galleries

In partnership with the local authority, the Gallery contributes to the funding of the Bunbury Regional Art Galleries and the Geraldton Art Gallery. Managing bodies for these galleries are made up of Art Gallery of Western Australia, City and community representatives.